

Global Thrust By EMI; Hill To Supervise

CANNES—EMI is stepping up its campaign for greater international emphasis as a music company. Concurrent with that drive, Leslie Hill, managing director of EMI Records U.K., takes over as director, group music, March 13.

Hill's mission is to ensure the development of EMI group policies aimed at strengthening the company's music activities worldwide, according to an announcement made here last week at MIDEM.

He will also be responsible for coordinating the group's central music staffs based in London. Additionally, Hill becomes deputy chairman of EMI Records U.K.

In his new role, Hill shares stewardship of the company's global interests with Bhaskar Menon, chief of Capitol/EMI in the U.S.

The move caps a series of far-reaching EMI executive shuffles in major European markets.

Hill, who in less than two years

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Protests Follow WEA's Wholesale Price Facelift

By JOHN SIPPEL

LOS ANGELES—A new WEA wholesale price restructuring—first to offer both a rackjobber/one-stop and retailer spread as well as step-down dealer discounts based on individual location volume—has produced swift and outspoken reaction predominantly in opposition.

With the base price of a \$7.98 list

LP or tape raised to \$4.39 from \$4.20 effective Feb. 27, all categories of marketers will pay more. Nobody is happy about it.

The rackjobber/one-stop will now get a 9% discount, paying \$3.995 versus the current \$3.95, while retailer "shipping locations" doing \$240,000 or more annual volume will receive the maximum

7% discount, paying \$4.08 compared to \$3.95. Both categories now have an effective 6% discount.

All retailers will be offered an opportunity to earn discounts based upon annual volume of each separate location to which WEA ships. Locations with annual volume of \$120,000 to \$239,999 will

(Continued on page 14)

Traffic, Action At Successful 1978 MIDEM

By MIKE HENNESSEY

CANNES—MIDEM 1978 closed Thursday (26) after a week of record traffic, a flurry of tremors in the higher executive echelons of two multi-national companies, and an interminable list of minor deals negotiated among the 5,000-plus participants.

MIDEM, which began in 1966 as a marketplace for international music business deals, has clearly evolved over the years as an annual focal point for international company meetings, and a forum for music industry specialists in various fields.

It has also developed as a unique hunting ground for independent producers and promotion men who bend the ears and catch the eyes of an impressive lineup of music industry heavies.

The suspicion formed last year by certain veteran participants that MIDEM was becoming a little too

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Midwest, Dixie Sales Suffer Frostbite

CHICAGO—January business receipts were bitten by the weather again last week, as one of the most severe winter storms on record swept the Midwest and portions of the South.

Businesses from Wisconsin to Nashville felt the brunt of unusual blizzard conditions which brought virtually all forms of travel to a standstill.

Roads were clogged, airports

closed, manufacturing facilities shut down, businesses locked and the citizenry advised to stay at home as

To Our Readers

Terrible weather in the Midwest at presstime is the reason this issue may be reaching you late. We regret the inconvenience.

snow and hurricane force winds pelted densely populated areas east of the Mississippi.

A spot check of Midwest wholesale and retail record and tape outlets indicated Indiana and Ohio were the areas hardest hit.

National headquarters of Stark Record and Tape Service, Canton, Ohio, Cleveland's CBS Records branch and Father's & Sun's one-

(Continued on page 16)



MERI WILSON first reached national prominence with her RIAA certified million selling hit, "Telephone Man" . . . but in this, her first album, Meri Wilson proves that she is more than a novelty singer—she is a great talent to be taken seriously. The LP features her follow-up single, "Midnight In Memphis," and is available on GRT Records and Tapes—GRT-8023: FIRST TAKE. (Advertisement)

N. Y. Discos Turning To Live Talent

By ROBERT FORD JR.

NEW YORK—A growing number of Metropolitan New York discotheques are programming live music on a regular basis in an effort to counteract the apparent leveling off of the disco boom in this city.

Among the better-known operations spearheading this shift in programming emphasis in Manhattan, Brooklyn and Long Island are the Copacabana, Starship Discovery 1, Leviticus, Cherry's and Town Hill 2.

The recently renovated Copacabana enjoyed an enormously successful appearance by Bette Midler, and the futuristic Starship Discovery 1 has in recent months showcased such top disco performers as First

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Tribunal Hearing Pleas For Juke Location Listings

By MILDRED HALL

WASHINGTON—Music licensors have urged the Copyright Royalty Tribunal to require jukebox operators to provide location listings, updated only as to new or dropped locations, in comments on the agency's access regulations.

Jukebox operators have told the Tribunal they are opposed to anything more than a "reasonably representative sampling" of jukebox locations.

The Copyright Office in its rule-making to implement jukebox compulsory licensing under the new Copyright Act, decided it did not have the statutory right to require

(Continued on page 91)



Hearing is believing. The original soundtrack album from the year's most spectacular motion picture continues its rise to the upper reaches of the charts, soaring past gold. And the John Williams single, "Theme From Close Encounters Of The Third Kind," (AS 0300) is now a confirmed smash, headed straight for the top. "CLOSE ENCOUNTERS OF THE THIRD KIND." The Original Soundtrack Album. (AL 9500) On Arista Records and Tapes. (Advertisement)

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Federal Music Probes Ongoing, But Quietly

LOS ANGELES—The federal government's investigations into various facets of the music, record and broadcasting industries are continuing although the lid is on in most cases.

The result of the government's clamping down on releasing information into its probes of payola through the FCC and into antitrust violations through the Justice Dept.

is that one may believe these activities have ground down.

That's not the case. The recently exposed case of the FCC probing into alleged payola activities at United Broadcasting's L.A. outlet, KALI, (Billboard, Jan. 28, 1978) is the newest federal probe to add to the list of other ongoing investigations.

At FCC headquarters in Wash-

ington, the lid is on tight about current or future payola investigations or hearing plans.

The Commission's payola/plugola inquiry begun last February was converted to a nonpublic proceeding last June, when the Commission felt its investigation into deejay activities on Washington's top black radio station, WOL, was hampered by the glare of media

coverage during the public hearings. The publicity discouraged some witnesses from coming forward.

Bill Ray, head of the FCC's complaints and compliance division, cannot say when or if any special reports will be forthcoming on the Washington phase of the Commission's continuing payola investi-

gation or on any other phase in any other city.

He points out once again that the FCC's interest in any payola activity is an ongoing proceeding that began in 1964 when New York was the target city.

The Commission looks into all payola complaints whenever and wherever they arise, but there have been no formal payola hearings since 1964, until the Washington WOL investigation that began in February 1977 and went behind closed doors in June.

Under Commission policy, a presiding administrative law judge can declare a hearing public if he chooses to do so—but none, so far, are taking that step.

In Los Angeles, Brian Robbins, attorney in the Justice Dept.'s antitrust division, says the Los Angeles grand jury investigation to determine possible violations of antitrust laws within the recording industry continues. He would not comment further as to what might occur during 1978.

In this investigation begun last year, the government has been checking records and files of major companies, including NARM members, to ascertain sales, promotion and discounting policies within the industry.

And finally, spokesmen for the Justice Dept.'s criminal division say they are continuing to keep watch on record and tape piracy, "and there are plenty of cases around."

However, the two in-training schools for FBI agents on tactics in copyright infringement cases are no longer in existence and no more are contemplated at the moment.



FAN-TASTIC—Neil Diamond draws hundreds of people plus a local Seattle television camera crew to his promotional appearance at a Peaches store in that city. Diamond imprinted his hands in cement outside the store and then came inside for autographs.

'Icecotheque' Has Solid Draw For California Youths

By PAUL GREIN

LOS ANGELES—What is believed to be the nation's first "icecotheque" is in operation at the Conejo Valley Ice Skating Center in Newbury Park, about 40 miles northwest of L.A.

It's disco-on-ice every Friday and Saturday night, where, for one admission price, one can skate on the 85 foot by 185 foot Olympic-sized rink and then boogie in an adjoining 25 square foot room which has wall-to-wall mirrors, a large ball hanging from the ceiling and colored flashing lights banked in the corners.

The ice rink was opened in October 1976 and the disco venture was initiated over Easter week last year, according to Terry Bartholome, a former pro hockey player who is the general manager of the rink.

"We opened it at first for six weeks before all the sound and lights were installed," Bartholome explains, "but it didn't go over very well.

"We weren't using the separate room for the disco at that time; we had a roll-up plastic flooring which we laid over a portion of the ice which didn't work out.

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All's Go For WB's Marketing Of Jazz

"Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn."—Charlie Parker.

By ED HARRISON

LOS ANGELES—The need for specialized marketing and expert guidance of Warner Bros. jazz artists are the basis for the formation of the label's new jazz and progressive music division.

Under the direction of Ron Goldstein, the division will tend to the specialized marketing needs of the label's 23 jazz-oriented artists, involving itself with everything from

matching artist with producer, manager and agency to setting up concert packages.

"Obviously, Warner Bros. has a great stake in this area," says Goldstein. "With the marketplace the way it is, the artist's needs must be exposed. We'll have marketing and jazz experts to concentrate at the retail, press and record levels."

Working with Goldstein are Andre Perry, national marketing manager for the division with an extension jazz background at the radio level, who will work closely with retailers, managers and radio, and Rick Schultz, a former jazz deejay,

who will concentrate on the college market.

"Many of our acts don't have experience as artists," says Goldstein, "and they need record company help and guidance. Now they will have a place to come and bounce ideas around with jazz experts they can relate to."

Goldstein says his first order of business is at the radio level where a concerted effort will be made to heighten awareness of Warner's jazz product and artists.

Perry will zero in on commercial jazz stations while Schultz will

(Continued on page 18)

PRODUCTION, PUBLISHING OFFICE IN NASHVILLE

Cream Expanding Into Country

By GERRY WOOD

NASHVILLE—Cream Records plans to make a major thrust into country music this year, highlighted by the opening of a production and publishing office here this year.

Al Bennett, the label's president, confirms that Cream's country division will expand its roster to about eight artists "almost immediately" and will increase it further as the company becomes established in the country field.

Under Bennett's plan, Russ Allison, who now has immediate supervision of all country product out of

Memphis in addition to his publishing duties, will be in charge of the Cream Nashville office.

Another executive will be hired to lead the publishing operations. One or two other persons will also be hired to staff the office initially, says Bennett.

Why the Cream expansion into country? Bennett cites his country roots and the increasing profitability of country music.

"Being from Arkansas, country music has always been close to my heart anyhow," Bennett maintains.

"And the sales of country music especially in the area of crossover—make it much more lucrative than it has been in years past."

Another reason for the necessity of a country operation, advises Bennett, is its influence on today's pop market. "You can't avoid being in it even if you didn't want to be in it."

Cream's first venture into country music came last year when it bought Hi Records of Memphis and its roster which included three country acts: Ace Cannon, Jerry Jaye and

(Continued on page 63)

CBS Record Sales Sizzle, Conclave Told

By ROMAN KOZAK

NEW ORLEANS—CBS Records sales are running ahead of last summer's predictions while product demand for the first time is outstripping supply, thus necessitating the building of a fourth pressing plant, delegates to the company's beginning of the year meeting here were told. The sessions ran from Wednesday (25) through Saturday (28).

At the same time, delegates at the Fairmont Hotel were told that after a period of expansion in the signing of both new acts and new labels, the company will be more selective and will concentrate on building the acts it has.

Theme of the marketing convention was "Developing Artists Is Our Most Important Product." It attracted about 900 from CBS headquarters and branches, and visiting artists and managers.

The meetings, described by participants as "informal," included private sessions on sales, promotions, merchandising, publicity and a&r as well as product presentations and performances by select new CBS artists.

The convention, held at the beginning of the Mardi Gras celebration, was more of a working session than the lavish superstar production CBS mounted as its convention in London last summer.

(Continued on page 12)

MCA Beginning Turnaround, Marketing Exec Believes

Midsong's Acquiral Is One Reason

By ED HARRISON

LOS ANGELES—MCA Records has concluded a series of regional meetings which vice president of marketing Richard Bibby reckons is the beginning of a turnaround for the label.

At the meetings held in Los Angeles Jan. 14, Chicago (16), Boston (18) and Atlanta (19), new product was announced, the official announcement of MCA's distribution pact with Midson Records was made, marketing plans were formulated, special dealer discounts were assessed and a new mid-price line was introduced.

Bibby says the new mid-line series consisting of some 200-250 titles in the old Decca, Kapp and Uni catalog will become effective in April, with suggested \$4.98 lists.

While he didn't go into detail on what kind of dealer discounts are involved, they will apply to MCA's February releases.

Advertising procedures have also been modified so that there is more control out of the label's Universal City headquarters.

Previously, radio and consumer advertising emanated in Los Angeles while field personnel did their own co-op advertising with accounts. "This way we'll all be working on the same piece at the same time," says Bibby.

Four advertising, informs Bibby, will also be controlled from Los Angeles in lieu of local branch offices handling it.

Bibby says two new incentive programs were introduced, based on new product by new acts and branch standings at the end of the year.

While the release of superstar product all in the fourth quarter did wonders for MCA's financial picture, Bibby says that product by its major stars will be spread throughout the year.

New albums by Elton John, Olivia Newton-John, the Who and soundtracks of "FM" and "The Wiz" will be released between March and June.

Another cause for "excitement" is the addition of Midson to the MCA family. Midson brings John Travolta, Carol Douglass, Melanie, Thor and Silver Convention to MCA. Harry Spiro, director of operations for New York-based Midson, attended three of the meetings.

Bibby points to four singles on the charts, two on the r&b (Stargard's "Which Way Is Up" and War's

(Continued on page 98)



UA TAPS FREE FLOW—Executives of United Artists Music Publishing and Free Flow Productions huddle in their first planning session after inking a pact for worldwide co-publishing, and disk production of jointly held copyrights. From left are attorney Jerry Edelman, UA's Ed Slattery and Sidney Shimmel, Steve Frank of Free Flow, and UA's Stu Greenberg.

HAAYEN CLARIFIES Polydor, Phonogram Keep Identity In U.S., U.K.

By PETER JONES

CANNES—Reports that the Polydor and Phonogram companies would be combined in the U.S. and the U.K. were denied last week at the highest Polygram levels.

In an exclusive interview here, Freddy Haayen, vice president of the Polygram record operation emphasized that recently announced

11 Cities Host Polygram Meets

NEW YORK—Polydor Inc. is readying its most extensive series of cross country meetings ever to preview its 11 record February release.

On hand for the presentations will be key label executives, representatives of Phonodisc, local Polydor staffs, key dealers, radio station personnel, etc. The meets, which will include slide and tape presentations, kick off in New York Tuesday (31).

The gatherings, scheduled for the next three days, will be held in Boston, Philadelphia, Washington, D.C., Atlanta, Dallas, Miami, Cleveland, Chicago, Los Angeles, San Francisco, and Seattle.

Hosting the sessions will be Lou Simon, executive vice president/general manager; Harry Anger, vice president, marketing; and Ron Palladino, national sales manager.

The February release includes albums by Roy Ayers, Chick Corea, Stormin' Norman & Suzy, and four jazz LPs on ECM, among others.

rationalization of the Polygram companies (Billboard, Jan. 21, 1978) would not be pursued to the point where the two labels would be joined in those major markets.

Asked whether the move of Polygram president Coen Solleveld to the U.S. was in any sense a troubleshooting exercise prompted by the longterm difficulties Polygram has experienced in trying to break into the U.S. record market, Haayen said:

"If we take the film side, RSO, Casablanca and Capricorn into account, Polygram's business turnover in the States is now running on a level with CBS and WEA).

"Solleveld is the best president of an international company and New

(Continued on page 83)

Executive Turntable

Albert Earl named to the newly created post of senior vice president, operations, at the CBS Records Group, New York. He held an identical position at the CBS Records Division . . . Charles Levison named managing director, Arista Records, U.K. in London. He was president of Virgin Records in the U.S. . . . Samuel Burger appointed vice president, general manager, operations manufacturing, CBS Records, New York, and Cal Roberts named vice president, general manager, operations marketing there. Roberts was vice president, manufacturing; Roberts was vice president, operations marketing. Also at CBS Records, New York, Floyd Kershaw named vice president, operations administration and Robert Kalaidjian appointed vice president, operations personnel. Kershaw was vice president, inventory management; Kalaidjian was vice president, personnel . . . Al Gurewitz named to the newly created position of vice president, promotion, for Epic/Portrait/Associated labels, New York. He was director, national sales . . . Sy Warner exits as national sales manager for London Records, New York. . . . Barry Lyons, national director, sales and marketing, Amherst Records, New York, has resigned from the company . . . At Arista Records, New York, Bonnie Leon promoted to director, a&r administration, from manager, a&r administration . . . Barry Gross named to a product manager post at Warner Bros., Los Angeles. He was vice president in charge of promotion at ABC Records . . . Bob Heron will be international coordinator for Chrysalis Records' new international division in Los Angeles. He served as manager of international relations for Warner Bros. for 4½ years . . . At Capricorn Records in Macon, David Herscher appointed director of a&r. He had previously worked for Warner Bros. as director of advertising before becoming general manager of the company . . . Cindy Rose named to the position of marketing and research for the CMA in Nashville . . . Paul Atkinson appointed director, contemporary music, East Coast a&r, Columbia Records, New York. He was director, a&r, CBS Records International. Also at Columbia in New York, Ernest Gilbert named director, artist development, Masterworks. He was director of classical marketing at RCA Records . . . Al Garrison named pop a&r producer, RCA Records, New York. He was associate producer at Sunbury/Dunbar Music . . . Mitchell Schoenbaum named director of East Coast talent acquisition for Capitol Records basing in New York. He had been a pop product manager/a&r for Atlantic. Richard Landis joins Capitol as West Coast director, talent acquisition, after having an identical slot on the East Coast. Landis will base in Los Angeles . . . Joe Fiorentino joins Polydor Inc. as Philadelphia area promotion manager. He was a marketing coordinator for WEA Philadelphia . . . Mark Westcott named local promotion manager, Detroit, Columbia Records. He held a similar position in Minneapolis . . . New appointments to Ariola's field promotion staff include: Dick Merkle to be based in Denver, Randy Robins to be based in Dallas and Nick Pro to be based in Detroit. At the same time, Jackie Fox is assigned to the national secondary promotion staff and Nina Carlin named assistant in the album-oriented radio/artist development department in Los Angeles . . . Tom Beckwith, Atlanta Phonodisc branch manager, has moved to Pickwick's Atlanta warehouse where he is sales manager under Jack Mesler . . . Bruce Levy elevated to advertising manager for Superior Music, one-stop operated by the Licorice Pizza chain in Los Angeles. Levy was general merchandise buyer. He replaces Terri Mitchell . . . Ernest Dominy, for 26 years a Capitol Records employe and for the last decade a producer for Capitol's special markets wing, wings from Los Angeles to Burbank this week to form his own Dominy Productions and collaborate with John Leffler Associates in the marketing of cassette, 8-track and LP product. The Dominy-Leffler team has the catalogs of MCA, ABC, Word, Gusto and other labels with which to produce premium offerings . . . CBS Records, New York, names Peggy Mulhall director, media/radio. She was associate director, media . . . Gail Roberts has left Columbia as its West Coast publicity chieftain . . . Steve Rosenthal has departed Atlantic as its West Coast publicity/promotion man . . . Donna Sekulidis named administrative director for Phil Spector International, its subsidiaries and Warner-Spector Records. She replaces Devra Robitaille who will be working for Spector in an administrative capacity and on special European assignments . . . Beth Goldfarb joins Herb Goldfarb Associates, New York, in the artist development division. She was with ABC Records, Los Angeles.

Claude Hall has exited Billboard after nearly 14 years as its radio-television editor. He is going into a management position with an unnamed broadcasting company. Dorothy Veremis joins Billboard as assistant production manager in L.A. She had been with Amusement Business, a sister publication. And Carlo Santellano, formerly with Billboard's advertising traffic department, has joined Kevin Hunter/New Directions, Los Angeles, as general coordinator . . . Stu Ginsberg leaves RCA Records public affairs to head up Atlantic's East Coast publicity department. Paul Cooper, formerly an independent publicist, is named to a top Atlantic publicity post on the West Coast.

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Arts & Humanities Get More—Maybe

WASHINGTON—The Arts & Humanities endowments will hit new highs in the President's proposed budget for fiscal 1979, providing Congressional appropriations committees don't shave them down.

The arts budget would be \$149.6 million, up from the 1978 appropriations of \$123.5 million, a \$26 million increase. This is good news for symphony, ballet and other theatrical companies, state and local arts programs and some needy theatres and projects endangered by lack of funds.

New Arts Endowment chairman Livingston L. Hiddle Jr., calls the

Carter requests a "clear and ringing affirmation" of the administration's commitment to the arts.

The arts endowment breakdown would provide \$102.16 million for regular programming activities, including block grants to states. Some \$37.5 million would go to specific matching grants programs.

The newer category of "challenge grant" money (\$1 of federal funds for each \$3 privately raised) for institutions or projects has increased from \$18 million in 1978 to \$30 million in the Carter budget request for fiscal 1979.

The administrative costs allocation is \$10 million.

American Music Conference Lobbies

NEW YORK—The American Music Conference has entered into new activity on the legislative front by actively supporting the White House Conference on the Arts at regional hearings conducted by Rep. John Brademas, chairman of the House Select Education Subcommittee.

AMC president Leslie Propp and H.W. Petersen, Selmer president and member of AMC's board of directors, were among those providing written testimony in supporting the White House Conference at recent hearings in Chicago and South Bend, Ind.

Propp's testimony focused on the need for stronger support of arts

programs, particularly music, in the schools. Petersen's centered on community participation and support of bands and other musical ensembles.

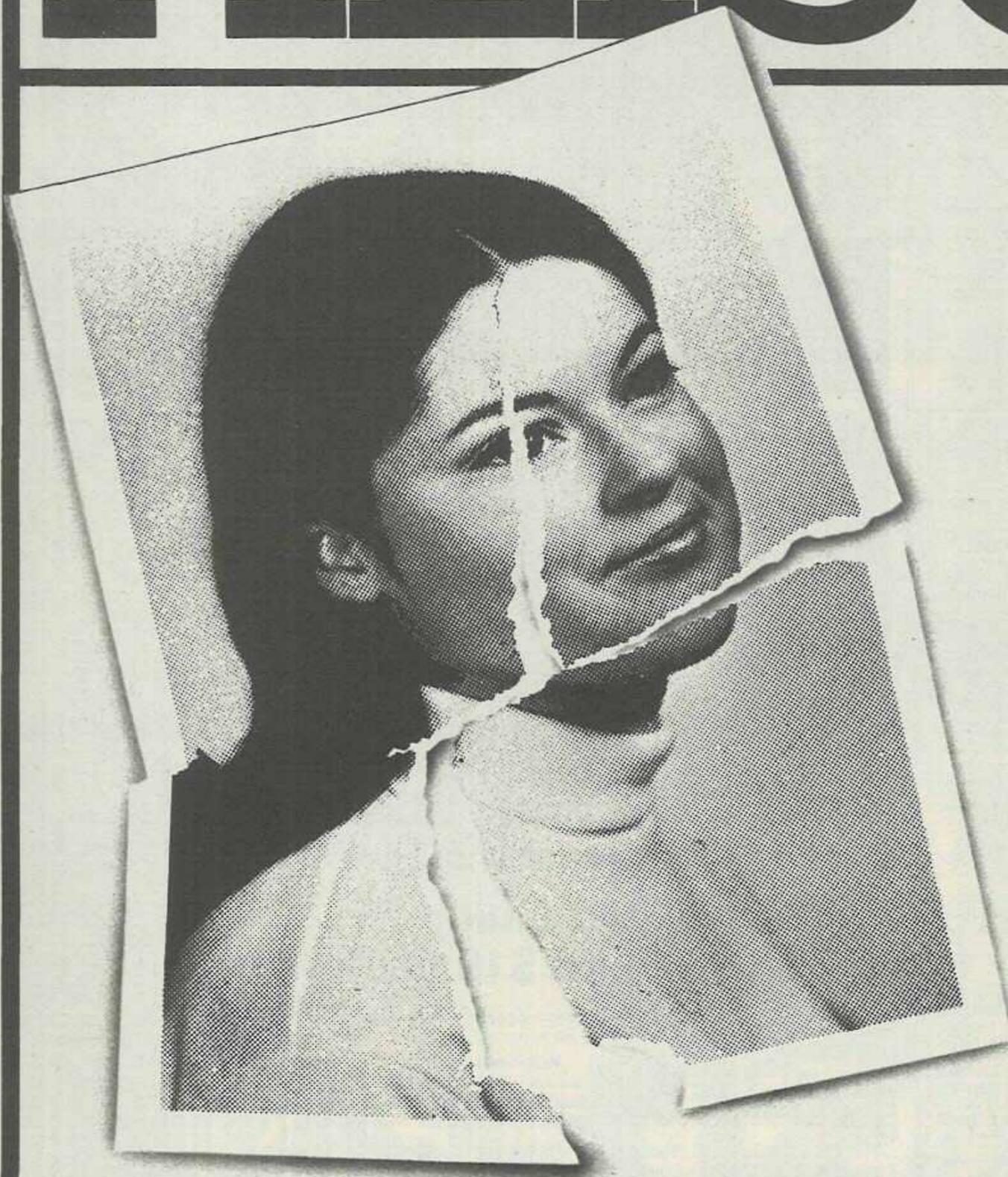
The White House Conference, expected to be held before the end of 1979, will be a national forum devoted to furthering of the arts.

'Fever' At MIDEM

LOS ANGELES—"Saturday Night Fever" became the first motion picture to be shown at MIDEM as 500 record company executives viewed the film.

Following the showing at the 450-seat Salle Miramar Theatre, film executives set March 23 as the London premiere date.

ALISON



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1/28 FACES/DALLAS, TEX.
1/31 RIVER DAZE/ST. LOUIS, MO.
2/1 POGO'S/KANSAS CITY, MO.
2/4 U. OF COLORADO/BOULDER, COLO.
2/7 U. OF CALIFORNIA/BERKELEY, CAL.
2/8 U. OF CALIFORNIA/DAVIS, CAL.
2/9 CIVIC CENTER/EUGENE, ORE.

2/10 THE PARAMOUNT/SEATTLE, WASH.
2/11 THE PARAMOUNT/PORTLAND, ORE.
2/14 LONGHORN/MINNEAPOLIS, MINN.
2/15 CENTER STAGE/MILWAUKEE, WIS.
2/17 KENT STATE U./KENT, OH.
2/18 ROYAL OAK/DETROIT, MICH.
2/19 LEONA THEATRE/PITTSBURGH, PA.
2/20 BOGART'S/CINCINNATI, OH.
2/22 LEHIGH COUNTY COLLEGE/ALLENTOWN, PA.

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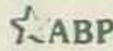
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NEW SOUNDS — John Williams works on recording the score for his newest film project "The Fury" on 20th Century-Fox, top. His son Joe Williams debuts as a lyricist on two of the theme tunes. Williams' last three credits include "Jaws," "Star Wars" and "Close Encounter Of The Third Kind." Left, BMI's Booke Escott enthuses with John during a playback.



Alleged Pirate Charges Labels Helped In Fraud

By MILDRED HALL

WASHINGTON—A defendant under grand jury indictment for record piracy here has made the far-out claim that legitimate record companies may have deliberately provided lengthy "pancake" reels of their recordings to pirates to "market test" them on the piracy sales circuit.

Defendant David Whetzel of North Carolina has asked Federal District Court Judge John L. Green to subpoena top label presidents here for questioning about the alleged practice.

Among the Record industry "who's who" list he wants to appear are: Mo Ostin, Warner Bros.; Barney Ales, Motown; Walter Yetnikoff, CBS; Lou Mellini, ABC Record & Tape Sales; Jerry Moss, A&M, and Clive Davis, Arista.

He also includes New Jersey distributors Frank Marsico and Alex Araco in the subpoena request.

Whetzel built his argument on an FBI undercover agent's statement that some record company employees "may have embezzled" legitimate recordings taped on the lengthy pancake reels, and sold them to pirates.

Whetzel turns this around and tells the court "it is just as likely that the legitimate record industry is using the pirate phenomena as one of the means of testing marketability of new records before the major expense of release is undertaken."

Whetzel, who is represented by Washington attorney Clifford Michael Bailey, of Herrick, Allen, and Davis, says the record companies' "designed inattention . . . amounted to consent" to some of the employees' embezzlement.

Therefore, he reasons, in all seriousness, that the companies have not been harmed, but possibly ben-

(Continued on page 21)

PLACED ON PROBATION

4 Men Plead Guilty Of Piracy; Fined \$18,000

WASHINGTON—The Justice Department successfully wound up its case against a four-man, wide-area piracy ring here last week when the last of the four received sentencing in Federal District Court Thursday (26).

The Pirates, Maurice H. Rishel, Richard W. Webster, Benny Church and Richard Nelson all pleaded guilty (Billboard, Sept. 24, 1977).

Webster and Church, both of North Carolina, were each sentenced (Jan. 24) to \$18,000 fines, and three years probation. The court ordered destruction of more than 27,000 of their infringing tapes.

Webster and Church had each pleaded guilty to four counts of infringement, one count of conspiracy to infringe and one count of interstate transportation of stolen property.

Sentenced earlier was Rishel, who drew an \$8,000 fine and three years probation. Infringing tapes and

some equipment were seized from his home and destroyed.

Rishel had pleaded guilty to 26 counts of copyright infringement and two counts of conspiracy to infringe.

Nelson was the last to be sentenced Thursday. He had pleaded guilty to 19 counts of copyright infringement and one count of conspiracy to infringe. He received a fine of \$1,000 and was out on probation for two years.

The pirated tapes sold by the defendants, who were tripped up by FBI undercover special agents posing as buyers, included top hits by Fleetwood Mac (Warner Bros.); Crosby, Stills & Nash (Atlantic); the Emotions (CBS); the Commodores (Motown); Peter Frampton (A&M); Kiss (Casablanca); Isley Brothers (T-Neck); Dolly Parton (RCA), and a wide selection of other rock, soul and country top charters.

N.Y. Music Hall a Landmark? Not Yet

NEW YORK—A meeting to consider designating Radio City Music Hall a city landmark has proved inconclusive, despite ringing pledges from Mayor Ed Koch and others in support of the 45-year-old facility, still scheduled to shutter following its Easter show in April.

The meeting of the New York City Landmarks Preservation Committee

focused on plans to declare the 6,200-seat facility a nonprofit organization, thereby paving the way for National Arts Foundation funding.

No decision was reached at the conclave, which was attended by Koch and other city and state officials as well as top level members of show business unions.

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50-38-104



NET REVENUES \$11.1 MILLION Arista Posts Gains In Second Quarter

NEW YORK—Arista Records' net revenues for the October-December second quarter of its fiscal year are up 167% to approximately \$11.117 million from \$6.657 million posted in the same period the last fiscal year. First-half fiscal year figures are up 146% to \$18.29 million from the previous year's \$12.527 million.

Label's financial status for the second quarter a year ago showed a 35.3% dip from the previous year's \$10.288 million, and a 22% slip from the year-earlier first half revenues of \$16.071 million (Billboard Feb. 19, 1977).

At that time, tardy reporting from the label's U.K. division, plus investments in artist signings and promotions activities, were blamed for the drop.

This year, the high percentage (80%) of charted product resulting from the 30 LPs released by Arista is credited with the comeback.

In fact, Arista's chief financial officer, Elliot Goldman, attributes the healthy upswing to "the fruition of expansion plans put into effect 18 months ago." And he predicts a bullish fiscal finale based on the label's forthcoming new release schedule.

Meanwhile, this latest fiscal report credits artists Barry Manilow, Alan Parsons, Eric Carmen, Melissa Manchester, the Outlaws, Grateful Dead, Bay City Rollers and soundtracks from "Close Encounters Of The Third Kind" and "You Light Up My Life" with the label's success.

Upcoming releases include product from Manilow, Manchester, Carmen, Parsons, the Outlaws, Patti Smith, Lou Reed, Raydio, Eddie Kendricks, Al Stewart, Strawbs, Kinks, Bob Weir and Jerry Garcia, Bay City Rollers, Dicky Betts, Gil Scott-Heron and John Miles, recently signed to the label.

Josephson Files 48% Earnings Leap

NEW YORK—Marvin Josephson Assoc. Inc. reports record quarterly revenues of \$9,774,700 and earnings of \$1,844,400 for the second fiscal quarter ending Dec. 31, 1977.

These represent a respective 28% and 48% increase over the \$7,651,100 in revenues and \$1,246,300 in earnings for the second quarter of the previous fiscal year.

Earnings per share were 93 cents on 1,979,100 shares in 1977 versus 67

cents on 1,870,900 shares the previous year.

For the first half, revenues hit a record \$16,948,900, up 7.5% from \$15,768,300 a year earlier. Earnings rose 5.4% to \$2,679,600 from \$2,542,800 the previous year. Earnings per share were down 1 cent from \$1.36 the previous year.

Company says the second quarter results include first receipts of commissions from its clients' profits in the "Star Wars" film.

Integrity's Income Up

LOS ANGELES—Proof of the record-shattering 1977 retail sales of record/tape business (Billboard, Jan. 7, 1978) is further provided in a report from Integrity Entertainment Corp.

The Gardena-based firm, the only solely record/tape retailing entity that is a public company in the U.S., reported the six months ending Dec. 31, 1977, showed 1977 36% ahead of the prior year's similar period, with sales totaling \$31.9 million against \$23.5 million a year ago.

For the quarter ending the same time, \$18.9 million sales were totaled, 33% over the prior year when the California state chain did \$14.2 million.

At the year's end, Integrity was operating 89 Wherehouses, two Big Ben superstores and seven Hits-For-All stores.

Lee Hartstone, the firm's president/founder, says Integrity plans to open at least 12 stores in the first half of 1978. Several stores, operating at a loss, will be closed. Hartstone expects about 110 stores operating by June 30, 1978.

Klein Trial 'Postponed'

By ROBERT ROTH

NEW YORK—The retrial of former Beatles manager Allen Klein scheduled for Monday (30) has been ordered indefinitely postponed by U.S. District Judge Vincent L. Broderick. Klein's original trial on charges of income tax evasion ended Nov. 10, 1977 in a mistrial when the jury was unable to reach a verdict (Billboard, Nov. 19, 1977).

Since Broderick's order was not in writing, the reasons for the postponement are speculative. However, an examination of court papers reveals facts which may provide the answer.

Following the mistrial, a motion was made by defense lawyers for a judgment of acquittal. And when that motion was denied, a separate motion for dismissal of the indictment against Klein was submitted.

In the latter, it was argued that a second trial would violate Klein's Fifth Amendment right against double jeopardy. Judge Broderick denied this motion by Klein's attorney, Gerald Walpin, on Jan. 19, and a notice of appeal has been filed with the U.S. Court of Appeals for the Second Circuit which has not yet heard the case.

Presumably, a new trial would not (Continued on page 84)

ABC Pre-Tax Loss: \$22 Mil

LOS ANGELES—ABC Inc. confirms its earlier estimate that ABC Records' pre-tax loss for 1977 is approximately \$22 million. This loss amounting to 60 to 65 cents per share has the effect of trimming overall corporate earnings 10% to 11%.

ABC Records, ABC Records & Tape Sales and Word Inc., a gospel label collectively dropped nearly \$60 million in the past three years.

ABC Records lost approximately \$28 million in 1975, which accounted for the company's 43% earnings decline.

Jerry Rubinstein, then label chairman, reported the loss resulted from inventory writedowns and adjustments, excessive returns and writedowns of artist advances.

Market Quotations

As of closing, January 19, 1978

1976 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47 1/4	35	ABC	6	417	35 1/2	34 1/2	34 1/2	- 1/4
41 1/4	35 1/4	American Can	7	32	36 1/2	36 1/2	36 1/2	- 1/4
11 1/4	7 1/4	Ampex	11	501	11 1/4	10 1/2	10 1/2	- 1/4
5 1/4	2 1/4	Automatic Radio	9	1	3	3	3	+ 1/4
28 1/4	22 1/4	Beatrice Foods	9	225	22 1/4	22	22	- 1/4
62 1/4	46 1/4	CBS	7	201	46 1/4	45 1/4	45 1/4	- 1/4
20 1/4	7 1/4	Columbia Pictures	5	212	14 1/4	14 1/4	14 1/4	- 1/4
15 1/4	8 1/4	Craig Corp.	4	40	10 1/4	10 1/4	10 1/4	- 1/4
48 1/4	32 1/4	Disney, Walt	13	693	34 1/4	33	33	- 1 1/4
4 1/4	3	EMI	7	30	3 1/4	3 1/4	3 1/4	Unch.
11 1/4	8 1/4	Gates Learjet	4	1	9 1/4	9 1/4	9 1/4	Unch.
18 1/4	10 1/4	Gulf + Western	4	192	11 1/4	11	11	- 1/4
11 1/4	4 1/4	Handleman	8	31	10 1/4	10 1/4	10 1/4	- 1/4
5 1/4	3	K-tel	7	-	-	-	3 1/4	Unch.
9 1/4	5	Lafayette Radio	58	4	5 1/4	5 1/4	5 1/4	Unch.
26 1/4	21 1/4	Matsushita Electronics	9	-	-	-	23 1/4	Unch.
44 1/4	31	MCA	8	81	34 1/4	33 1/4	33 1/4	- 1/4
35 1/4	22 1/4	Memorex	5	121	29	28 1/4	28 1/4	- 1/4
57	45	3M	14	581	47 1/4	48 1/4	46 1/4	- 1/4
56 1/4	33 1/4	Motorola	11	237	36 1/4	35 1/4	36	- 1/4
36	26 1/4	North American Phillips	6	26	26 1/4	26 1/4	26 1/4	Unch.
17 1/4	9 1/4	Pioneer Electronics	8	6	11 1/4	11 1/4	11 1/4	+ 1/4
9 1/4	5 1/4	Playboy	14	32	7 1/4	7	7	- 1/4
32 1/4	22 1/4	RCA	7	479	24 1/4	24	24	- 1/4
10 1/4	6 1/4	Sony	11	1495	7 1/4	7 1/4	7 1/4	Unch.
22 1/4	12	Superscope	7	35	12 1/4	12	12 1/4	Unch.
42 1/4	21	Tandy	6	178	32 1/4	31 1/4	31 1/4	- 1/4
7 1/4	4 1/4	Telecor	5	35	6	5 1/4	5 1/4	Unch.
3 1/4	1 1/4	Telex	8	101	3 1/4	3 1/4	3 1/4	- 1/4
4 1/4	1 1/4	Tenna	10	5	2 1/4	2 1/4	2 1/4	- 1/4
16 1/4	13	Transamerica	6	368	14 1/4	13 1/4	14	Unch.
26 1/4	9 1/4	20th Century	4	98	22 1/4	21 1/4	21 1/4	- 1/4
34	25 1/4	Warner Communications	6	122	29 1/4	29 1/4	29 1/4	- 1/4
28	12 1/4	Zenith	18	130	14	13 1/4	13 1/4	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	-	2 1/4	3 1/4	Koss Corp.	5	20	3 1/4	3 1/4
First Artists Prod.	3	-	5 1/4	5 1/4	Kustom Elec.	7	22	2 1/4	3
GRT	5	81	2 1/4	2 1/4	M. Josephson	9	29	14	14 1/4
Goody Sam	3	5	5 1/4	6	Orrox Corp.	-	30	1 1/16	1 5/16
Integrity Ent.	3	51	15/16	2 3/16	Recoton	4	-	2 1/4	3
					Schwartz Bros.	10	-	2 1/4	3 1/4

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

Bogart Pegged 'Man Of Year'

LOS ANGELES—Neil Bogart, president of Casablanca, will be honored as "man of the year" by the United Jewish Appeal's Federation

of Jewish Philanthropies Oct. 28 at the New York Hilton. At 34, Bogart is the youngest man to receive the award in its 13-year history.

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CSN	CROSBY, STILLS & NASH	SD 19104	\$7.98	\$3.95
BOSTON	BILLY JOEL	JE 34188	"	"
THE STRANGER	KISS	JC 34987	"	"
LOVE GUN	JOURNEY	NB 7057	"	"
INFINITY	JOURNEY	JC 34912	"	"
FOREIGNER	MECO	SD 19109	"	"
ENCOUNTERS OF EVERY KIND	MECO	MNLP8004	"	"
REPEAT: BEST OF				
JETHRO TULL VOL. II		CHR 1135	"	"
DOWN TWO THEN LEFT	BOZ SCAGGS	JC 34729	"	"
DR. BUZZARD'S SAVANNAH BAND		AFL1-2042	"	"
LEIF GARRETT		SD 19152	"	"
I'M READY	MUDDY WATERS/JOHNNY WINTER	JC34978	"	"
ALL FOR A REASON	ALLESSI	SP 4657	"	"
ROOMFUL OF BLUES		ILPS9474	"	"
HEADS	BOB JAMES	JC 34896	"	"
LITTLE QUEEN	HEART	JR 34799	"	"
WORKS II	E.L.P.	SD 19147	"	"
IN CITY DREAMS	ROBIN TROWER	CHR 1148	"	"
PUTTING IT STRAIGHT	PAT TRAVERS	PD1-6121	"	"
STORY OF STAR WAR		TC 550	"	"
BROKEN BLOSSOM	BETTE MIDLER	SD 19151	"	"
CHIC		SD 19153	"	"
DRAW THE LINE	AEROSMITH	JC 34856	"	"
THE EARLY YEARS	AL STEWART	JAN 7026	\$9.98	\$4.95
SECONDS OUT	GENESIS	SD2-9002	\$11.98	\$5.95
KISS ALIVE II		NB 7076	"	"
OUT OF THE BLUE	E.L.O.	LA 823	"	"
LOOKING BACK	STEVIE WONDER	MOT 804	\$11.98	\$6.10
WEEKEND IN L.A.	GEORGE BENSON	ZWB 3139	\$12.98	\$6.45

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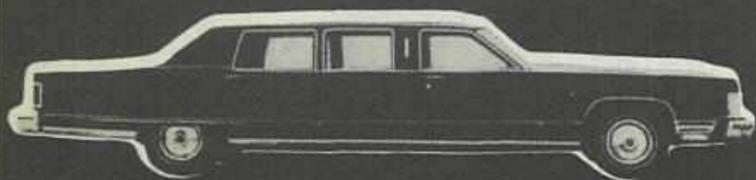
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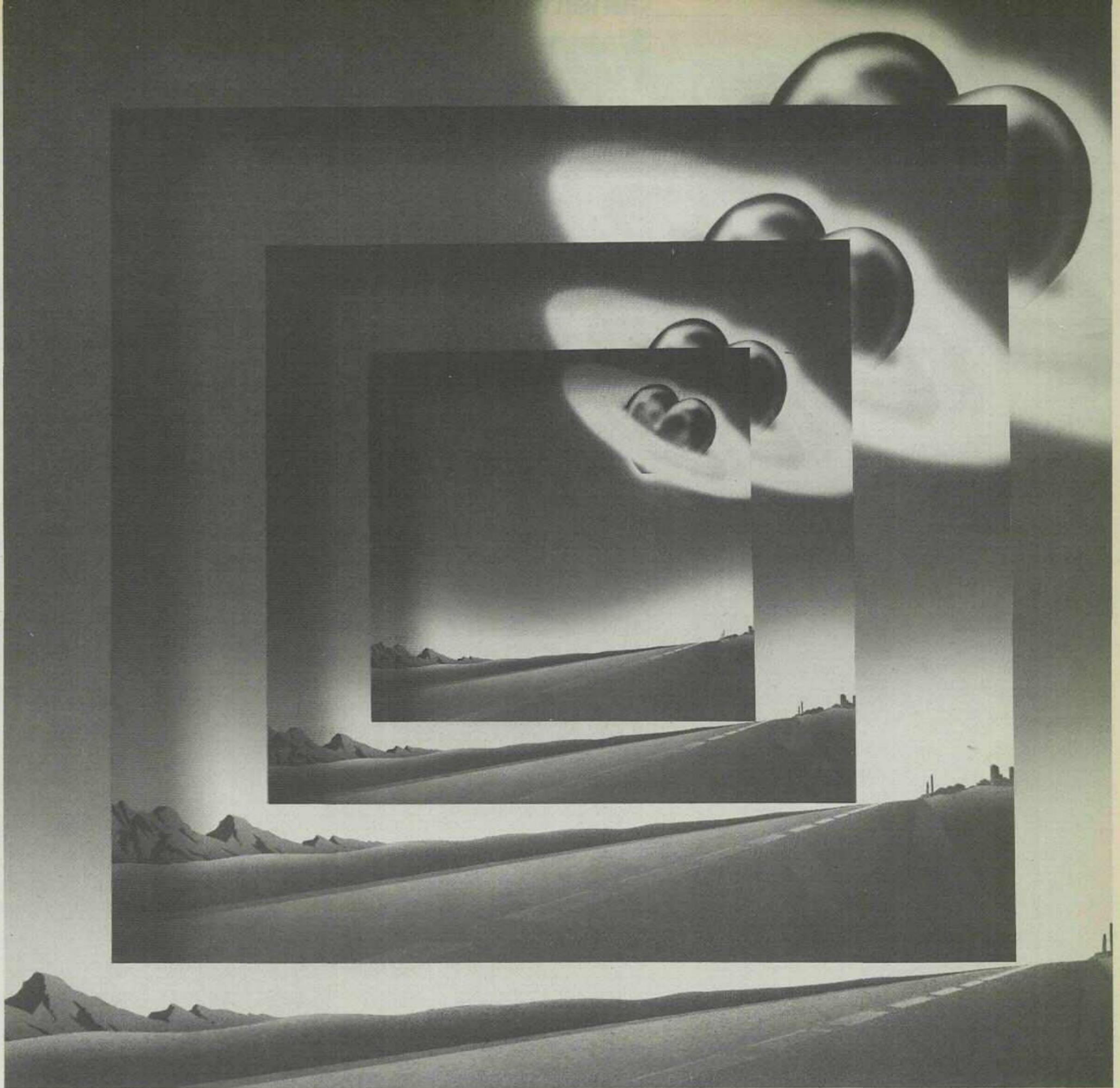


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RCA ALSO DEFENDANT

Flying Dutchman Label Sued By Gato Barbieri

By RADCLIFFE JOE

NEW YORK—Gato Barbieri, progressive jazz saxophonist, has filed a complaint in excess of \$500,000 against Flying Dutchman Records and its distributor RCA Records, claiming fraud, breach of contract and failure to issue semi-annual royalty statements on product recorded by him and released by Flying Dutchman.

The complaint was filed in U.S. District Court here by Parcher & Herbert, attorneys for the plaintiff, and is the second action of its kind brought by Barbieri against Flying Dutchman.

The first was filed in 1973, and, according to plaintiff, was settled out of court on the understanding that Barbieri would fulfill his obligations to Flying Dutchman by recording one more record for the label, and that the label on the other hand, would, by February 1974 supply Barbieri with "complete and accurate royalty statements."

In the complaint, the plaintiff argues that he performed his part of the agreement, but that to date, Flying Dutchman "has failed and re-

fused in all respects, to provide the royalty statements as required by terms of both the royalty and 1973 settlement agreements."

Barbieri further claims that when RCA acquired distribution rights to product on the Flying Dutchman label, it (RCA) had knowledge, or should have known that Flying Dutchman had never paid accrued royalties to the plaintiff.

"RCA," Barbieri argues, acquired the Flying Dutchman masters, including masters by the plaintiff, subject to all the infirmities of which they were possessed, and therefore obtained no greater rights than had been possessed by Flying Dutchman."

The plaintiff is also charging that RCA's attempt to acquire ownership of Barbieri's masters from Flying Dutchman, represents an effort to frustrate plaintiff's right to ownership in the event of Flying Dutchman's breach of its agreements with Barbieri.

Barbieri is seeking a jury trial, and is asking the courts for \$500,000 in damages, a rescinding of his agreements with Flying Dutchman, an accounting to determine the precise amount of royalty monies due from both RCA and Flying Dutchman, a return of all Barbieri master recordings and by-products now held by either RCA or Flying Dutchman or both, as well as costs, attorneys fees, and other disbursements.

Record Labels Sue Audio Industries

LOS ANGELES — Elektra/Asylum/Nonesuch Records is suing Audio Industries Corp. here, seeking repayment of \$12,258, allegedly due for sale of a 3M type 56 16-track console.

The Superior Court filing claims the record label delegated the defendant as its selling agent offering a 10% commission if it sold the recorder.

The defendant eventually purchased the console and also kept the commission, the suit claims. The plaintiff reckons the \$12,258 sum equals the cost of the recorder (\$12,000) plus the commission less 1½% of the total amount from the April 1977 date of the agreement through Dec. 11, 1977.

The label also seeks \$50,000 in exemplary damages.

Can't Use Name, MCA Suit Pleads

LOS ANGELES—MCA Inc. seeks to have a local Superior Court rule that MCA Productions here drop that allegedly infringing monicker.

MCA claims that it has exclusive use to those notable initials and asks that the operators of MCA Productions, Roy Gerber and Terrie Birns, be ordered to discontinue their firm name.

Pressing Plant To Court With Farrell

LOS ANGELES—Shelley Products Inc., the New York area pressing plant operated by Clark Galehouse, has filed suit against Wes Farrell and Roxbury Records in Superior Court here.

The pleading claims that the defendants are into the pressing plant for \$27,013.66 since Oct. 30, 1977.

Simon Says 'CBS—Stop' In Lawsuit

LONDON—A suit against CBS Records has been filed here by Paul Simon, charging the company has continued to manufacture and distribute an early album by him in violation of an agreement that expired in 1975.

The contested album, "The Paul Simon Songbook," was recorded in Britain in the early 1960s, before Simon, partnered with Art Garfunkle, hit the big time with their "Sounds Of Silence" album.

Although "Songbook" was never released in the U.S., CBS in the U.S. is also named in the writ served on CBS here.

A source in the office which handles Simon's business affairs in New York says it is the artist's view that the "Songbook" album is not representative of the performer's style. In any case, he notes, CBS was obligated by agreement to cease production of the album.

The source would not comment on speculation that the suit is evidence of a growing rift between Simon and CBS.

Show Song Brings Suit

NEW YORK—A copyright infringement complaint in excess of \$50,000 has been filed against CBS, BMI, Algee Music Corp. Billy Sherrill, and Stephen Davis by Thrice Music and Norman J. Simon doing business as Norman J. Simon Music Co.

The complaint filed in U.S. District Court here by Silverman & Shulman, attorneys for the plaintiffs, charges that a musical composition titled "One Of A Kind," written by Sherrill & Davis, was substantially copied from a composition called "Harmony" copyrighted by the plaintiffs in 1972.

Algee Music is charged with publishing the allegedly infringed work, CBS Records with manufacturing, distributing and selling copies of the offending song, and BMI with authorizing public performance for profit of "One Of A Kind."

The plaintiffs are seeking damages, injunctions against further alleged infringements of their copyrights, the delivery for destruction of all alleged infringed copies of the song, including records, tapes, molds, matrices, plates, pressers, stampers, winders, masters, and promotional material and containers used with the offending product.

Court costs, attorneys' fees and other disbursements of the action are also being sought.

Publishers Urged To Assist Census

NEW YORK—NMPA is urging music publishers to provide sales information requested in a Bureau of the Census mailing which for the first time breaks out music publications as a category separate from other books and pamphlets.

The completed forms, due to be returned to the government agency by Feb. 14, are expected to furnish more accurate industry statistics than were ever available before.

The NMPA has long lobbied for separate identification of music publications in census tabulations.



PROMO KISS—Island/Mango artist Max Romeo kisses the hand of one of his fans during a promotional visit to a Discomat store in New York.

CONDUCTS SURVEY

MCA Launching Study Of Black Dealer Needs

By JEAN WILLIAMS

LOS ANGELES—In a move to get closer to small volume black dealers, MCA Records is conducting a survey to determine the exact needs of these retailers.

The firm is compiling information for its personal use as well as to pass onto organizations such as NARM which are in a position to help these dealers, explains Wendell Bates, MCA's national r&b marketing director.

Within the next month, MCA plans to initiate dealer/label meetings possibly beginning in Chicago, says Bates.

He notes that based on the information being compiled, he feels it best to start by having meetings on a one-on-one basis and then move onto group sessions.

"By approaching them individually, the dealers become familiar with us and are more receptive to mass dealer/label meetings," he adds.

MCA has not totally concluded its survey which is being conducted by the firm's five regional black marketing/promotion managers. "We're going to small shops, some of which many people don't even know exist. In that way, we will best know how to serve them."

Some of the questions being asked are: where the dealers are buying their product, the actual size of the shops, how long they have been in business, what they need in terms of marketing, merchandising, promotional tools and displays, would they like to buy directly from the label, the kind of discounts they are receiving from one-stops, are they inter-

ested in belonging to an organization such as NARM and can they afford it, what they feel the label can do to help them to become major dealers, and the problems they might be having with major chain operations.

Says Bates: "Once we compile all this information, we will know how to proceed by catering to their individual needs."

MCA also plans to move into other areas of the country including Detroit, Baltimore/Washington, Philadelphia, Los Angeles and Atlanta.

By the time the label begins scheduling its dealer/label meetings, Bates feels retailers will be well acquainted with the firm and he can use this opportunity to also offer product presentations.

Unlike most dealer/label meetings, Bates is looking at Sunday as possibly the ideal day for scheduling the sessions.

"One of the problems with getting the small dealer out to meetings, as everyone is aware of, is time. We must set the time that is most convenient. Most presentations are held during the week and tend to draw small crowds. I believe that on Sunday afternoon when business is usually slower is a much better time," says Bates.

In order to pull this entire project together, Bates is looking to bring on

(Continued on page 36)

SHIP BY BUS, SAVE MONEY

NEW YORK—Record companies shipping product via bus lines can expect savings in freight costs of up to 25%, thanks to a recent effort by the RIAA which has succeeded in securing lower rates on lot shipments. The new rate schedule takes effect Feb. 1.

The changeover comes about as a result of the RIAA's traffic committee discovering that a National Bus Assn. rule provides reduces rates on lot shipments of two to five packages for many commodities, but excluding records and tapes. In the past, the latter shipments have required separate billing for each package, even when bound for the same destination.

RIAA protests charging discrimination against the recording industry led to the change of policy.

3M Asks Court To Halt Ex-Rep

LOS ANGELES—The 3M company is asking a Federal District Court judge here to enjoin William Weismann, its former western regional representative from working for Ampex.

The tape giant claims Weismann is violating a contract he signed with the plaintiff, which basically provides that Weismann stay out of the industry two years after he leaves or is terminated.

Weismann, active in the audio and videotape business, is alleged to be hurting 3M by taking business he used to bag for that company to competing Ampex. Plaintiff also claims Weismann has data he accumulated with them which according to his pact should have been turned back to 3M when he departed.

Court Shift For Heart Litigation

NEW YORK—A motion for a change of venue has been granted in the continuing litigation involving the group Heart, Portrait Records and the Canadian-based Can-Base Productions Ltd., plaintiffs in various suits involving the former parties.

A U.S. District Court here has agreed to transfer the present action to the Western District in Seattle, where other actions are pending.

Litigation stems from Can-Base's assertion that it had prior claim on Heart's services, although a Seattle District Court refused to enjoin the group from signing with Portrait, a division of CBS, last year.

In granting the change of venue, the New York court notes that statistics show litigation here takes twice as long to come to trial as it would in Seattle.

'Beatlefest' Nears

NEW YORK—Fourth annual "Beatlefest" convention meets Saturday-Sunday (4-5) in New York's Statler Hilton, bringing fans and memorabilia collectors and dealers from U.S. and Canada. Tickets are \$9 daily or \$15 for both days.



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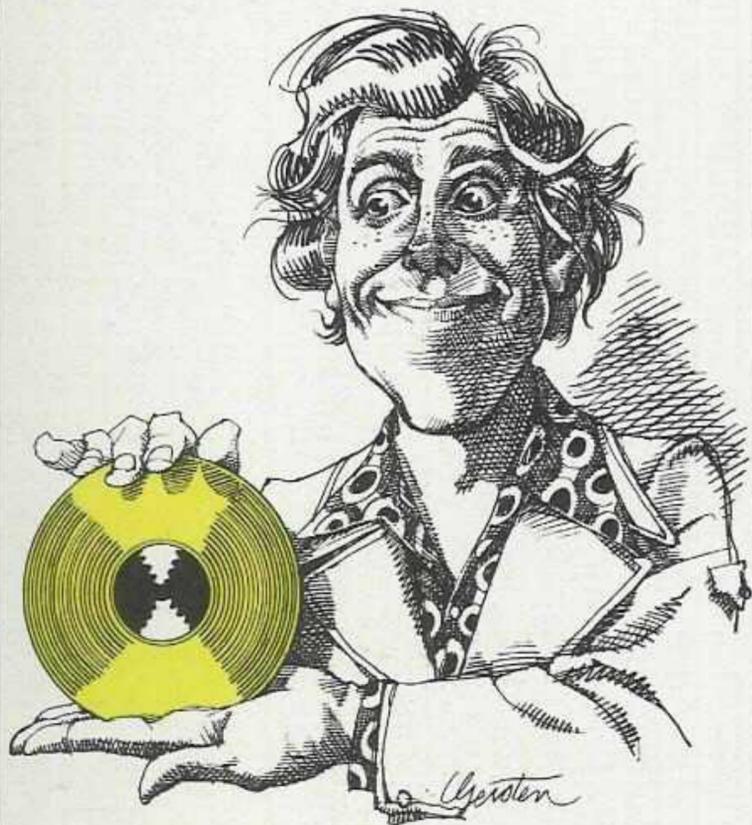
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General News



KING BENEFIT—Mrs. Coretta Scott King is greeted backstage at the Omni Arena in Atlanta by Quentin Perry, president of Tarus Productions; Walter Yetnikoff, president of the CBS Records Group; and LeBaron Taylor, vice president, black music marketing. The three men aided in a benefit marking the 10th birthday of the late Dr. Martin Luther King Jr. which attracted 12,000 fans and featured Teddy Pendergrass, Patti LaBelle, George Duke and Heatwave.

Bright Sales News Told By CBS

• Continued from page 3

In keeping with the theme of the meeting, product presentations and live performances were devoted to new acts which the label is working to break.

Jack Craigo, senior vice president and general manager, marketing, CBS Records, and Paul Smith vice president marketing branch distribution, CBS Records, co-chaired the activities.

The meetings were coordinated by Rosalind Blanch, of merchandising planning and administration for CBS.

Smith gave the keynote address. Other speeches were presented by Walter Yetnikoff, president of the CBS Records Group; Bruce Lundvall president of the CBS Records Division; Ron Alexenburg, senior vice president for Epic, Portrait and Associated Labels; Craigo; Don Dempsey, vice president, marketing, Columbia; and Jim Tyrell, vice president, marketing, for the Epic, Portrait, Associated Labels group.

In his speech Yetnikoff said CBS this past year has been riding the crest of the best year in business the industry has ever had. He said the target of \$1 billion he announced last summer for sales worldwide from all music sources in 1980 will be met "perhaps somewhat sooner than the original date because we're closing in fast."

Lundvall in his speech said his own goal for \$500 million for domestic sales by the end of 1979 should be met this year. Alexenburg reported his \$100 million goal for 1977 for his operation has been surpassed.

Yetnikoff added that CBS Records, with 34 different artists garner-

ing gold and platinum records in 1977, made the largest contribution to additional earnings per share of all the divisions of CBS Inc., including broadcasting.

He said the company is going ahead with plans to build a fourth pressing plant somewhere in the U.S. A site has not yet been found but it is believed it will be in the Southeast. Yetnikoff also mentioned plans for additional plant facilities in England and Brazil.

However, he said, "Our budget's are stretched" to meet high demands by the parent company for profits and asked the delegates "to keep our eyes more consciously and conscientiously on the bottom line."

He declared the company can get "the maximum bang out of every buck" because, he said, the second and third level in CBS records are "better qualified to be the head of other record companies than the people who are now holding these positions."

Yetnikoff, Lundvall and Craigo in their speeches all noted that CBS was the first company able to break an English new wave act, Elvis Costello, in the U.S. "while the Sex Pistols who came to this country with a virtual red carpet from the media have fallen apart," said Lundvall.

Lundvall also stressed that in the coming year the company will be more selective in the signing of its artists and will attempt to balance out its releases during the year so as to avoid the product glut which at the end of 1977 "precluded many million-plus sellers from attaining their rightful positions at the top of the charts."

He noted that at this convention no superstar signings were announced since "those proclamations

can't always be timed for the convenience of our conventions." However, he noted that Barbra Streisand, Bob Dylan and Bruce Springsteen have all recently re-signed to long term contracts with the new Springsteen LP due about mid-March. He also announced the signing of English new wave artist, Nick Lowe.

Noting that CBS was nearer at the top in jazz, black music, country and MOR, Lundvall was cheered by and encouraged by the further growth of the company's efforts in contemporary rock, "the biggest piece of the industry pie."

Smith, in his keynote address, went through a brief history of record retailing in the U.S., noting the growth of rackjobbers, one-stops and more recently super stores. He discussed what the contemporary marketplace requires to break a new act.

He noted the importance of displays and in-store play in record stores. He cited Sam Goody's "buy 'em, try 'em" policy and Pickwick's "now music" concept as areas where retailers have worked in promoting new artists. He said that since the London convention, CBS' "developing artists" program has been working with accounts for them to purchase releases by new artists "with a price incentive which produces a significantly higher margin of profit than what they make on other product."

Among the artists performing at the convention were Weather Report, Pockets, Karla Ronoff, Bobby Womack and Elvis Costello whose first encounter with CBS was at the London convention, where he was hauled off by the police for demonstrating in front of the hotel where CBS held its meeting.

Budweiser Rock Contest On Campuses

By ED HARRISON

LOS ANGELES—Budweiser Beer has targeted the college market for a promotion called the "Budweiser Rock'N'Roll Trivia Contest."

The contest ties in with CBS Records and New York-based Campus Promotions, publishers of Rockbill, who designed and packaged the program.

The contest consists of 24 true or false, multiple choice and fill-in questions that vary in difficulty and are based entirely around CBS artists.

The activity, on behalf of Budweiser, reaffirms its commitment to young adult programs (Billboard, Nov. 12, 1977). Through Rockbill, Budweiser is closely tied to CBS groups Journey and Mother's Finest.

The promotion runs from Feb. 1

through March 30. Special displays have been prepared by Budweiser especially for the colleges. Some 35,000 posters containing entry blanks will be posted on college bulletin boards by Bud's campus reps. An estimated 30,000 entry forms will be in circulation.

Four hundred campuses will be eligible for the contest except schools in California, Michigan, Missouri and other states where it is prohibited by law.

The grand prize is a weekend in Hollywood for two, 24-hour limousine service, a Sansui GX-5 rack stereo system, \$300 spending money, a 120-second shopping spree at Tower Records, concert tickets and a studio tour.

Four first prize winners will receive CBS record service for a year

and a Sansui music system. Ten second prizes are choices of any 25 CBS albums and 150 third prizes of any CBS album plus Journey's new "Infinity" LP and a Bud/Journey T-shirt. There will be 1,000 runnerup prizes consisting of Bud T-shirts. In all 1-165 prizes will be given away.

Pickwick Enlarges

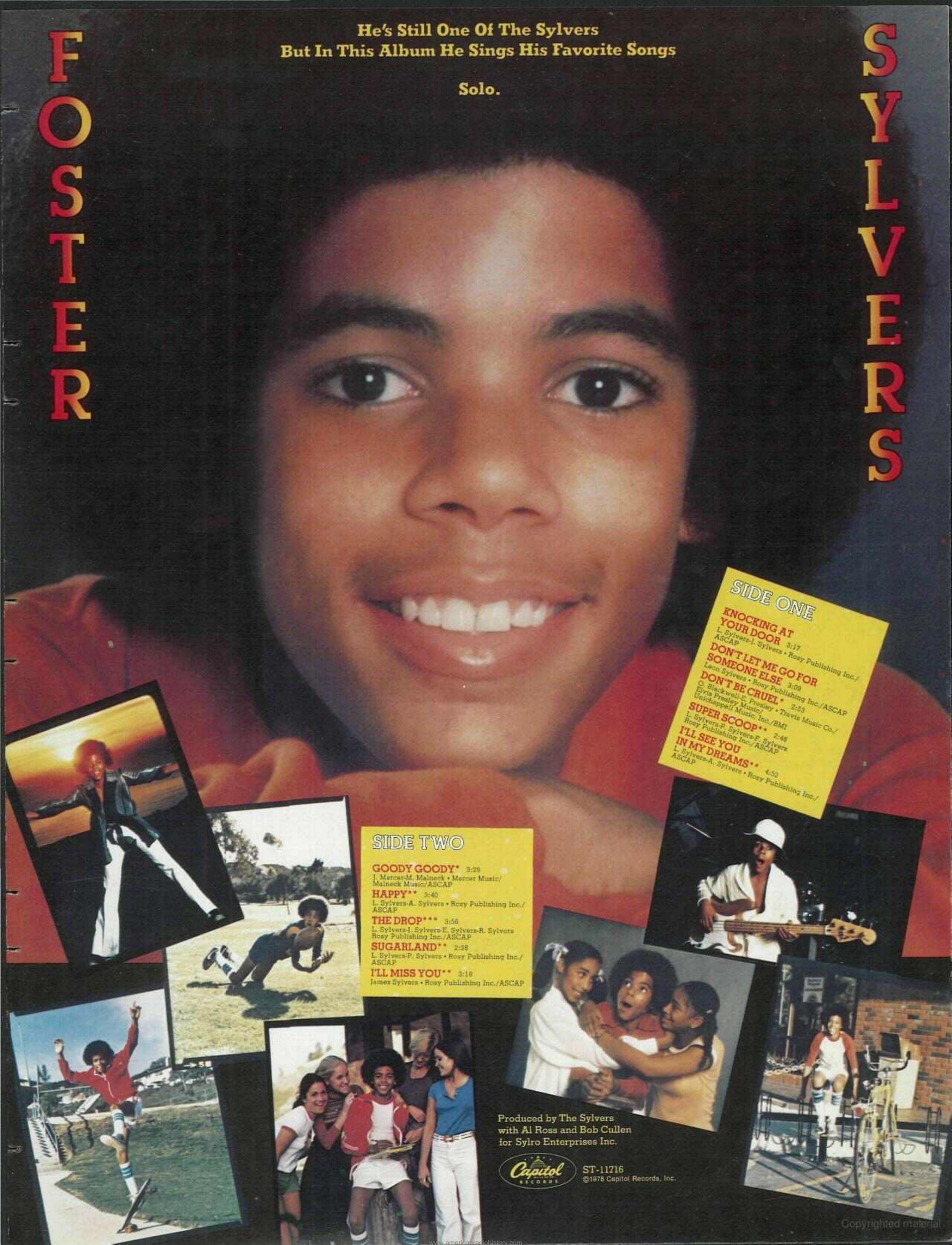
LOS ANGELES—Pickwick Distributing's sales office in Houston has moved into larger 800 square foot offices at 6400 W. Park Dr. Sales manager Don Gernsbacher has an expanded local corps including: Gary Barnes, sales; Becky Westerlidge, marketing coordinator; John Sullivan, promotion; and Becky Schulman, promotion coordinator and assistant.

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He's Still One Of The Sylvers
But In This Album He Sings His Favorite Songs

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SIDE ONE

KNOCKING AT YOUR DOOR 3:17

L. Sylvers-I. Sylvers • Rosy Publishing Inc./ASCAP

DON'T LET ME GO FOR SOMEONE ELSE 3:09

Leon Sylvers • Rosy Publishing Inc./ASCAP

DON'T BE CRUEL 2:53

O. Blackwell-E. Presley • Travis Music Co./Elvis Presley Music/Unichappell Music, Inc./BMI

SUPER SCOOP 2:48

L. Sylvers-P. Sylvers-F. Sylvers • Rosy Publishing Inc./ASCAP

I'LL SEE YOU IN MY DREAMS 4:52

L. Sylvers-A. Sylvers • Rosy Publishing Inc./ASCAP

SIDE TWO

GOODY GOODY 3:29

J. Mercer-M. Malneck • Mercer Music/Malneck Music/ASCAP

HAPPY 3:40

L. Sylvers-A. Sylvers • Rosy Publishing Inc./ASCAP

THE DROP 3:56

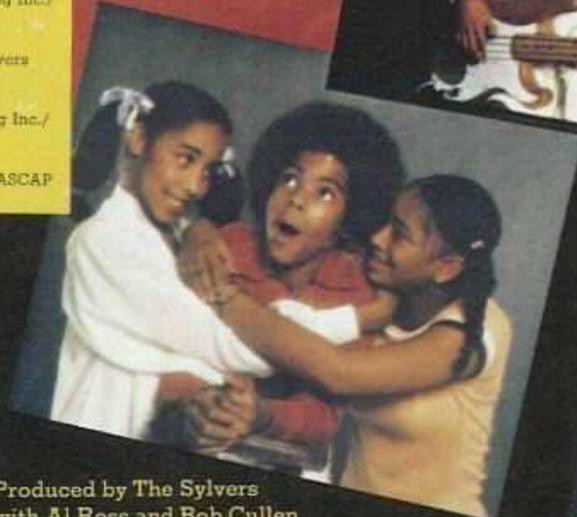
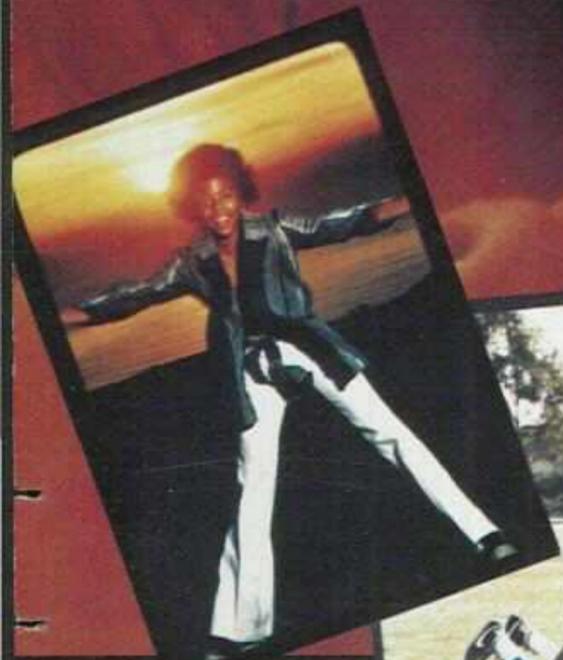
L. Sylvers-I. Sylvers-E. Sylvers-R. Sylvers • Rosy Publishing Inc./ASCAP

SUGARLAND 2:38

L. Sylvers-P. Sylvers • Rosy Publishing Inc./ASCAP

I'LL MISS YOU 3:18

James Sylvers • Rosy Publishing Inc./ASCAP



Produced by The Sylvers
with Al Ross and Bob Cullen
for Sylro Enterprises Inc.



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Opposition Outcry Follows WEA Wholesale Price Shift

• Continued from page 1

get a 5% discount to \$4.17; \$60,000 to \$119,999 3% to \$4.26; \$10,000 to \$59,999, 1% to \$4.35, with stores

less than \$10,000 annually paying the full \$4.39 base price.

"Self-servicing multi-retailers" have been paying the same WEA wholesale price as racks/one-stops,

a situation the latter have been trying to change without success for some time.

WEA headquarters here refused to comment on the program's details

mailed starting early last week. But branch managers and salesmen cross country attributed the price boost to "royalty increases starting Jan. 1."

No one is certain as to how the retail discounts would be applied once the program is effective. Most WEA customers who had inquired of their local representatives were told that WEA would base the discount on past performance.

Then, if at the end of the first quarter, the amount of that three months' business was larger or smaller than past performance indicated, a discount adjustment would be required.

Assistance in preparing this story provided by Stephen Traiman.

One account says he was told that the retail percentage of discount would appear in a new slot near the bottom of the invoice where totals are carried.

"The new WEA price policy is the worst piece of prejudicial policy I've seen in my time in the industry," says Barrie Bergman, president of the 80-plus Record Bar/Tracks chain, Durham, N.C.

"The policy is immoral, possibly illegal. I have considered the manufacturer a partner in our business. Now this establishes an adversary relationship. It favors the chain with

WEA PRICE ABOVE PAR

LOS ANGELES—The WEA price restructuring, effective Feb. 27, places the distributing giant's album price high on the comparative scale among branch operations in the U.S.

Using \$4.39 as a base price for \$7.98 LP or tape, WEA will accord a rack/one stop a discount of 9% bringing the cost to \$3.995. Retailer discount at the low of 1% makes the dealer wholesale \$4.436 with the high 7% bringing the price down to \$4.083.

CBS charges racks/one-stops \$3.96 for \$7.98 LP or tape, while retailers pay \$4.24 for LP or tape.

Racks and one-stops pay RCA \$3.84 for an LP, while the tape counterpart is \$4.03. Retailers pay \$4.17 for RCA LPs and \$4.41 for the tape.

Capitol asks \$4.23 from dealers for a \$7.98 LP or tape. The subdistributor price for the same LP or tape is \$3.97.

Phonodisc has a three-category pricing. For a \$7.98 LP, the rack pays \$3.88, the multi-store dealer \$4.00 and the single store dealer \$4.18. For the \$7.98 tape, the rack pays \$4.01, multi-store dealer \$4.17 and dealer \$4.48.

MCA has a seven-tier price structure in effect since March 1976, calling for functional discount, predicated on what each account does.

On a \$7.98 LP, the rack-only customer pays \$3.87, the low, to a high of \$4.12 for single-store dealers. Multiple stores, depending on the functions they perform to save the label money in servicing and handling, range from \$3.89 to \$3.95.

On \$7.98 tape the low is \$4, high is \$4.26 and the middle range is \$4.03 to \$4.09.

big stores or a cluster of stores in one small geographic area."

"I'm all for it," says John Marmaduke who runs the 10 retail store division for Western Merchandisers, Amarillo, Tex. "As a retailer I am not better without the racks. This gives more hope for the chains to continue record/tape departments.

"In what other product area can a giant retailer like K-mart be undersold by a little guy who's in a hole in the wall? I don't care what price I

(Continued on page 84)

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Terry was an important contributor
not only to the group Chicago,
but to the culture of today's music as well.

Midwest, Southern Jan. Sales Slashed By Snow & Ice

• Continued from page 1
stop. Indianapolis, were among larger operations in these areas shut down Thursday (26).

Progress Records, Cleveland, operated with only 10% of its personnel on hand, while its Pittsburgh, Columbus, Cincinnati and Indianapolis sales offices were shut down.

"We've had hurricane winds, literally," reports Joe Simone of Progress, who says Cleveland retailing was brought to a halt.

"My people who live on the west side of Cleveland couldn't have got here if they wanted to; the interstate is closed," he explains.

The Pittsburgh-based National Record Mart chain suffered store closings and slowdowns for the sec-

ond week in a row, causing vice president of sales Jim Grimes to express concern about a big deficit in monthly volume.

Grimes says most of the chain's West Virginia outlets were dark Thursday, with business slowed badly in Eastern Ohio locations. Pittsburgh and Buffalo area stores were open, but blizzard conditions cut into business there, too.

Grimes says already one smaller branch distributor has offered to help offset losses due to weather with extended dating. During last winter's intense, business-numbing cold, manufacturers helped out with an extra 30 days, Grimes remembers.

In Milwaukee, the big Peaches store was forced into an early closing Thursday because of hazardous conditions.

"It's terrible up here right now, we're just snowed under," reports Mark Dubin, the store manager. "I'm going to shut down at 3 p.m.; usually we're open till midnight."

Dubin says he would open the following day and "see what the weather conditions are like." A primary concern is whether the store employees can get home safely.

Dubin says he planned to give away free coffee to encourage traffic, if the hazardous conditions had not cleared by the weekend.

A major concern of retailers in the blizzard-hit areas was whether the inclement weather would persist into the crucial weekend selling period.

Retailers feel they can withstand

the loss of a Thursday or Friday without serious injury. Sacrifice of Friday evening and big Saturday sales, however, poses a much larger threat.

Assistance in preparing this story provided by Alan Penschansky and Gerry Wood.

In Nashville, the most vicious blizzard in memory of local weather watchers blitzed the middle Tennessee area Wednesday (25), leaving in its wake enough superlatives to fill a freezer: a temperature drop from 50 at midnight to 7 degrees at 6 a.m. caused by the most intense low-pressure system to roar out of the Gulf of Mexico in more than 100 years, a wind chill factor of 25 degrees below zero, snow flying side-

ways as wind gusts whipped up to 40 miles per hour, snowflakes the size of half dollars and the worst road situation police could recall.

"I've lived here 26 years and I can't remember it any worse," says Metro Police communications sergeant Daniel Baker.

Paul Simon's "Slip Sliding Away" was the theme song for Nashville's Wednesday afternoon rush hour, and for the brave souls who attempted to make it to work on snowy and icy streets on Thursday.

Tired of the second major winter storm within a week, but stubborn and resilient, members of Nashville's music industry weaved their way through countless fender bender accidents and drifts caused by the four-to-five inch snowfall.

The attendance rate averaged

about 50% at various music business operations.

But once in the office, everyone faced problems. Phone linkups with Midwest branches became an impossibility because of emergency restrictions by the phone company.

"In the Midwest, our factory is closed and also most of the branches," comments Joe Galante, national country promotion manager at RCA where half of the staff was out. The label closed at 2:30 p.m. Thursday.

"We can't get hold of anybody in the Midwest," reports Norm Osborne, head of national promotion for Elektra. Five out of six employees made it to work.

Everybody made it into work at Warner Bros., but most left work early. Trouble came in trying to reach northern radio stations. WB's Norro Wilson, director of country a&r, decided not to fight the hazardous driving conditions and bedded down in the Spence Manor on Music Row.

WB artist Margo Smith's band was trapped in Ohio where conditions were even worse, and she headed for a Rochester, N.Y., performance using Conway Twitty's band.

One worker made it in to MCA Records to schedule releases and three out of six arrived at Capitol where the report was "phones ringing a little more than usual, but walk-in traffic slower than usual."

Three out of seven made it to
(Continued on page 91)

Virginians Sell Early U.S. Music

NEW YORK—Music of the colonial times in America's early history is available on LPs and cassettes from the Colonial Williamsburg Foundation of Williamsburg, Va.

The list price for Williamsburg product is \$4.95 with a wholesale price of \$2.97, tape and disk. Dealers inquiries are invited, says Williamsburg distribution director Arthur L. Smith.

The Williamsburg Foundation began manufacturing and marketing disks via direct-mail pitches and point-of-purchase displays at its Colonial Williamsburg village in 1968, and now lists nine titles in its catalog.

In addition to an LP of Thomas Jefferson favorites, "Mr. Jefferson's Music" and the instructional "Colonial Singing Games And Dances" (aimed at the elementary school market), there are LPs devoted to patriotic airs of the period, choral and recital favorites, the Wren Chapel organ and the Williamsburg Fife and Drum Corp.

The latter is probably the company's best seller marketing director Ray Martin believes, and a favorite with the many tourists who flock to the restoration site throughout the year.



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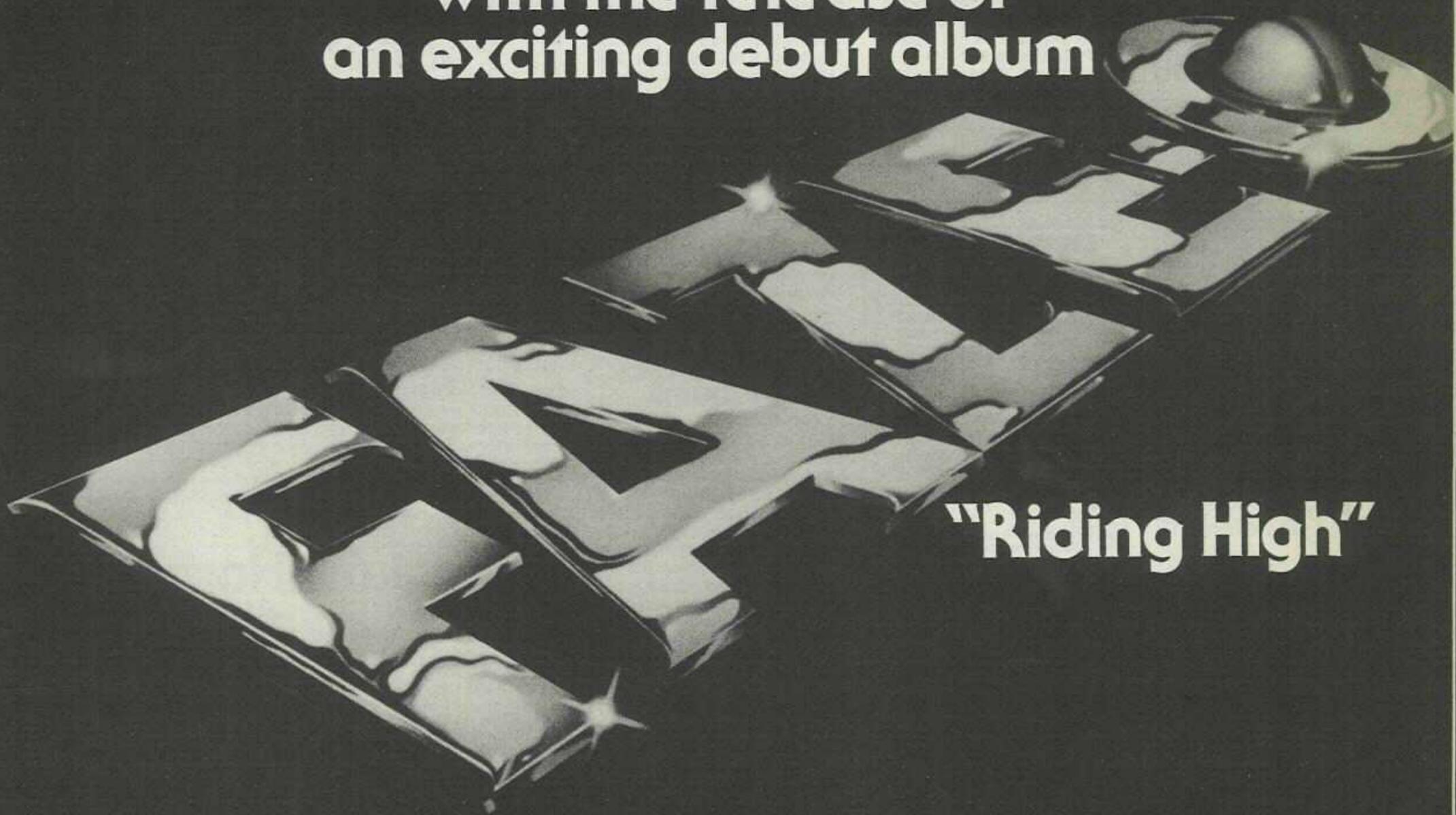
FEBRUARY 4, 1978, BILLBOARD

To Jerry
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 only tears of love
 From your friends
 Missing you, forever more . . .

Hank Fred Jerry
 Philly Mark Billy John

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Includes the single
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SH 8700

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SH 740

IMPULSE SALES Labels Spend Vast Sums To Influence Patrons In-Store

LOS ANGELES—The ranks of in-store merchandisers on label and distributor payrolls continues to escalate. Their efforts are producing sales. In fact, label competitors back up CBS branch marketing chief Paul Smith's contention that one-third of all record/tape sales are influenced at point-of-purchase.

Smith's remark at the CBS New Orleans sales meeting last week, based on the label's market research, is reflected in the approximately 165 persons doing store merchandising at the local and regional level by a growing number of labels.

CBS' Jack Craig says it now employs 32 persons, whom they term field merchandisers. The first was hired 18 months ago.

Phonodisc expects to spend \$500,000 this year to support merchandising of its labels' products, Dick Carter, vice president in charge of product development, reports. It carries 27 field merchandising/inventory specialists on its current payroll.

Rob Singer heads the wing, with three merchandising managers working directly under him. Phonodisc merchandisers carry Polaroid cameras to shoot pictures, which are

then relayed to individual labels to document what is being done for their artists.

At RCA, Mort Weiner has 17 persons cross country responsible for "paper hanging." They are not assigned directly to the 17 branches, but work with branch managers and regional directors. Larry Gallagher has responsibility for rackjobber merchandising liaison.

Assistance in preparing this story provided by John Sippel, Paul Grein, Ed Harrison, Jim McCullough, Stephen Traiman, Dick Nusser, Ed Keller, Roman Kozak and Alan Penchansky.

Capitol Records calls them service representatives. Twenty are out in the field. Larry Cohen at United Artists Records supervises a staff of 11 nationally. UA plans to expand point-of-purchase activity greatly in 1978, as does Capitol.

Arista's Jack Kreisberg, special projects manager, expects his staff of eight to double by year's end. Kreisberg visualizes using far more 3 X 3s which he claims can be folded easier for shipping.

At MCA they're known as inven-

tory and display clerks. There are seven full-time and three part-timers working. A&M has five regional directors working across the 48 states through its network of independent distributors, overseeing local merchandising.

Atlantic and Elektra/Asylum implement placement of their merchandising materials through the WEA corps of 32 persons nationally. Warner Bros. is the first of the triumvirate of labels which makes up WEA pilot testing its first merchandising person in the Los Angeles market. Fred Salem heads the WEA in-store inducement effort.

Labels like Motown, Fantasy, Chrysalis and Casablanca have not introduced any of their own merchandising people. Larry Harris of Casablanca feels the firm may add three persons within the next 90 days in key markets.

Many local distributors, such as Milt Salstone, MS, Chicago, Los Angeles and San Francisco; Jack Bernstein, Pickwick, Dallas, Atlanta, Minneapolis, St. Louis and Miami; and Piks, Cleveland, Detroit, Pittsburgh, have house merchandising specialists who work locally for a number of the labels carried.

In addition to placing and setting up in-store display materials, the "poster hangers" are responsible for inventorying product, encouraging in-store demonstration and assisting label salesmen were possible in each area.

Arista Muscle For 7 Albums

LOS ANGELES—Ariola Records' February release schedule of seven albums, the largest in the label's history, will be backed by a major marketing campaign.

Mary Macgregor's second album will be supported by national radio time-buys to accompany tour dates, while in-store promotional aids are planned for special album packaging. Mac McAnnally's second album will also be backed with radio contests and in-store aids.

Ariola also undertakes a full-scale disco merchandising drive to support an album by Eruption. An independent disco promotion team, Provocative Promotions, has been hired to handle a 12-inch disco mix, along with the standard commercial seven-inch single.

Product by Pickens, Michael Wynn Band, Gene Cotton and Edwards and Ralph round out Ariola's release.

Pair Launches Georgia Firms

LOS ANGELES—Songwriter/producer/manager Buddy Buie and marketing executive Arnie Geller have formed BGO Records and the Buie/Geller Organization in Atlanta.

"BGO is primarily an international management company to develop artists' careers globally," says Geller, last with Polydor.

The 15-person firm is operating out of two 10,000 square foot buildings in Doraville, Ga., outside Atlanta. Much of the complex is occupied by Studio One, a long-time recording facility. Gloria Buie assists in all phases of activity. Sharon Lawrence, former local publicist, has moved there to act as director of creative services.

Present intention is to have BGO Records act as a production arm essentially, with distribution on various acts to go through other labels.



FORMAL BUY—Customers select tuxedos inscribed with the logos of Rush and WLWQ-FM at a Columbus, Ohio, Peaches store. Money from the sales of the used tuxes went to charity. The act did two shows in that town.

AT AFTRA HEARING

Former Kali P.D. Asks a Continuance

By AGUSTIN GURZA

LOS ANGELES—The former program director of radio station KALI-AM here has asked for a continuance on his AFTRA complaint of misconduct lodged against two fellow union members who had set in motion an FCC investigation of alleged payola at the station.

At an AFTRA hearing on the matter held Thursday (26) at the Universal Sheraton Hotel, Juan Rafael Meono asked the AFTRA board for an indefinite postponement on his original charge, filed Dec. 26, 1977, that the suspended KALI employes, Johnny Fernandez Moreno and Jose Valdes, had made "repeated false accusations that I had accepted payola."

At the same hearing, the current

KALI program director, Raul Ortal, withdrew an identical complaint which he had filed against the same individuals on the same date as Meono's. He gave insufficient evidence as a reason for removing the charge of union members misconduct.

Ortal now concedes that neither Fernandez Moreno nor Valdes had ever directly accused him of taking payola, nor had they provided evidence to link him in any way to the charges against Meono.

He says his original complaint with AFTRA was motivated by the belief that a third KALI employe, now terminated at the station, had implicated him in testimony she

(Continued on page 98)

WB's Jazz Horizon

Continued from page 3

handle college radio. Goldstein says that many stations are being serviced although there is no one who has a working rapport with any of the jocks.

Another goal of the division is finding new ways of reaching the over 35-year-old buyer. "The 35-55 year-olds can be made jazz buyers if they know what it is. If they don't listen to radio, then other avenues of exposure must be sought," Goldstein says.

Goldstein doesn't ignore the possibility of uniting with three or four labels for a network or syndicated television show to increase jazz exposure.

Says Perry: "The division is a cooperative effort to expand jazz. There are people who were previously turned off to jazz who are more receptive to it now."

Perry will be coordinating all activity between WEA branches and the Warner Bros. pop and r&b staffs.

Goldstein notes that the jazz explosion dictated the formation of the division. "When George Benson sold 1.5 million records we felt maybe we didn't need a special division. But with more signings it became necessary.

"And it's become more expensive to produce a jazz album," he says. "You can't produce one for \$5,000 anymore. So you better have a marketing plan to back it up."

Warners has a five-album release scheduled for March 3 and an extensive May release which will be backed by possibly a sampler LP

and advertising. Included in that release will be a six-record collection of Charlie Parker material, with six well-known artists commissioned to do the covers.

While the market has been practically saturated with jazz product, Goldstein is confident the movement will sustain itself.

"Stations are weeding through the abundance of product," he says. "I don't see any need to rush out material. The movement won't die."

The jazz division will have its own logo. The inside of the logo will contain a quote by Charlie Parker that reflects the division's theme and purpose.

Goldstein emphasizes the jazz division is not a separate label and the logo will be used in advertising and merchandising aids.

Jazz-oriented artists on Warners include Benson, Al Jarreau, Bill Evans, Airtio, Flora Purim, Larry Carlton, Joe Farrell, Alice Coltrane, Pat Martino, Stuff, Randy Crawford, David Sanborn, Deodato, John Handy, Claus Ogerman, Jobim, the Mizell Brothers, Gayle Moran, Joao Gilberto, Michael Franks, Chick Corea and Rhassan Roland Kirk.

Goldstein says the label will continue to look for new artists and cites the artists already on the label as "potential to go forward with."

He adds that his division will assist the pop department with jazz flavored cuts on pop albums.

Goldstein reports to chairman Mo Ostin on a creative level and with executive vice president Stan Cornyn at the administrative level.

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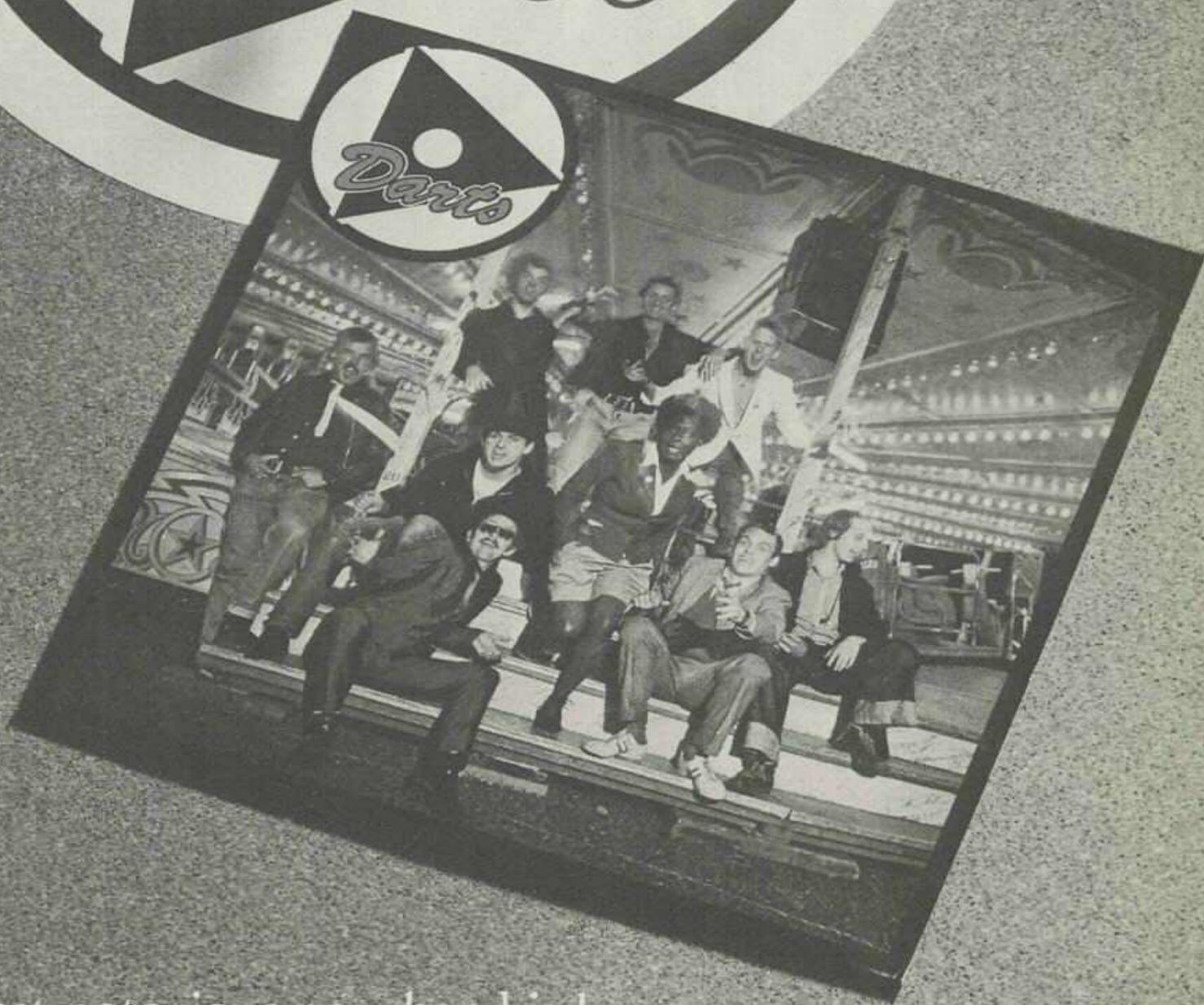
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Vincent Bonham

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Ray Parker, Jr.

Arnell Carmichael

Eight horizontal red lines for writing.

Eight horizontal red lines for writing.



RAYDIO.

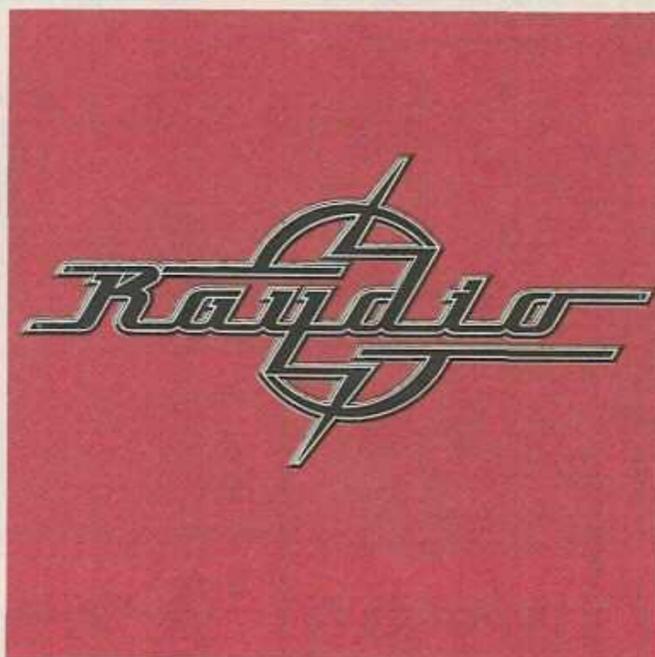
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RAYDIO. THIS YEAR YOU'LL SPELL IT OUR WAY.

R&B: Billboard *7

Record World *5

POP: Billboard *48

Record World *34



On Arista Records and Tapes

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/26/78)

TOP ADD ONS - NATIONAL

- (D) BEE GEES—Night Fever (RSO)
- STEELY DAN—Peg (ABC)
- BARRY MANILOW—Can't Smile Without You (Arista)

PRIME MOVERS - NATIONAL

- WET WILLIE—Street Corner Serenade (Epic)
- FIREFALL—So Long (Atlantic)
- SAMANTHA SANG—Emotion (Private Stock)

BREAKOUTS - NATIONAL

- BILLY JOEL—Just The Way You Are (Columbia)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- ERIC CLAPTON—Lay Down Sally (RSO)

D—Discotheque Crossover

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

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

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

KAFY—Bakersfield

- LE BLANC & CARR—Falling (Big Tree)
- BEE GEES—Night Fever (RSO)
- DAN HILL—Sometimes When We Touch (20th Century) 10-6
- BILLY JOEL—Just The Way You Are (Columbia) 4-1

KRIZ—Phoenix

- DONNA SUMMER—I Love You (Casablanca)
- STEELY DAN—Peg (ABC)
- NEIL DIAMOND—Desiree (Columbia) 21-16
- QUEEN—We Are The Champions (Elektra) 22-18

KTKT—Tucson

- PAUL DAVIS—I Go Crazy (Bang)
- BARRY MANILOW—Can't Smile Without You (Arista)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M) 24-18
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 27-21

KQEO—Albuquerque

- KANSAS—Dust In The Wind (Kirshner)
- JACKSON BROWNE—Runnin' On Empty (Asylum)
- DAN HILL—Sometimes When We Touch (20th Century) 17-9
- SAMANTHA SANG—Emotion (Private Stock) 13-7

KENO—Las Vegas

- PAUL SIMON—Slip Slidin' Away (Columbia)
- MECO—Theme From Close Encounters (Millenium)
- DAN HILL—Sometimes When We Touch (20th Century) 24-16
- BILLY JOEL—Just The Way You Are (Columbia) 29-23

KYNO—Fresno

- ERIC CLAPTON—Lay Down Sally (RSO)
- FOREIGNER—Long, Long Way From Home (Atlantic)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 13-4
- PAUL DAVIS—I Go Crazy (Bang) 25-17

KGW—Portland

- LE BLANC & CARR—Falling (Big Tree)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- WET WILLIE—Street Corner Serenade (Epic) 19-13
- BEE GEES—Stayin' Alive (RSO) 14-9

KING—Seattle

- VAN HALEN—You Really Got Me (WB)
- BEE GEES—Night Fever (RSO)
- QUEEN—We Are The Champions (Elektra) 18-13
- BEE GEES—Stayin' Alive (RSO) 14-10

KJRB—Spokane

- HEATWAVE—Always & Forever (Epic)
- LE BLANC & CARR—Falling (Big Tree)
- BEE GEES—Stayin' Alive (RSO) 12-3
- DAN HILL—Sometimes When We Touch (20th Century) 7-1

KTAC—Tacoma

- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- NONE
- KCPX—Salt Lake City

- CARPENTERS—Sweet, Sweet Smile (A&M)
- DEBBY BOONE—California (Warner/Curb)
- SAMANTHA SANG—Emotion (Private Stock) 18-9
- KANSAS—Dust In The Wind (Kirshner) 26-20

KRSP—Salt Lake City

- KANSAS—Dust In The Wind (Kirshner)
- BEE GEES—Night Fever (RSO)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 23-14
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 25-17

KTLK—Denver

- FOREIGNER—Long, Long Way From Home (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talkin' Woman (JET)
- BEE GEES—Stayin' Alive (RSO) 22-10
- ROD STEWART—You're In My Heart (WB) 8-4

KIMN—Denver

- PAUL DAVIS—I Go Crazy (Bang)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- ROD STEWART—You're In My Heart (WB) 10-5
- BEE GEES—Stayin' Alive (RSO) 29-25

KFRG—San Francisco

- ODYSSEY—Native New Yorker (RCA)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- SAMANTHA SANG—Emotion (Private Stock) 24-16
- BILLY JOEL—Just The Way You Are (Columbia) 10-6

KYA—San Francisco

- CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic)
- DONNA SUMMER—I Love You (Casablanca)
- SAMANTHA SANG—Emotion (Private Stock) 19-12
- NONE

KLIV—San Jose

- JOHNNY RIVERS—Curious Mind (Soul City)
- PABLO CRUISE—Never Had A Love (A&M)
- BILLY JOEL—Just The Way You Are (Columbia) 17-9
- PAUL DAVIS—I Go Crazy (Bang) 22-14

KNDE—Sacramento

- RADYIO—Jack & Jill (Arista)
- BOZ SCAGGS—Hollywood (Columbia)
- MECO—Theme From Close Encounters (Millenium) 20-9
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 25-14

KROY—Sacramento

- DONNA SUMMER—I Love You (Casablanca)
- BEE GEES—Night Fever (RSO)
- BEE GEES—Stayin' Alive (RSO) 12-3
- SAMANTA SANG—Emotion (Private Stock) 17-10

CKLW—Detroit

- BEE GEES—Night Fever (RSO)
- PARLIAMENT—Flashlight (Casablanca)
- RANDY NEWMAN—Short People (WB) 15-7
- STYX—Come Sail Away (A&M) 21-14

WDRQ—Detroit

- SAMANTHA SANG—Emotion (Private Stock)
- ENCHANTMENT—It's You That I Need (Roadshow)
- DAN HILL—Sometimes When We Touch (20th Century) 25-10
- KANSAS—Dust In The Wind (Kirshner) 28-18

WTAC—Flint

- ODYSSEY—Native New Yorker (RCA)
- HEATWAVE—Always & Forever (Epic)
- KANSAS—Dust In The Wind (Kirshner) 30-22
- BILLY JOEL—Just The Way You Are (Columbia) 27-12

Z-96 (WZZM-FM)—Grand Rapids

- CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic)
- SAMANTHA SANG—Emotion (Private Stock)
- BEE GEES—Stayin' Alive (RSO) 26-7
- DAN HILL—Sometimes When We Touch (20th Century) 29-18

WAKY—Louisville

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- CON FUNK SHUN—Ffun (Mercury)
- HEATWAVE—Always & Forever (Epic) 25-18
- SAMANTHA SANG—Emotion (Private Stock) 16-11

WBGN—Bowling Green

- RAYDIO—Jack & Jill (Arista)
- BARRY MANILOW—Can't Smile Without You (Arista)
- BEE GEES—Stayin' Alive (RSO) 16-10
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 21-15

WGCL—Cleveland

- PAUL DAVIS—I Go Crazy (Bang)
- NATALIE COLE—Our Love (Capitol)
- RANDY NEWMAN—Short People (WB) 30-14
- MECO—Theme From Close Encounters (Millenium) 28-18

WSAI—Cincinnati

- STEELY DAN—Peg (ABC)
- BEE GEES—Night Fever (RSO)
- BOB WELCH—Ebony Eyes (Capitol) 30-14
- KANSAS—Point Of Know Return (Kirshner) 25-19

Q-102 (WKQR-FM)—Cincinnati

- JAY FERGUSON—Thunder Island (Asylum)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- DAN HILL—Sometimes When We Touch (20th Century) 26-18
- LYNYRD SKYNYRD—What's Your Name (MCA) 21-15

WCOL—Columbus

- STEELY DAN—Peg (ABC)
- RITA COOLIDGE—The Way you Do The Things You Do (A&M)
- BEE GEES—Stayin' Alive (RSO) 15-4
- CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 30-21

WNCI—Columbus

- NEIL DIAMOND—Desiree (Columbia)
- SAMANTHA SANG—Emotion (Private Stock)
- BEE GEES—Stayin' Alive (RSO) 10-2
- DAN HILL—Sometimes When We Touch (20th Century) 12-5

WCUE—Akron

- EL COCO—Cocomotion (AVI)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- DAN HILL—Sometimes When We Touch (20th Century) 17-5
- SAMANTHA SANG—Emotion (Private Stock) 24-16

13-Q (WKQT)—Pittsburgh

- ODYSSEY—Native New Yorker (RCA)
- STEELY DAN—Peg (ABC)
- BEE GEES—Stayin' Alive (RSO) 18-6
- ABBA—The Name Of The Game (Atlantic) 25-18

WPEZ—Pittsburgh

- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- BEE GEES—Night Fever (RSO)
- HEATWAVE—Always & Forever (Epic) 31-19
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 34-26

KOMA—Oklahoma City

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century) 15-6
- QUEEN—We Are The Champions (Elektra) 10-4

KAKC—Tulsa

- RAYDIO—Jack & Jill (Arista)
- NONE
- BEE GEES—Stayin' Alive (RSO) 11-1
- B. J. THOMAS—Everybody Loves A Rain Song (MCA) 33-25

KELI—Tulsa

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ERIC CLAPTON—Lay Down Sally (RSO)
- BEE GEES—Stayin' Alive (RSO) 7-1
- SAMANTHA SANG—Emotion (Private Stock) 19-14

WTIX—New Orleans

- LE BLANC & CARR—Falling (Big Tree)
- LITTLE RIVER BAND—Happy Anniversary (Harvest)
- MECO—Theme From Close Encounters (Millenium) 19-12
- STEELY DAN—Peg (ABC) 27-23

WNQE—New Orleans

- KARLA BONOFF—I Can't Hold On (Columbia)
- PRISM—Take Me To The Captain (Ariola)
- KELLEE PATTERSON—If It Don't Fit Don't Force It (Shadybrook) 21-13
- BEE GEES—Night Fever (RSO) 30-23

KEEL—Shreveport

- FIREFALL—So Long (Atlantic)
- BOB WELCH—Ebony Eyes (Capitol)
- BILLY JOEL—Just The Way You Are (Columbia) 28-14
- WET WILLIE—Street Corner Serenade (Epic) 20-16

KILT—Houston

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- STARGARD—Which Way Is Up (MCA)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 40-28
- CON FUNK SHUN—Ffun (Mercury) 16-9

KRBE—Houston

- DAVID GATES—Goodbye Girl (Elektra)
- STEELY DAN—Peg (ABC)
- DAN HILL—Sometimes When We Touch (20th Century) 19-8
- RAYDIO—Jack & Jill (Arista) 14-4

KLIF—Dallas

- ERIC CLAPTON—Lay Down Sally (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- DOLLY PARTON—Two Doors Down (RCA) 25-15
- ANDY GIBB—Love Is Thicker Than Water (RSO) 23-16

KNUS-FM—Dallas

- BARRY MANILOW—Can't Smile Without You (Arista)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- SAMANTHA SANG—Emotion (Private Stock) 15-8
- DAN HILL—Sometimes When We Touch (20th Century) 17-13

KFJZ-FM (Z-97)—Ft. Worth

- STEELY DAN—Peg (ABC)
- QUEEN—We Are The Champions (Elektra)
- DAN HILL—Sometimes When We Touch (20th Century) 14-8
- BILLY JOEL—Just The Way You Are (Columbia) 8-3

KINT—El Paso

- NONE
- SAMANTHA SANG—Emotion (Private Stock) 17-10
- BEE GEES—Stayin' Alive (RSO) 20-15
- WKY—Oklahoma City

WLS—Chicago

- DAN HILL—Sometimes When We Touch (20th Century)
- NONE
- PAUL SIMON—Slip Slidin' Away (Columbia) 16-13
- BILLY JOEL—Just The Way You Are (Columbia) 9-7

WMET—Chicago

- STEELY DAN—Peg (ABC)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century) 24-15
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 19-12

WLS—Chicago

- STEELY DAN—Peg (ABC)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
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- STEELY DAN—Peg (ABC)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century) 24-15
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 19-12

WLS—Chicago

- STEELY DAN—Peg (ABC)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century) 24-15
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- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 19-12

WLS—Chicago

- STEELY DAN—Peg (ABC)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century) 24-15
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 19-12

Pacific Southwest Region

TOP ADD ONS:

- (D) BEE GEES—Night Fever (RSO)
- LE BLANC & CARR—Falling (Big Tree)
- BARRY MANILOW—Can't Smile Without You (Arista)

PRIME MOVERS:

- DAN HILL—Sometimes When We Touch (20th Century)
- SAMANTHA SANG—Emotion (Private Stock)
- QUEEN—We Are The Champions (Elektra)

BREAKOUTS:

- DOLLY PARTON—Here You Come Again (RCA)
- BILLY JOEL—Just The Way You Are (Columbia)
- (D) BEE GEES—Stayin' Alive (RSO)

KHI—Los Angeles

- LE BLANC & CARR—Falling (Big Tree)
- BEE GEES—Night Fever (RSO)
- DOLLY PARTON—Here You Come Again (RCA) 20-10
- PAUL SIMON—Slip Slidin' Away (Columbia) 27-18

TEH-Q (KTNQ)—LA

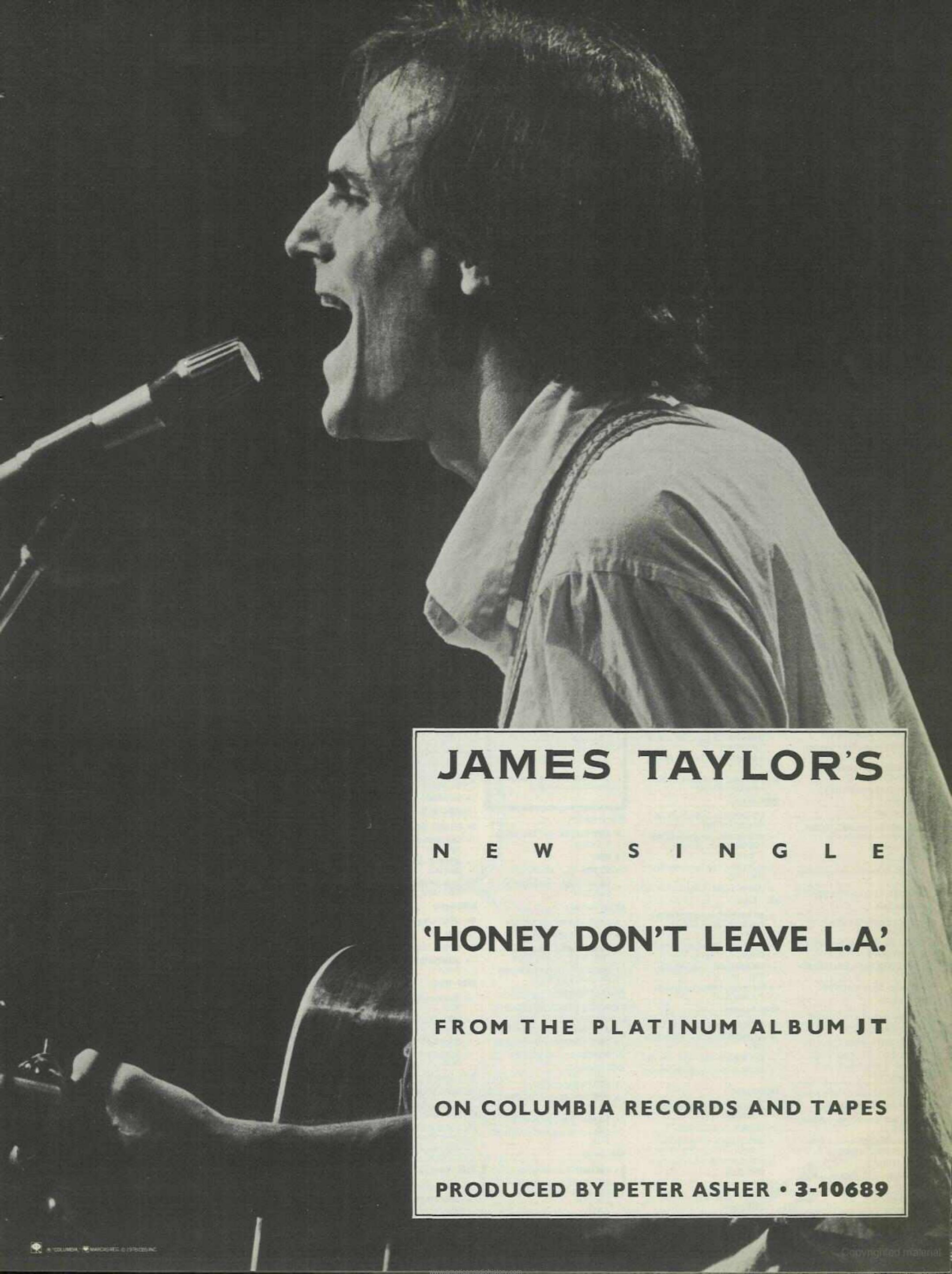
- BEE GEES—Night Fever (RSO)
- NONE
- SAMANTHA SANG—Emotion (Private Stock) 22-11
- DAN HILL—Sometimes When We Touch (20th Century) 23-13

KFI—LA

- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 10-5
- BEE GEES—Stayin' Alive (RSO) 4-1

KEZY—Anaheim

- PAUL DAVIS—I Go Crazy (Bang)
- FLEETWOOD MAC—Gold Dust Woman (WB)
- DOLLY PARTON—Here You Come Again (RCA) 14-10
- BAY



JAMES TAYLOR'S

N E W S I N G L E

'HONEY DON'T LEAVE L.A.'

FROM THE PLATINUM ALBUM JT

ON COLUMBIA RECORDS AND TAPES

PRODUCED BY PETER ASHER • 3-10689

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (1/26/78)

Continued from page 22

WROK—Rockford

- ERIC CLAPTON—Lay Down Sally (RSO)
- NONE
- BILLY JOEL—Just The Way You Are (Columbia) 15-8
- DAN HILL—Sometimes When We Touch (20th Century) 12-6

WIRL—Peoria

- STEELY DAN—Peg (ABC)
- SAMANTHA SANG—Emotion (Private Stock)
- BEE GEES—Stayin' Alive (RSO) 21-10
- QUEEN—We Are The Champions (Elektra) 13-5

WNDE—Indianapolis

- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- STEELY DAN—Peg (ABC)
- BILLY JOEL—Just The Way You Are (Columbia) 13-9
- BEE GEES—Stayin' Alive (RSO) 10-7

WOKY—Milwaukee

- KANSAS—Dust In The Wind (Kirshner)
- DONNY & MARIE OSMOND—You're My Soul & Inspiration (Kolib)
- SAMANTHA SANG—Emotion (Private Stock) 20-14
- NONE

WZUJ-FM—Milwaukee

- WAR—Galaxy (MCA)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 11-4
- NEIL DIAMOND—Desiree (Columbia) 13-7

KSLQ-FM—St. Louis

- KANSAS—Dust In The Wind (Kirshner)
- BARRY MANILOW—Can't Smile Without You (Arista)
- SAMANTHA SANG—Emotion (Private Stock) 21-12
- HEATWAVE—Always & Forever (Epic) 23-16

KXOK—St. Louis

- PAUL DAVIS—I Go Crazy (Bang)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 38-14
- BEE GEES—Stayin' Alive (RSO) 13-5

KIOA—Des Moines

- PAUL DAVIS—I Go Crazy (Bang)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- SAMANTHA SANG—Emotion (Private Stock) 18-9
- BILLY JOEL—Just The Way You Are (Columbia) 13-6

KDWB—Minneapolis

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- NONE
- QUEEN—We Are The Champions (Elektra) 19-11
- ODYSSEY—Native New Yorker (RCA) 29-23

KSTP—Minneapolis

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- ROD STEWART—You're In My Heart (WB) 28-15
- BEE GEES—Stayin' Alive (RSO) 8-1

WHB—Kansas City

- KANSAS—Dust In The Wind (Kirshner)
- STEELY DAN—Peg (ABC)
- ELVIS PRESLEY—My Way (RCA) 31-27
- CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 14-11

KBEQ—Kansas City

- JAY FERGUSON—Thunder Island (Asylum)
- CON FUNK SHUN—Flun (Mercury)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 22-12
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 18-9

KKLS—Rapid City

- CARPENTERS—Sweet Sweet Smile (A&M)
- MECO—Theme From Close Encounters (Millenium)
- QUEEN—We Are The Champions (Elektra) 16-11
- DAVID GATES—Goodbye Girl (Elektra) 23-19

KQWB—Fargo

- ERIC CLAPTON—Lay Down Sally (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- SAMANTHA SANG—Emotion (Private Stock) 22-12
- BILLY JOEL—Just The Way You Are (Columbia) 12-7

Northeast Region

TOP ADD ONS:

- BARRY MANILOW—Can't Smile Without You (Arista)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- (D) BEE GEES—Night Fever (RSO)

PRIME MOVERS:

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

BREAKOUTS:

- (D) BEE GEES—Stayin' Alive (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista)

WABC—New York

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- STYX—Come Sail Away (A&M) 15-11
- BEE GEES—Stayin' Alive (RSO) 7-4

99-X—New York

- RAYDIO—Jack & Jill (Arista)
- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelby)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum) 24-16
- STEELY DAN—Peg (ABC) 23-17

WPTX—Albany

- ERIC CLAPTON—Lay Down Sally (RSO)
- STEELY DAN—Peg (ABC)
- DAN HILL—Sometimes When We Touch (20th Century) 11-6
- LITTLE RIVER BAND—Happy Anniversary (Harvest) 24-20

WTRY—Albany

- ERIC CLAPTON—Lay Down Sally (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 20-11
- CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 23-18

WKBW—Buffalo

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ANJY GIBB—Love Is Thicker Than Water (RSO) 23-15
- LE BLANC & CARR—Falling (Big Tree) 25-20

WYSL—Buffalo

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- JACKSON BROWNE—Runnin' on Empty (Asylum)
- SAMANTHA SANG—Emotion (Private Stock) 14-4
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 24-17

WBBF—Rochester

- ERIC CLAPTON—Lay Down Sally (RSO)
- FLEETWOOD MAC—I Don't Want To Know (WB)
- NEIL DIAMOND—Desiree (Columbia) 16-8
- BILL WITHERS—Lovely Day (Columbia) 10-4

WRKO—Boston

- BARRY MANILOW—Can't Smile Without You (Arista)
- BEE GEES—Night Fever (RSO)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 20-11
- LYNYRD SKYNYRD—What's Your Name (MCA) 25-18

WBZ-FM—Boston

- CROSBY/STILLS/NASH—I Give You Give Blind (Atlantic)
- TALKING HEADS—Psycho Killer (Sire)
- NONE

F-105 (WVBF)—Boston

- WAR—Galaxy (MCA)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- BEE GEES—Stayin' Alive (RSO) 5-1
- SAMANTHA SANG—Emotion (Private Stock) 10-6

WDRS—Hartford

- BILL WITHERS—Lovely Day (Columbia)
- BARRY MANILOW—Can't Smile Without You (Arista)
- DAN HILL—Sometimes When We Touch (20th Century) 22-14
- SAMANTHA SANG—Emotion (Private Stock) 15-9

WPRO (AM)—Providence

- NONE
- DAN HILL—Sometimes When We Touch (20th Century) 12-5
- SAMANTHA SANG—Emotion (Private Stock) 13-7

WPRO-FM—Providence

- NATALIE COLE—Our Love (Capitol)
- GENE COTTON—Before My Heart Finds Out (ABC)
- DAN HILL—Sometimes When We Touch (20th Century) 12-6
- ABBA—The Name Of The Game (Atlantic) HB-25

WIGC—Bridgeport

- KANSAS—Dust In The Wind (Kirshner)
- DEBBY BOONE—California (Warner/Curb)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 23-17
- BEE GEES—Stayin' Alive (RSO) 13-3

Mid-Atlantic Region

TOP ADD ONS:

- BARRY MANILOW—Can't Smile Without You (Arista)
- STEELY DAN—Peg (ABC)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)

PRIME MOVERS:

- (D) CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic)
- DAN HILL—Sometimes When We Touch (20th Century)
- (D) BEE GEES—Night Fever (RSO)

BREAKOUTS:

- BILLY JOEL—Just The Way You Are (Columbia)
- SAMANTHA SANG—Emotion (Private Stock)
- (D) BEE GEES—Stayin' Alive (RSO)

WFIL—Philadelphia

- BARRY MANILOW—Can't Smile Without You (Arista)
- NONE
- BEE GEES—Stayin' Alive (RSO) 9-4
- SAMANTHA SANG—Emotion (Private Stock) 18-13

WZZD—Philadelphia

- KANSAS—Dust In The Wind (Kirshner)
- RAYDIO—Jack & Jill (Arista)
- SAMANTHA SANG—Emotion (Private Stock) 15-10
- DAN HILL—Sometimes When We Touch (20th Century) 24-20

WIFI-FM—Philadelphia

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- JAY FERGUSON—Thunder Island (Asylum)
- RANDY NEWMAN—Short People (WB) 12-7
- BEE GEES—Stayin' Alive (RSO) 8-4

WPGC—Washington

- STEELY DAN—Peg (ABC)
- BARRY MANILOW—Can't Smile Without You (Arista)
- BEE GEES—Night Fever (RSO) HB-11
- ABBA—The Name Of The Game (Atlantic) 27-21

WGH—Norfolk

- ERIC CLAPTON—Lay Down Sally (RSO)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- BILLY JOEL—Just The Way You Are (Columbia) 18-4
- DAN HILL—Sometimes When We Touch (20th Century) 19-8

WCAO—Baltimore

- ERIC CLAPTON—Lay Down Sally (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- HEATWAVE—Always & Forever (Epic) 11-6
- CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 14-9

WYRE—Annapolis

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 25-15
- PAUL DAVIS—I Go Crazy (Bang) 14-9

WLEE—Richmond

- ODYSSEY—Native New Yorker (RCA)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 14-10
- CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 16-10

WRVQ—Richmond

- KANSAS—Dust In The Wind (Kirshner)
- BEE GEES—Night Fever (RSO)
- DAN HILL—Sometimes When We Touch (20th Century) 7-2
- ANDY GIBB—Love Is Thicker Than Water (20th Century) 8-3

Southeast Region

TOP ADD ONS:

- (D) BEE GEES—Night Fever (RSO)
- STEELY DAN—Peg (ABC)
- ANDY GIBB—Love Is Thicker Than Water (RSO)

PRIME MOVERS:

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

BREAKOUTS:

- ERIC CLAPTON—Lay Down Sally (Arista)
- JAY FERGUSON—Thunder Island (Asylum)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)

WQXI—Atlanta

- STEELY DAN—Peg (ABC)
- BEE GEES—Night Fever (RSO)
- DAVID GATES—Goodbye Girl (Elektra) 22-11
- NATALIE COLE—Our Love (Capitol) 24-17

Z-93 (WZGC-FM) Atlanta

- BEE GEES—Night Fever (RSO)
- BARRY MANILOW—Can't Smile Without You (Arista)
- WET WILLIE—Street Corner Serenade (Epic) 14-7
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum) 17-10

WBBQ—Augusta

- BEE GEES—Night Fever (RSO)
- NONE
- BEE GEES—Stayin' Alive (RSO) 13-3
- SAMANTHA SANG—Emotion (Private Stock) 9-5

WFOM—Atlanta

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- LE BLANC & CARR—Falling (Big Tree) 18-9
- JAY FERGUSON—Thunder Island (Asylum) HB-24

WSGA—Savannah

- JAY FERGUSON—Thunder Island (Asylum)
- BARRY MANILOW—Can't Smile Without You (Arista)
- CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 18-8
- KRAFTWERK—Trans-Europe Express (Capitol) 14-9

WFLB—Fayetteville

- BOB WELCH—Ebony Eyes (Capitol)
- GORDON LIGHTFOOT—The Circle Is Small (WB)
- BILL WITHERS—Lovely Day (Columbia) 24-14
- STARGARD—Which Way Is Up (MCA) 31-27

WQAM—Miami

- LYNYRD SKYNYRD—What's Your Name (MCA)
- BEE GEES—Night Fever (RSO)
- BEE GEES—Stayin' Alive (RSO) 25-5
- ANDY GIBB—Love Is Thicker Than Water (RSO) 30-23

WMJX (96 X)—Miami

- BEE GEES—Night Fever (RSO)
- NONE
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 22-12
- RAYDIO—Jack & Jill (Arista) 25-18

Y-100 (WHYI-FM)—Miami

- RAYDIO—Jack & Jill (Arista)
- TAVARES—More Than A Woman (Capitol)
- BEE GEES—Night Fever (RSO) 26-20
- LEO SAYER—Easy To Love (WB) 13-9

WLOF—Orlando

- B. J. THOMAS—Everybody Loves A Rain Song (MCA)
- BEE GEES—Night Fever (RSO)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 30-18
- ANDY GIBB—Love Is Thicker Than Water (RSO) 25-14

WRBQ-FM—Tampa

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- BEE GEES—Night Fever (RSO)
- QUEEN—We Are The Champions (Elektra) 15-4
- BILLY JOEL—Just The Way You Are (Columbia) 11-3

BJ-105 (WBWJ-FM)—Orlando

- STEELY DAN—Peg (ABC)
- BEE GEES—Night Fever (RSO)
- QUEEN—We Are The Champions (Elektra) 19-11
- SAMANTHA SANG—Emotion (Private Stock) 14-9

WQPD—Lakeland

- ERIC CLAPTON—Lay Down Sally (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- NEIL DIAMOND—Desiree (Columbia) 20-9
- JAY FERGUSON—Thunder Island (Asylum) 22-13

WMFJ—Daytona Beach

- FIREFALL—So Long (Atlantic)
- BEE GEES—Night Fever (RSO)
- LEO SAYER—Easy To Love (Columbia) 29-20
- HEATWAVE—Always & Forever (Epic) 25-18

WAPE—Jacksonville

- RAYDIO—Jack & Jill (Arista)
- BEE GEES—Night Fever (RSO)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 29-16
- RITA COOLIDGE—The Way You Do The Things You Do (A&M) 34-25

WAYS—Charlotte

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- COMMODORES—Too Hot To Trot (Motown)
- SAMANTHA SANG—Emotion (Private Stock) 12-7
- QUEEN—We Are The Champions (Elektra) 15-10

WKIX—Raleigh

- BARRY MANILOW—Can't Smile Without You (Arista)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- DAN HILL—Sometimes When We Touch (20th Century) 22-13
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) HB-29

WTOB—Winston-Salem

- STEELY DAN—Peg (ABC)
- LE BLANC & CARR—Falling (Big Tree)
- QUEEN—We Are The Champions (Elektra) 19-11
- ABBA—The Name Of The Game (Atlantic) 27-21

WTMA—Charleston

- KANSAS—Dust In The Wind (Kirshner)
- BARRY MANILOW—Can't Smile Without You (Arista)
- BEE GEES—Stayin' Alive (RSO) 20-3
- DAN HILL—Sometimes When We Touch (20th Century) 14-8

WORD—Spartanburg

- DEBBY BOONE—California (Warner/Curb)
- CHICAGO—Little One (Columbia)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 26-17
- MOTHER'S FINEST—Thank You For The Love (Epic) 13-8

WLAC—Nashville

- HEATWAVE—Always & Forever (Epic)
- JAY FERGUSON—Thunder Island (Asylum)
- RONNIE MILSAP—What A Difference You Made In My Life (RCA) 25-12
- QUEEN—We Are The Champions (Elektra) 32-25

WMAK—Nashville

- STEELY DAN—Peg (ABC)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Elektra Asylum)
- SAMANTHA SANG—Emotion (Private Stock) 12-6
- BILL WITHERS—Lovely Day (Columbia) 20-14

WHBQ—Memphis

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- HEATWAVE—Always & Forever (Epic)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 23-15
- ERIC CLAPTON—Lay Down Sally (RSO) 25-20

WMPS—Memphis

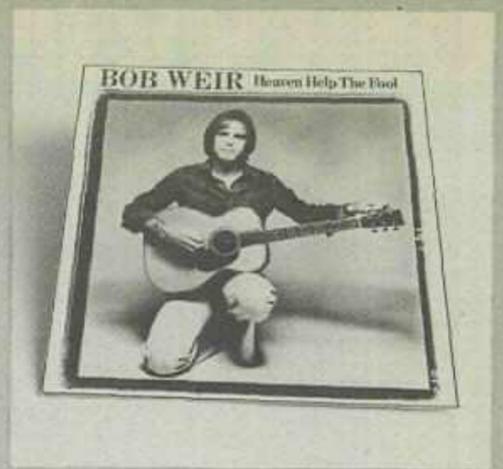
- NONE
- ★
- ★

WRIZ—Knoxville

- KANSAS—Dust In The Wind (Kirshner)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- BEE GEES—Stayin' Alive (RSO) 18-7
- ERIC CLAPTON—Lay Down Sally (RSO) 21-13

WGOW—Chattanooga

Bob Weir's made one hell of an album.



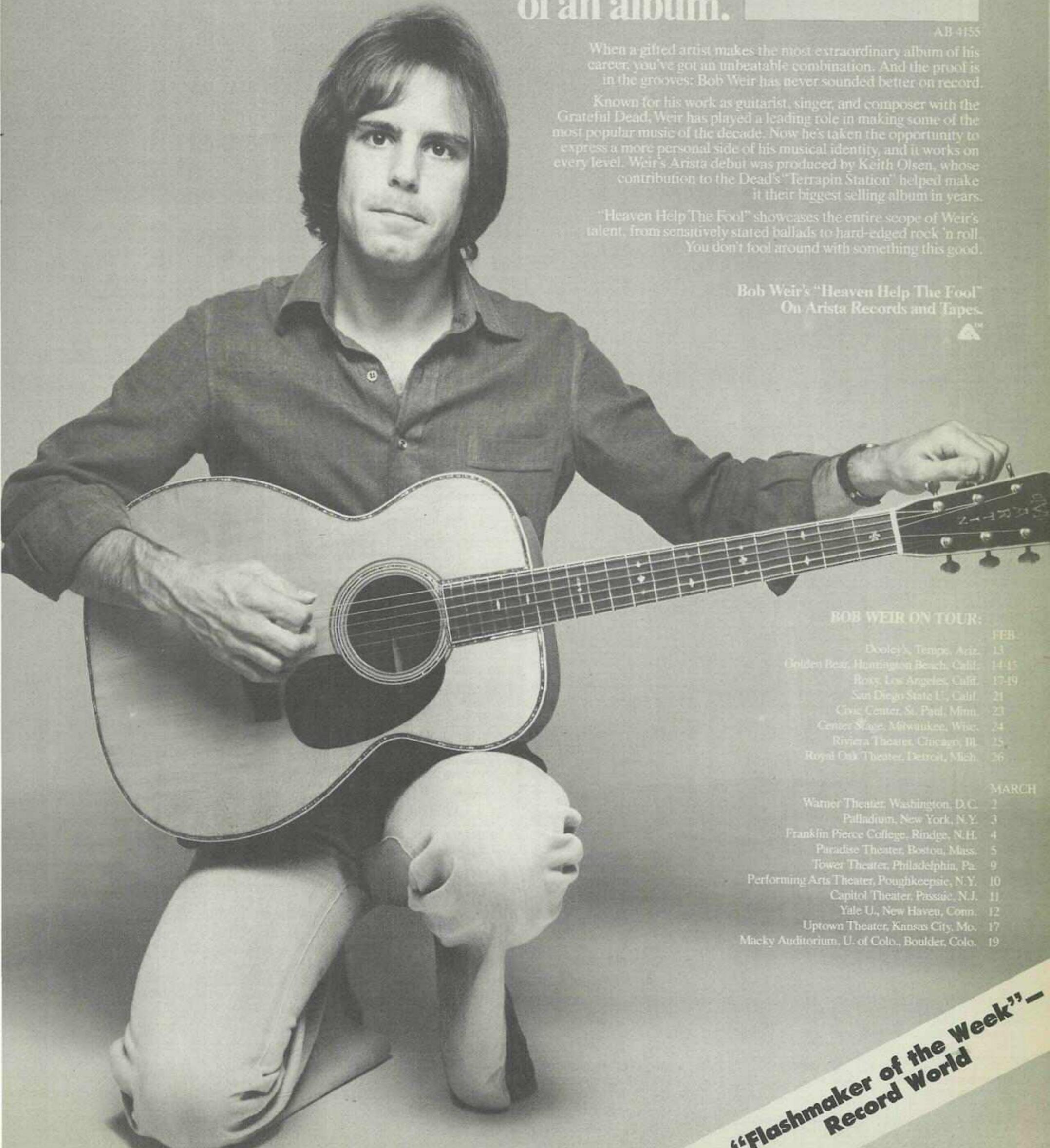
AB 4155

When a gifted artist makes the most extraordinary album of his career, you've got an unbeatable combination. And the proof is in the grooves: Bob Weir has never sounded better on record.

Known for his work as guitarist, singer, and composer with the Grateful Dead, Weir has played a leading role in making some of the most popular music of the decade. Now he's taken the opportunity to express a more personal side of his musical identity, and it works on every level. Weir's Arista debut was produced by Keith Olsen, whose contribution to the Dead's "Terrapin Station" helped make it their biggest selling album in years.

"Heaven Help The Fool" showcases the entire scope of Weir's talent, from sensitively stated ballads to hard-edged rock 'n roll. You don't fool around with something this good.

Bob Weir's "Heaven Help The Fool"
On Arista Records and Tapes.



BOB WEIR ON TOUR:

	FEB.
Dooley's, Tempe, Ariz.	13
Golden Bear, Huntington Beach, Calif.	14-15
Roxy, Los Angeles, Calif.	17-19
San Diego State U., Calif.	21
Civic Center, St. Paul, Minn.	23
Center Stage, Milwaukee, Wis.	24
Riviera Theater, Chicago, Ill.	25
Royal Oak Theater, Detroit, Mich.	26
	MARCH
Warner Theater, Washington, D.C.	2
Palladium, New York, N.Y.	3
Franklin Pierce College, Rindge, N.H.	4
Paradise Theater, Boston, Mass.	5
Tower Theater, Philadelphia, Pa.	9
Performing Arts Theater, Poughkeepsie, N.Y.	10
Capitol Theater, Passaic, N.J.	11
Yale U., New Haven, Conn.	12
Uptown Theater, Kansas City, Mo.	17
Mackay Auditorium, U. of Colo., Boulder, Colo.	19

**"Flashmaker of the Week" —
Record World**

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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 1-25-1978

Top Add Ons-National

ART GARFUNKEL—Watermark (Columbia)
GORDON LIGHTFOOT—Endless Wire (W.B.)
TED NUGENT—Double Live Gonzo (Epic)
CRACK THE SKY—Safety In Numbers (Lifesong)

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.

Western Region

TOP ADD ONS:

ART GARFUNKEL—Watermark (Columbia)
STARZ—Attention Shoppers (Capitol)
SEA LEVEL—Cats On The Coast (Capricorn)
TED NUGENT—Double Live Gonzo (Epic)

TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

RONNIE MONTROSE—Open Fire (W.B.)
GORDON LIGHTFOOT—Endless Wire (W.B.)
EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
WARREN ZEVON—Excitable Boy (Asylum)

KSNM-FM—San Francisco (Bonnie Simmons)

• **STARZ**—Attention Shoppers (Capitol)
 • **TAJ MAHAL**—Evolution (The Most Recent) (W.B.)
 • **MUDDY WATERS**—I'm Ready (Blue Sky)
 • **THE SCRATCH BAND**—(Big Sound)
 • **LONNIE DONEGAN**—Puttin' On The Style (United Artists)
 • **SEA LEVEL**—Cats On The Coast (Capricorn)
 • **RONNIE MONTROSE**—Open Fire (W.B.)
 • **WARREN ZEVON**—Excitable Boy (Asylum)
 • **ELVIS COSTELLO**—My Aim Is True (Columbia)
 • **JACKSON BROWNE**—Running On Empty (Asylum)

KLOS-FM—Los Angeles (Ruth Pinedo)

• **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
 • **ART GARFUNKEL**—Watermark (Columbia)
 • **QUEEN**—News Of The World (Elektra)
 • **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
 • **STYX**—The Grand Illusion (A&M)
KMET-FM—Los Angeles (Sam Ballamy)
 • **TED NUGENT**—Double Live Gonzo (Epic)
 • **JOURNEY**—Infinity (Columbia)
 • **SEA LEVEL**—Cats On The Coast (Capricorn)
 • **BOB WEIR**—Heaven Help The Fool (Arista)
 • **QUEEN**—News Of The World (Elektra)
 • **JACKSON BROWNE**—Running On Empty (Asylum)
 • **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
 • **LYNYRD SKYNYRD**—Street Survivors (MCA)

KGB-FM—San Diego

• **GORDON LIGHTFOOT**—Endless Wire (W.B.)
 • **RONNIE MONTROSE**—Open Fire (W.B.)
 • **SEA LEVEL**—Cats On The Coast (Capricorn)
 • **ART GARFUNKEL**—Watermark (Columbia)
 • **EMMYLOU HARRIS**—Quarter Moon In A Ten Cent Town (W.B.)
 • **BILLY COBBAM**—Magic (Columbia)
 • **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)
 • **BILLY JOEL**—The Stranger (Columbia)
 • **QUEEN**—News Of The World (Elektra)
 • **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
KOME-FM—San Jose (Dana Jang)
 • **TED NUGENT**—Double Live Gonzo (Epic)
 • **WARREN ZEVON**—Excitable Boy (Asylum)
 • **STARZ**—Attention Shoppers (Capitol)
 • **SANFORD & TOWNSEND**—Duo Glide (W.B.)
 • **WILLIE ALEXANDER AND THE BOOM BOOM BAND**—(MCA)
 • **JACKSON BROWNE**—Running On Empty (Asylum)
 • **EDDIE MONEY**—(Columbia)
 • **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
 • **LYNYRD SKYNYRD**—Street Survivors (MCA)

KY94-FM—Houston (Michael Jones)

• **CHUCK MANGIONE**—Feels So Good (A&M)
 • **WAYLON JENNINGS & WILLIE NELSON**—Waylon & Willie (RCA)
 • **KAYAK**—Starlight Dancer (Janus)
 • **STARZ**—Attention Shoppers (Capitol)
 • **TED NUGENT**—Double Live Gonzo (Epic)
 • **RONNIE MONTROSE**—Open Fire (W.B.)
 • **ELVIS COSTELLO**—My Aim Is True (Columbia)
 • **JACKSON BROWNE**—Running On Empty (Asylum)
 • **BILLY JOEL**—The Stranger (Columbia)
 • **QUEEN**—News Of The World (Elektra)
 • **STILLWATER**—(Capricorn)
KLDF-FM—Houston (Jackie McCauley)
 • **WAYLON JENNINGS & WILLIE NELSON**—Waylon & Willie (RCA)
 • **KAYAK**—Starlight Dancer (Janus)
 • **STARZ**—Attention Shoppers (Capitol)
 • **GEORGE BENSON**—Weekend In L.A. (W.B.)
 • **LOGGINS & MESSINA**—Finale (Columbia)
 • **HOYT AXTON**—Free Sailin' (MCA)
 • **ELVIS COSTELLO**—My Aim Is True (Columbia)

KY94-FM—Houston (Michael Jones)

• **CHUCK MANGIONE**—Feels So Good (A&M)
 • **WAYLON JENNINGS & WILLIE NELSON**—Waylon & Willie (RCA)
 • **KAYAK**—Starlight Dancer (Janus)
 • **STARZ**—Attention Shoppers (Capitol)
 • **TED NUGENT**—Double Live Gonzo (Epic)
 • **RONNIE MONTROSE**—Open Fire (W.B.)
 • **ELVIS COSTELLO**—My Aim Is True (Columbia)
 • **JACKSON BROWNE**—Running On Empty (Asylum)
 • **BILLY JOEL**—The Stranger (Columbia)
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 • **HOYT AXTON**—Free Sailin' (MCA)
 • **ELVIS COSTELLO**—My Aim Is True (Columbia)

Top Requests/Airplay-National

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

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

• **CORY WELLS**—Touch Me (A&M)
 • **GEORGE BENSON**—Weekend In L.A. (W.B.)
 • **GORDON LIGHTFOOT**—Endless Wire (W.B.)
 • **MARDI GRAS IN NEW ORLEANS**—(Mardi Gras)
 • **ELVIS COSTELLO**—My Aim Is True (Columbia)
 • **PETER ALLEN**—It's Time For (A&M)
 • **SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK**—(RSO)
 • **BILLY JOEL**—The Stranger (Columbia)
KMOD-FM—Tulsa (Bill Brain)
 • **SWEET**—Level Headed (Capitol)
 • **WAYLON JENNINGS & WILLIE NELSON**—Waylon & Willie (RCA)
 • **RONNIE MONTROSE**—Open Fire (W.B.)
 • **GORDON LIGHTFOOT**—Endless Wire (W.B.)
 • **EMMYLOU HARRIS**—Quarter Moon In A Ten Cent Town (W.B.)
 • **JACKSON BROWNE**—Running On Empty (Asylum)
 • **KANSAS**—Point Of View (Kirschner)
 • **QUEEN**—News Of The World (Elektra)
 • **BILLY JOEL**—The Stranger (Columbia)

KBBC-FM—Phoenix (J.D. Freeman)

• **GORDON LIGHTFOOT**—Endless Wire (W.B.)
 • **EMMYLOU HARRIS**—Quarter Moon In A Ten Cent Town (W.B.)
 • **DOUCETTE**—Mama, Let Him Play (Mushroom)
 • **KATY MOFFATT**—Kissin' In The California Sun (Columbia)
 • **CLOSE ENCOUNTERS OF THE THIRD KIND/ ORIGINAL SOUNDTRACK**—(Arista)
 • **ART GARFUNKEL**—Watermark (Columbia)
 • **JACKSON BROWNE**—Running On Empty (Asylum)
 • **BILLY JOEL**—The Stranger (Columbia)
 • **SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK**—(RSO)

KRKE-FM—Albuquerque (Debi Hines)

• **ART GARFUNKEL**—Watermark (Columbia)
 • **SANFORD & TOWNSEND**—Duo Glide (W.B.)
 • **EMMYLOU HARRIS**—Quarter Moon In A Ten Cent Town (W.B.)
 • **GORDON LIGHTFOOT**—Endless Wire (W.B.)
 • **SEA LEVEL**—Cats On The Coast (Capricorn)
 • **RONNIE MONTROSE**—Open Fire (W.B.)
 • **STYX**—The Grand Illusion (A&M)
 • **JACKSON BROWNE**—Running On Empty (Asylum)
 • **BOB WELCH**—French Kiss (Capitol)
 • **BILLY JOEL**—The Stranger (Columbia)

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 • **BOB WELCH**—French Kiss (Capitol)
 • **BILLY JOEL**—The Stranger (Columbia)

WMMS-FM—Cleveland (John Gorman)

• **TED NUGENT**—Double Live Gonzo (Epic)
 • **WILD CHERRY**—I Love My Music (Sweet City/Epic)
 • **SWEET**—Level Headed (Capitol)
 • **CRACK THE SKY**—Safety In Numbers (Lifesong)
 • **ART GARFUNKEL**—Watermark (Columbia)
 • **QUEEN**—News Of The World (Elektra)
 • **SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK**—(RSO)
 • **JACKSON BROWNE**—Running On Empty (Asylum)
 • **ELECTRIC LIGHT ORCHESTRA**—Out Of The Blue (Jet)
WCOL-FM—Columbus (Guy Evans)
 • **JOURNEY**—Infinity (Columbia)
 • **RONNIE MONTROSE**—Open Fire (W.B.)
 • **GORDON LIGHTFOOT**—Endless Wire (W.B.)
 • **ART GARFUNKEL**—Watermark (Columbia)
 • **GEORGE BENSON**—Weekend In L.A. (W.B.)
 • **QUEEN**—News Of The World (Elektra)
 • **ROD STEWART**—Foot Loose & Fancy Free (W.B.)
 • **BOZ SCAGGS**—Down Two Then Left (Columbia)
 • **LINDA RONSTADT**—Simple Dreams (Elektra Asylum)

WZMF-FM—Milwaukee (Mike Wolf)

• **TED NUGENT**—Double Live Gonzo (Epic)
 • **KAYAK**—Starlight Dancer (Janus)
 • **SWEET**—Level Headed (Capitol)
 • **BOB WEIR**—Heaven Help The Fool (Arista)
 • **SCORPIONS**—Takin' By Force (RCA)
 • **CRACK THE SKY**—Safety In Numbers (Lifesong)
 • **BILLY JOEL**—The Stranger (Columbia)
 • **STYX**—The Grand Illusion (A&M)
 • **THE ALAN PARSONS PROJECT**—I Robot (Arista)
 • **ERIC CLAPTON**—Slowhand (RSO)
KADI-FM—St. Louis (Peter Paris)
 • **TED NUGENT**—Double Live Gonzo (Epic)
 • **RONNIE MONTROSE**—Open Fire (W.B.)
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 • **STARZ**—Attention Shoppers (Capitol)
 • **SWEET**—Level Headed (Capitol)
 • **SAMMY HAGAR**—Musical Chairs (Capitol)
 • **AEROSMITH**—Draw The Line (Columbia)
 • **JONI MITCHELL**—Don Juan's Reckless Daughter (Asylum)
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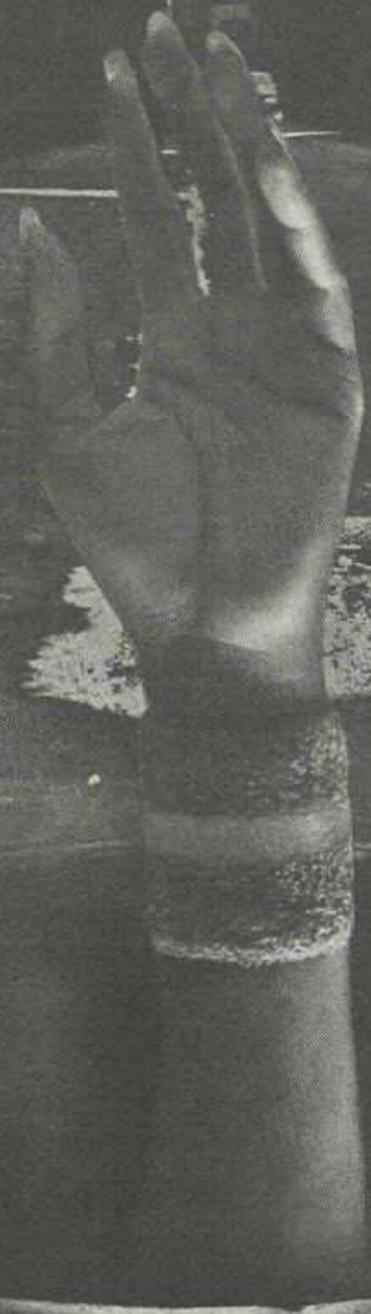
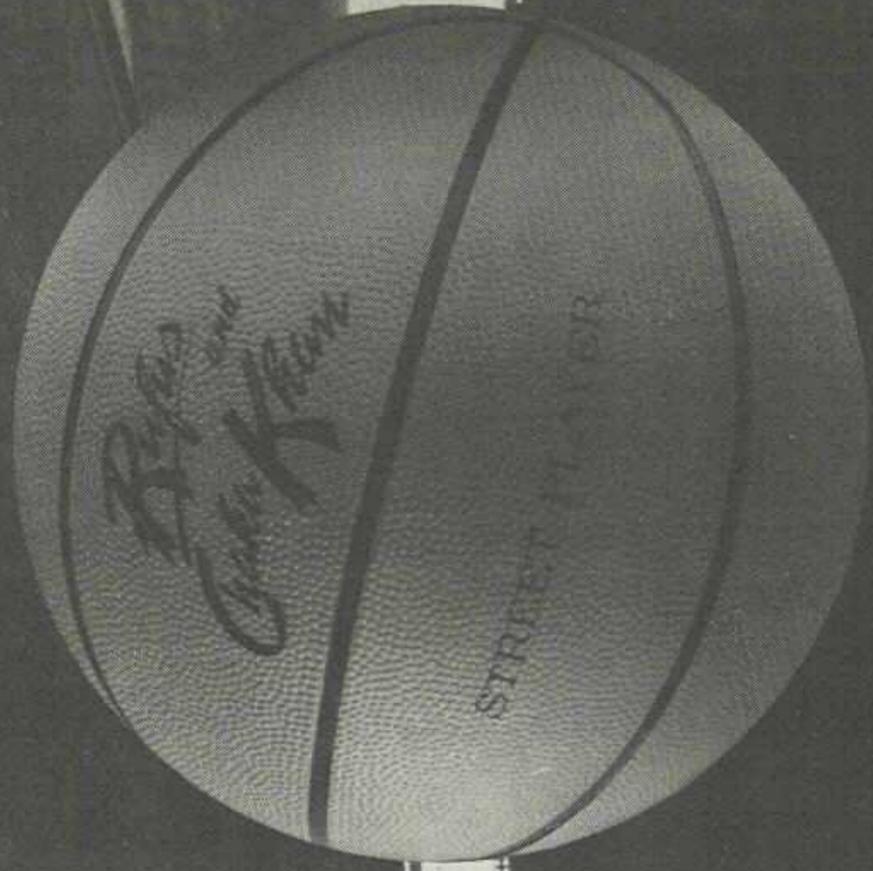
National Breakouts

GEORGE BENSON—Weekend In L.A. (W.B.)
WARREN ZEVON—Excitable Boy (Asylum)
RONNIE MONTROSE—Open Fire (W.B.)
EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)

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

• **GORDON LIGHTFOOT**—Endless Wire (W.B.)
 • **ART GARFUNKEL**—Watermark (Columbia)
 • **CLOVER**—Love On The Wire (Mercury)
 • **KAYAK**—Starlight Dancer (Janus)
 • **CRACK THE SKY**—Safety In Numbers (Lifesong)
 • **BOZ SCAGGS**—Down Two Then Left (Columbia)
 • **JONI MITCHELL**

STREET PLAYER



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AA-1049

Produced by Rufus and Roy Halee



Copyright Records

Automation Out At S.F.'s KYUU-FM

LOS ANGELES—NBC-owned KYUU-FM in San Francisco will add live personalities to its formerly automated MOR music format before the end of spring, according to Allan Hotlen, program director. But he insists the move does not represent a format change.

"Our music concept and target audience will remain the same," he says. "It will merely give us the ability to be more relevant, to identify the music and give time checks."

Hotlen points out that the shift, hopefully, will enable KYUU "to play more music instead of less, because we plan to be able to reduce the commercial load."

KYUU also plans to wind up with a musical concept which is unique, he adds. "And I don't mean that in the hairsplitting terms of program directors."

Hotlen claims the change is the next logical step in the evolution of the station's format, which he says is responsible for "a doubling of our audience within the past year."

New Format For Series

LOS ANGELES—The syndicated "Words 'N Music" weekly radio series has changed its format, dropping host Dave Prince from the superstar interview show in favor of custom scripting for local DJs.

The move has resulted in addition of 17 new markets, raising the total to 103 stations now airing the series.

The new stations are WCAO, Baltimore; WGAR, Cleveland; WRMZ, Columbus; WGL, Ft. Wayne; WZYQ, Frederick, Md.; KBEQ, Kansas City; WFMK, Lansing; WMPS, Memphis; WIOD, Miami; WQUE, New Orleans; KRIZ, Phoenix.

2 Radio Arts Shows Pick Up New Stations

LOS ANGELES—Radio Arts Inc., a radio programming syndication firm here headed by Larry Vanderveen, has signed several more stations.

Carrying the adult MOR format, "The Entertainers," are KRML in Monterey, Calif.; WIZZ in Streator, Ill.; WVNA in Tusculumbia, Ala.; and WDDC-FM in Portage, Wis. Carrying "Easy Country," the country music programming service are KTRB in Modesto, Calif.; WLAX in Streator, Ill.; and WCKC in Milton, Fla. "Easy Country" is a creation of Sammy Jackson, air personality at KLAC in Los Angeles.

Names of DJs being considered for the FM-station are not firmed yet, he adds, "but I guarantee there will be some you will recognize."

Billboard has learned that Clark Race, veteran air personality, will do the morning show on the FM station.

Race will be live five days a week and tape the remaining two. He formerly did a night show at KMPC in Los Angeles. Prior to that, he was a Top 40 air personality for more than 12 years at KDKA in Pittsburgh.

TELEVISION REVIEW

NBC-TV Wins Country Gamble

"50 Years Of Country Music," NBC-TV. Three hours. Joseph Cates, executive producer; Chet Hagan, producer; Walter C. Miller, director; Bill Siegler, associate producer; Bill Walker, music director; Don Shirley, art director.

NASHVILLE—Bringing three consecutive hours of country music into the homes of America is a gutsy decision, but it paid off for NBC-TV.

NBC-TV's "Big Event" special sent a half century of country music into countless 21-inch and 25-inch stages across the country Sunday (22). Beaming three hours of a specialized music, the potential for boredom and monotony had to be a frightening specter. But the producers avoided it by mixing country music styles, personalities and eras.

It turned out to be what a good special should be: tight, fast-moving, varied, smooth, balanced and musically and historically accurate.

It thankfully avoided the frequently used syndrome of "Oh, my God, we're doing a special on country music, so let's get Johnny Cash to emcee it." Cash is a fine talent and an able representative of country music, but somehow he has become a token and stereotyped country emcee.

Cash appeared in this musical anthology, as well he should, but the emcee chores fell to Dolly Parton, Nashville's answer to Bette Midler, Roy Clark and Glen Campbell.

The odd trio kept the show moving with its emcee and performing talents. Each handled a one-hour segment. The audience at Nashville's Grand Ole Opry House responded with enthusiasm and vigor above and beyond the call of cue cards and applause signs.

The prime time show included seven members of the Country Music Hall of Fame—Roy Acuff, Chet Atkins, the Carter Family, Bill Monroe, Minnie Pearl, Ernest Tubb and



SITTIN' IN—Isaac Hayes, right, raps with program director Yadan Khabir of WNJR, Newark, N.J. Hayes also visited WBSL in New York and WOL in Washington, D.C., on a January East Coast tour.

Kitty Wells. Another Hall of Famer, Gene Autry, was forced to cancel an appearance because of illness.

It also featured seven winners of the CMA's entertainer of the year award: Campbell, Cash, Clark, Loretta Lynn, Merle Haggard, Charlie Rich and Mel Tillis.

Ray Charles, who has made gigantic contributions in the pop and soul acceptance of country music, added a refreshing appearance, singing "I Can't Stop Loving You" and joining Campbell in a duet on "Bye Bye Love."

The artists and their musical selections focused on the evolution of country music and the impressive variety within the musical form. The show also starred Danny Davis & the Nashville Brass, Larry Gatlin, Crystal Gayle, Doug Kershaw, the Oak Ridge Boys, Bill Monroe and the Bluegrass Boys, Johnny Rodriguez, the Earl Scruggs Revue, the Statler Brothers, the Stony Mountain Cloggers, Tammy Wynette and Bob Wills' Texas Playboys.

A talent highlight came with the national unveiling of a bright new singer, Carlene Carter—daughter of June Carter Cash. She carries the traditions of the Carter family into the modern country arena. She proved herself a talent to be reckoned with in the future, singing "If You're Ever In Nashville."

Loretta Lynn, who sings nothing better than a Patsy Cline song, effectively contributed a salute to Cline with a four-song medley. Merle Haggard joined the Bob Wills Texas Playboys in a tribute to the late Wills, King of Western Swing, with a spicy medley.

Once again Parton showed her singing and writing talents with several songs including the heart-catching "I Will Always Love You."

Jimmie Rodgers received a salute from Ernest Tubb with three songs, including the mournful Rodgers classic, "Waitin' For A Train." The

final salute went to Hank Williams, with Campbell, Clark and Parton combining talents for a show-closing medley of some of the top Williams hits.

On such a show one wonders why there was no salute to, or mention, of Jim Reeves. And no appearance of Ronnie Milsap, the reigning CMA entertainer of the year or country veteran Hank Snow.

But such omissions border on quibbling—something that this massive and successful enterprise doesn't deserve. The show was crafted with sensitivity, balance and scope rarely seen in network presentations of country music.

GERRY WOOD

Williams' Music Wins Award At Sci-Fi Academy

LOS ANGELES—Composer John Williams received a special award for best music from the Academy of Science Fiction, Fantasy & Horror Films in the first telecast of the academy's annual "Science Fiction Film Awards," taped here Jan. 14 at the Coconut Grove and aired the week of Monday (23), through Sunday (29) nationwide in 80 markets.

Williams was honored for his original scores to both "Star Wars" and "Close Encounters Of The Third Kind."

However, the force definitely remained with "Star Wars," which picked up eight of the 13 awards including best science fiction film, best special effects and best screenplay.

The show was produced by the Robert Wold Company in association with KTLA-TV in L.A. William Shatner and Karen Black co-hosted.

Airs Dylan Stanza

NEW YORK—WYNY, NBC's soft rocking FM outlet here, programmed an hour called "Dylan And His Friends" Friday (27) featuring music written by Bob Dylan and featuring the Byrds, Hollies, Turtles, Joan Baez, Johnny Cash, George Harrison and Dylan himself. Station has been programming such hourly features for the past few months.

New Radio Academy Being Founded By Moorhead & Others

LOS ANGELES—The National Academy Of Radio Arts And Sciences is being launched by a group of the nation's outstanding radio executives.

L. David Moorhead, who will serve as head of the steering committee to organize the Academy, initiated legal proceedings to formalize the group. The founders group and trustees will include, besides Moorhead, general manager and vice president of KMLI in Los Angeles; Jack G. Thayer, president of NBC Radio, New York; air personality Gary Owens, KMPC, Los Angeles; Phillip D. Richardson, sales manager, WSB, Atlanta; air personality Robert L. Collins, WGN, Chicago; Michael Hunter, program director, KOME, San Jose, Calif. Also; attorney Fred Kuperberg of Kuperberg And Gordon, Los Angeles; George

Burns, president, Burns Media Consultants, Los Angeles; L. David Moorhead, and Claude Hall, former radio-tv editor of Billboard Magazine.

Others will be announced in the next few weeks. Membership rolls will be opened soon and a slate of officers and directors presented.

The purpose of the Academy is to serve the same goals for the radio field as does the current National Academy Of Recording Arts And Sciences. "The purpose of the organization is to benefit workers of the radio industry by assisting in their career growth and education, by improving the public image with solid public relations, by providing support and services for workers in small markets which they now lack, and by a computerized job bank to

(Continued on page 32)



"If I change the world, it'll be by accident."

ERIC CARMEN

on the Robert W. Morgan Special of the Week

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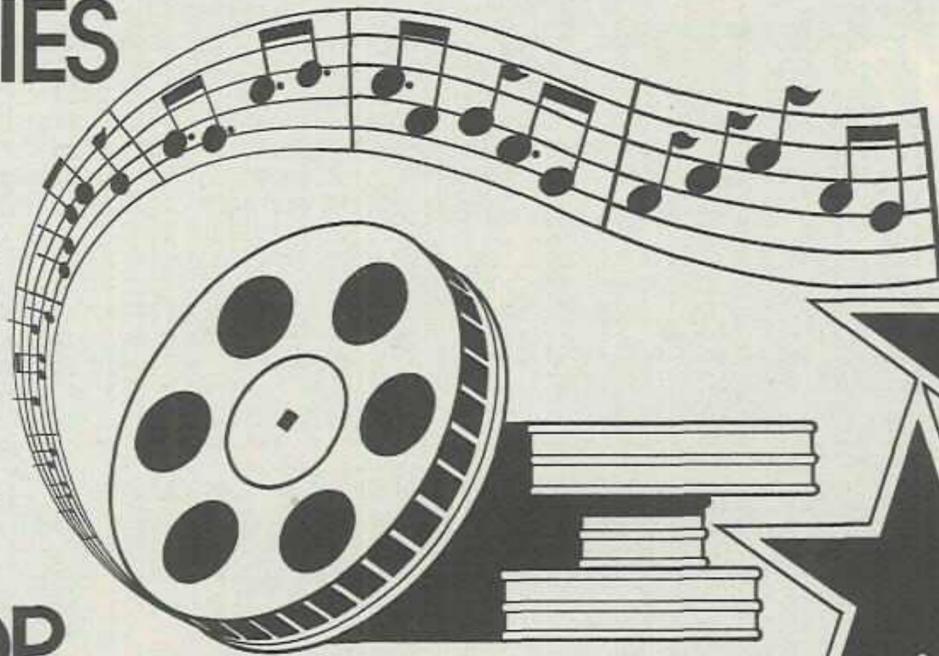
THE ROBERT W. MORGAN SPECIAL OF THE WEEK

SOME VERY SPECIAL AMERICAN TOP 40's FOR 1978

AT40 GOES TO THE MOVIES

APRIL 1-2:

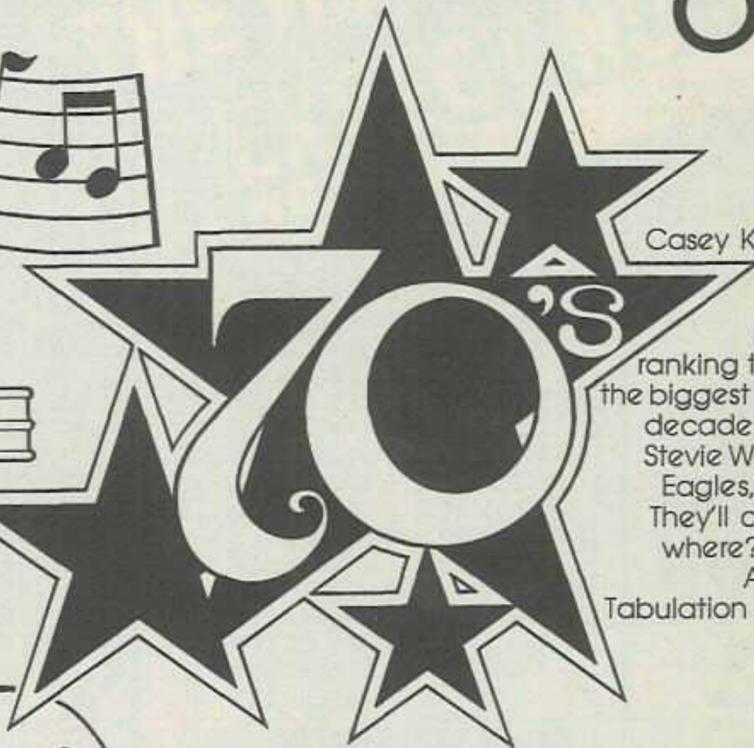
The very weekend before the Oscars, Casey Kasem counts down the 40 biggest hits from the Silver Screen since 1960. Casey covers the movie stars and the movie stories ... and plays the 40 most successful hits the movies made — from #40 to #1.



THE 40 BIGGEST ACTS OF THE 70's

JULY 1-2:

Casey Kasem celebrates AT40's eighth birthday by stacking up and ranking the hit careers of the biggest superstars of the decade so far. Elton John, Stevie Wonder, Wings, The Eagles, Fleetwood Mac. They'll all appear ... but where? Another special American Top 40 Tabulation — from #40 to #1.



THE TOP 100 OF 1978

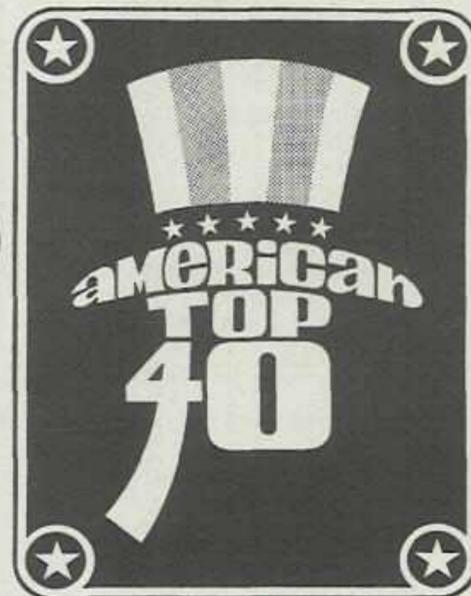
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TELEVISION REVIEW

Kraft's Special One Of The Year's Best

"The Kraft 75th Anniversary Special," CBS-TV Jan. 24. Ninety minutes. Produced by Gary Smith and Dwight Hemion. Dwight Hemion, director; Ian Fraser, music director.

LOS ANGELES—Perhaps the season's best music special so far, Smith and Hemion bobbed up with a show to remember, as Bob Hope, unusually subdued, served as emcee to help weld together rare sight clips from the past with contemporary singing and dancing.

Music, of course, dominated the production. And for those who recall the early Kraft radio shows there were excellent reminders of Al Jolson, Bing Crosby, Jimmy Durante, Bobby Darin, Perry Como, the Paul Whiteman orchestra, Jimmy Dorsey and others who at one time or another ruled as titans in the field of pop music.

A country segment dominated by Roy Clark was particularly effective.

Leslie Uggams, a greatly improved singer since her days with Mitch Miller's chorus, contributed a live Jolson medley and Donna McKechnie, who once sang in a Kraft chorus before hitting the jackpot as

a Broadway musical star, clicked solidly with songs which were, perhaps, overly choreographed.

There were scenes from old Kraft dramatic shows for variety, but it was the music which distinguished this memory-provoking 90-minute production. More of Como and Crosby would have been welcome, yet it would be carping to suggest variances and emendations—the show was that good.

DAVE DEXTER JR.



DOUBLE GOLD—New KHJ program director John Sebastian, right, accepts gold LPs for Bob Welch's "French Kiss" and Little River Band's "Diamantina Cocktail," which he helped establish while with KDWB. Representing Capitol Records is Bruce Wendell, vice president for promotion.

UFO Film Spawns Sci-Fi Promo

By RAY HERBECK JR.

LOS ANGELES—The film "Close Encounters Of The Third Kind" has sparked renewed national interest in UFOs and, predictably, is being used as a spinoff to build radio audiences.

In fact, two imaginative program directors have experienced a close encounter of the promotional kind, where each developed a successful campaign based on the film. But, almost like science fiction, the campaigns were created at the same time and use the same hook.

Dick Downes, program director at KGGO "Go 95" in Des Moines, had been captivated by the concept presented in the film of using a musical scale as a basis for extra-terrestrial communication. Specifically, he liked the five-note tonal progression which was pivotal to the plot.

"So, I carted the notes and initially used them as a segue, no talk or anything, over a weekend giveaway we held for the film's soundtrack," he says. "But I liked it so much, I wanted to do more."

Downes played with the scale until he developed a way "to work it into our format, so it would show up more often and cause listeners to take notice of it," he adds.

Finally, he placed the tones on a cartridge with a highly-filtered voice track, "like a person who is thinking to himself in a movie," which says simply, "Go 95." Downes then linked the track, used as a segue once an hour, with a promotional explanation.

"We say we're playing the tones to welcome any interplanetary travelers out there who might be listening," he adds with a straight face. "We say we're inviting them to earth in peace and, if they decide to visit, to 'go 95' first, 'cause we'll show them a good time."

Downes points out that the whole idea is merely to cause talk. "And, by doing that, we tie the station with the movie and a current, hot phenomenon," he says. "I mean, people are talking about UFOs. So, it's a nice way to hopefully get people talking about us."

Coincidentally, 2,000 miles away in San Francisco at KFRC, program director Les Garland reached the same conclusion and proceeded to go after the same goal in an almost identical manner. After successful "Star Wars" and "Close Encounters" promotions, similar to that cited by Downes in Iowa, Garland says, "We could see the writing on the wall. This UFO thing was going to be big."

Beginning in January, KFRC's news department aired an in-depth UFO story with each broadcast as a kicker for two weeks. "And, each newscast, we would promote which kind of 'close encounter' would be covered in the next newscast," Garland adds.

But, like his counterpart in Des Moines, Garland wanted "to do more, but I didn't know what it could be or how to do it," he says. Then, one night, he and evening DJ Mark McKay came up with "a bizarre idea" which would not only cause people to talk about the station and listen to it, "but, like we all want to do, get them to tune back in and listen again."

Their idea: To run a test and open up an opportunity to communicate with aliens out there. "If there are any," Garland adds. The resulting tape, which Garland researched personally announces an eight-second

Vox Jox

By CLAUDE HALL

LOS ANGELES—Don Cox has left KHJ in Los Angeles and the shifts of the disk jockeys have been expanded here and there to compensate, so no replacement. Rumor is strong that another KHJ personality is out shopping. . . . Mike Reinhart has resigned as program director of KOOL-FM in Phoenix and is seeking either programming or on-air work. Call him at 602-257-1234, ext. 303.

Birdie Bush, ex-staffer at NBC-TV, is now a hitman at KRLA, Los Angeles. . . . Report is that there are

about 10 air personalities on the street in Phoenix. KOOL-FM is dropping live MOR format for automation, thus supplying some of the street crowd. And a couple of people were let go at KDKB. And, too, you probably have a few in the market who are hanging out away from the snow of the north.

If you'd like a demo of "Inside Music City," a free weekly one-hour radio show hosted by C. Hairl Hensley, an announcer on "The Grand Ole Opry" and a personality on WSM in Nashville, write president Irby M. Mandrell, Hits Incorporated, P.O. Box 23110, Nashville, 37202. The show was launched last May and has featured such acts as Ernest Tubb, Minnie Pearl, Barbara Mandrell, Charley Pride and others.

Programming conflicts at KEUN, Eunice, La., resulted in station manager Tom Voinche restricting the playlist of program/music director Richard Kent. However, Voinche raised Kent's pay in an effort to "make amends." Kent walked out the following Monday.

KNBR in San Francisco has dropped its two-way talk show, aired from 8 p.m. to 1 a.m., in favor of DJ C.J. Bronson, who will play music. Occasionally, however, a play-by-play sports broadcast will pre-empt. . . . Lee Hamner, afternoon drive DJ 4½ years at Radio Avon, is looking for work in the U.S., of which he's a citizen. Write him at Box 1290, Christ Church, New Zealand. . . . Ronni Richards has left KLOK, San Jose, Calif., and the station needs a new morning personality. . . . Bruce Phillip Miller of L.A.'s KIIS has completed his 200th coffee time show for American Forces Radio. This is the second series of programs produced for AFRTS by Bill Stewart, Billboard Broadcasting. Jack Brown reports the program is enjoying good ratings worldwide.

Rick Dees, funnyman on Memphis' WHBQ, tried out for a part on a projected tv series from Mary Tyler Moore's company. But he didn't make the interviewers laugh. "Nobody laughs out there," he says. "But then, they'd heard all the jokes. They'd been interviewing since Monday." The character Dees wants is "J.B. Henderson," a country music writer from Memphis. "If it's developed right, he could become another 'Fonz.' They're down to two candidates, and I'm one of them."

WCOL-AM and FM's vice president of programming Bob Gooding is leaving Columbus for WCAU-FM in Philadelphia, where he will head news and public affairs. WCOL-AM's program director Jerry Dean moves over to the same slot on the FM side; Dave Bishop, WCOL-AM's music director, will now be program director. . . . CJFM in Montreal has boosted Bob Wood, former music and promo director, into the program director slot. He's been with the station two years. . . . WBYQ has an opening for a night person on the air staff in Nashville. Station wants a person with lots of energy but no screamers, please. Send tapes only to John Davis, program director, Box 4507, Nashville.

Tab Books has published two volumes worth noting: "Third Class (Continued on page 32)

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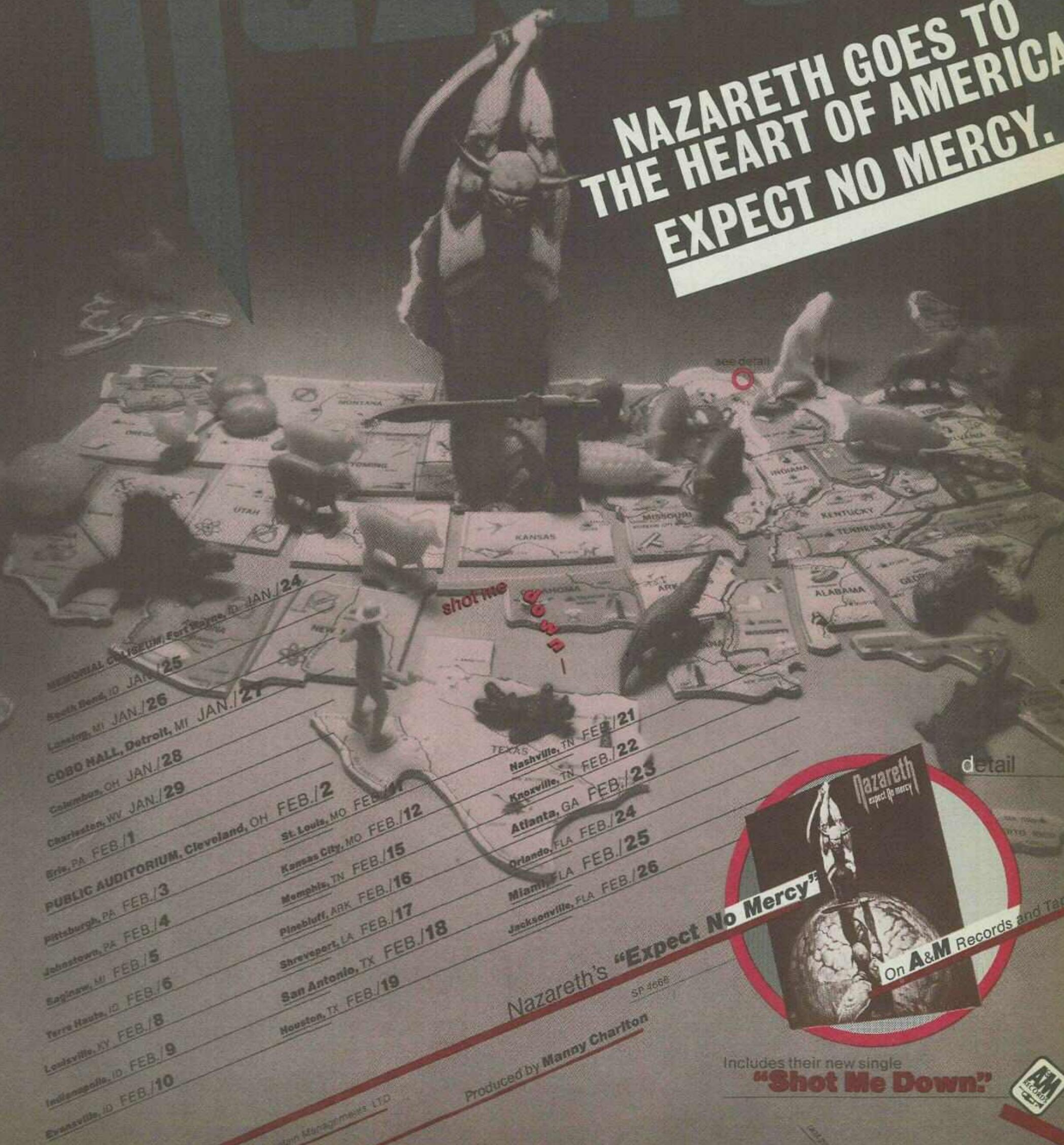
Bubbling Under The HOT 100

- 101—WITH PEN IN HAND, Dorothy Moore, Maelco 1047 (TK)
- 102—SOFT AND EASY, Blackbyrds, Fantasy 809
- 103—ON FIRE, T-Connection, Dash 5041 (TK)
- 104—DANCE A LITTLE BIT CLOSER, Charo & The Salsoul Orchestra, Salsoul 2048
- 105—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 106—GOOD LUCK CHARM, Ohio Players, Mercury 73974
- 107—OUT OF THE GHETTO, Isaac Hayes, Polydor 14446
- 108—LET ME PARTY WITH YOU, Bunny Sigler, Gold Mind 4008 (Salsoul)
- 109—LA VIE EN ROSE, Grace Jones, Island 098
- 110—HEADLINER, Fandango, RCA 11194

Bubbling Under The Top LPs

- 201—THE JAM, This Is A Modern World, Polydor PD 16129
- 202—ARLO GUTHRIE, The Best Of Arlo Guthrie, Warner Bros. BSK 3117
- 203—MARY KAY PLACE, Aimin' To Please, Columbia PC 94908
- 204—COWBOY, Cowboy, Capricorn CPN 0194
- 205—KELLEE PATTERSON, Be Happy, Shadybrook SB 33007
- 206—BUNNY SIGLER, Let Me Party With You, Gold Mind GZS7502 (Salsoul)
- 207—NILS LOFGREN, Night After Night, A&M 3707
- 208—GRINDERSWITCH, Red Wing, Atlantic SD 36-152
- 209—STARCASTLE, Citadel, Epic JE 34935
- 210—ALESSI, All For A Reason, A&M SP 4657

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- Columbus, OH JAN./28
- Charleston, WV JAN./29
- Erie, PA FEB./1
- PUBLIC AUDITORIUM, Cleveland, OH FEB./2
- St. Louis, MO FEB./3
- Kansas City, MO FEB./12
- Memphis, TN FEB./15
- Pinebluff, ARK FEB./16
- Shreveport, LA FEB./17
- San Antonio, TX FEB./18
- Houston, TX FEB./19
- Nashville, TN FEB./21
- Knoxville, TN FEB./22
- Atlanta, GA FEB./23
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- Jacksonville, FLA FEB./26

detail

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"Shot Me Down."



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C'right Office Cuts Demand On Deposit, Registration Rules

WASHINGTON—The Copyright Office has agreed to consider less demanding deposit and registration requirements for at least some types of published broadcast station and network programming.

The NAB had made the request, stating that "treating recorded broadcast programs produced strictly for broadcast use rather than commercial distribution like feature motion pictures and independently-produced syndicated broadcast programs would place a heavy burden on stations."

The NAB fears that radio stations would be faced with sending tapes of several hours of programming per day to the Copyright Office. The association asked the Copyright Office to recognize "the wholly counter-

productive consequences of requiring stations to comply with deposit and registration requirements designed for works of an entirely different nature.

"It is, after all, one thing to require deposit copies of motion pictures or programs produced primarily for wide distribution. It is somewhat arbitrary, however, to apply the same requirements to programs produced initially solely for broadcast, but which ultimately on a very secondary basis are distributed via the off-air recording process for educational use."

The Copyright Office has agreed to exempt such programs from the mandatory deposit requirements and treat them as unpublished motion pictures for registration purposes.

New On The Charts



STARGARD
"Which Way Is Up"—★

The first hit by this female trio has a lot in common with "Car Wash," the platinum disco funk smash of one year ago by Rose Royce.

It too was written by Norman Whitfield, is a No. 1 soul hit on MCA and is the title song of a Universal film directed by Michael Schultz and featuring Richard Pryor.

Whitfield didn't produce this record (it was handled by Mark Davis) because he is now involved with his own Warner-distributed label. And there will be no "Which Way Is Up" soundtrack. Instead, MCA is issuing a Stargard album this week with only this one song included from the movie.

The trio consists of Rochelle Runnels, Deborah Anderson and Janice Williams. Runnels and Anderson initially teamed in Virgin Spring, which first met Whitfield in the Spring of 1977 at an Undisputed Truth show at the Starwood nightclub in Los Angeles. Whitfield is the Truth's writer/producer.

Around the same time Runnels and Anderson began working as backup singers in Anthony Newley's dinner club act, until Anderson left the show to be replaced by Williams.

Runnels also performed as a background singer on Candi Staton's "Young Hearts Run Free," while Anderson has had two record releases: "Where Do We Go From Here" on TK and "Funny How We've Changed Places" on Columbia.

The trio will also appear in "Sgt. Pepper's Lonely Heart's Club Band," another film directed by Schultz. It has no booking agent at present, but is managed by Walter Ainsworth for Dr. Rock Productions in Los Angeles, (213) 652-5850.



VAN HALEN
"You Really Got Me"—★

This is the third remake of a pop hit from the British invasion of 1964-65 to crack the charts in recent months, following Santana's slick version of the Zombies' "She's Not There" and Santa Esmeralda's disco remake of the Animals' "Don't Let Me Be Misunderstood."

Unlike those two records, Van Halen's rendition of the Kinks' classic is done in a hard-edged power rock style reminiscent of British blues-rock groups like Deep Purple.

The band takes its name from the Van Halen brothers—Alex (drums) and Edward (guitar)—who are natives of the Netherlands. Also in the lineup are Michael Anthony (bass) and Dave Lee Roth (lead vocals).

The group was formed in Pasadena, Calif., in 1974 and soon began the rounds of small clubs, beer bars, wet T-shirt contests, backyard parties and dance contests playing the music of Cream, Led Zeppelin, Aerosmith, James Brown and the Ohio Players.

The band's club debut was at Gazzarri's on the Sunset Strip in Hollywood, and it subsequently opened shows for the likes of Santana, Nils Lofgren, Sparks and UFO. An appearance at the Golden West Ballroom in Norwalk brought it to the attention of L.A. rock personality Rodney Bingenheimer, who booked the group into the Starwood club in Hollywood.

Van Halen was spotted there by Mo Ostin, chairman of Warner Bros., and Ted Templeman, the label's vice president of a&r. Templeman, who produces such acts as the Doobie Bros., Montrose and Van Morrison for WB, produced this single and the group's album, "Van Halen," which will be released Feb. 6.

The group, which headlined at the Whisky club in L.A. over New Year's Eve, is managed by Marshall Berle in L.A., (213) 652-4202, and is booked by Barbara Skydell of Premier Talent in New York, (212) 758-4900.

Programming Comments

MARC A. McCOY,
Program Director
KYSN Radio
Colorado Springs, Colo.

Many people have expressed concern lately about the erosion of Top 40 AM radio in some markets and the future of the format itself. Is AM Top 40 radio becoming obsolete? I don't think so. I believe the erosion is occurring not so much in Top 40 itself but in an old form of Top 40 radio. AM Top 40 radio is not dying... it's evolving and growing up.

Unfortunately, some of us are not growing and evolving with it. What has suffered most is the basic presentation of Top 40 radio on AM. Somewhere between our request lines and computer terminals we forgot about entertainment, excitement, and our communities. Most important we forgot about the people we are supposed to be serving. It seems we're trying to label, classify, and stereotype an audience who, through market fragmentation, is telling us it's more individual than ever before.

People are people... human beings with feelings, emotions, moods, and unpredictability. People are changing constantly and defying classification. People are demanding more, especially of AM; especially since

they can most likely get the same thing AM is doing on FM in stereo.

Programmers today are on the right track but moving in the wrong direction. More and more of our budgets are being allocated for research to find out how to keep an audience on AM (or bring them back). Our research, however, is based on a negative premise, i.e., we're finding out what people don't want. We're constantly removing irritant factors and not putting anything back. In many cases we're researching ourselves to boredom. Is our sophisticated research leading us backwards?

The time has come to base our research on a positive premise. What can we do more of to fill a need or provide a service to our communities? Maybe we should do less "rate-a-record" research and make a more concerted effort to find out what our people and communities are all about. What needs can we fill? What services can we provide? How can we make life a little easier for our listeners? How can we use the tremendous power and influence of our radio stations for the benefit of the community?

Perhaps we should evaluate or re-evaluate Top 40 radio as it is and look to the future and what Top 40 radio can be. It's time to ask some serious questions about our radio stations and programming concepts. We have... and the answers led us back to number one.

Radio Arts Debuting 'Sound 10' Service

LOS ANGELES—Radio Arts Inc., the radio syndication firm here headed by Larry Vanderveen, has introduced its third programming format "Sound 10."

The new series is an adult contemporary service aimed at the 18-34 demographic. Its musical range will span Helen Reddy to Neil Diamond

to Fleetwood Mac. Its rotation will involve currents, recurrences, oldies and, for selected dayparts, a series of album reels.

"The hits are programmed to blend and enforce each other in their sequencing. The pattern of rotation is designed to focus the listener's attention more directly and to stimulate longer listening spans," says Vanderveen. It will be available in announced or unannounced versions for either automated or live stations. Special promos are included and customized jingles are available.

"Sound 10" will feature more than 1,000 oldie titles and current ones will be updated weekly. Recurrences and album cuts will be updated monthly.

Quality controls include dbx masters and one-to-one duplication.

Currently, Radio Arts produces and syndicates "The Entertainers" and a country music programming service. Stations recently adopting "The Entertainers," an MOR format, include WCFL in Chicago and WJW in Cleveland.

Vox Jox

• Continued from page 30

FCC License Study Guide," (\$9.95 hardbound, \$6.95 paperback), a self-study, all-in-one aid to help you through the test, and "The Illustrated Dictionary Of Broadcast-CATV-Telecommunications," (\$14.95 hardbound, \$8.95 paperback), a one-stop sourcebook for industry terminology.

New El Paso KFIM Will Be On Air Soon

EL PASO—KFIM expects to hit the air here within the next 60 days with 100,000 watts of rock and one of the highest antenna sites in the city.

Johnny Thompson, new program director, is building a staff and a music library for his "mass appeal Top 40" station located at 92.3 on the dial. Currently, the calls are KSDL. Manager of the station will be Ron Marks.

Marks and Thompson were recently at KERP, El Paso. The station will broadcast from the new tower constructed by John Walton atop Franklin Mountain overlooking the city.

New Radio Academy

• Continued from page 28

match needs of radio personnel with available radio openings," says Moorhead.

Kuperberg will serve as general counsel for the Academy.

The non-profit organization has plans to provide career guidance, low-cost insurance, emergency relief for radio people and job placement for membership.

'The Alternative' Airs On KLAV

LOS ANGELES—Las Vegas' KLAV, 1230 on the dial, will be the first station to adopt "The Alternative" format developed by music and programming consultant Jim Davidson, formerly with KNPT, Newport, Ore. and now heading his own Swiatek, Ltd. company.

"I will be programming a pop-adult type of music," he says, "not limited to the traditional MOR or Top 40 concept. We'll include all music which would appeal to today's adult listener aged 18 to 46."

Davidson's new playlist will be comprised of 80 single and LP cuts, plus approximately 650 "oldies."

He will use a rotation system "similar to what I was doing in Oregon, where the object is to create a strong audience draw through a select system of introducing new music prior to its charting, then carefully avoiding overexposure when a 'hit' starts receiving saturation play in the market."

Davidson adds that KLAV will now cultivate a good correspondence with record companies. "We need product badly," he says, "and will be reporting back to the labels."



FAROUT PLAQUE—Scott Muni, program director of WNEW-FM in New York, is honored for his contributions to British rock music since 1965. Muni began playing radio programs produced by the BBC 11 years ago. Today, he still airs the "BBC Rock Hour" and various BBC radio specials, all syndicated by London Wavelength, New York. From left: Don Eberle of London Wavelength, Muni, Joe Aimee, president Mike Vaughn, and sales vice president Ray Bentley of London Wavelength.

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VIOLINIST RICCI

Direct-To-Disk Album For Paganini Caprices

By ALAN PENCHANSKY

TORONTO—Direct-to-disk recording gets a hearty endorsement from violinist Ruggiero Ricci, who says the live recording situation acts as a stimulus on his playing.

Ricci, one of the most recorded of violinists, admits, however, that the critical recording technique might inhibit players more "analytical" than himself.

"That's what's good about these records—it feels like a performance. I do my better playing at concerts better than on records," Ricci explains here after coming out of his first direct-to-disk session in more than 30 years.

The 58-year-old fiddler has undertaken what reasonably can be called the most difficult recording challenge ever faced by a solo performer. He is recording the treacherous solo Caprices of Paganini—perhaps the most demanding music ever written for the violin—in continuous, unalterable takes.

Twice before Ricci has waxed Paganini's encyclopedic survey of violin technique, but never without the aid of the tape editor.

It is the latest project of Umbrella Records, a leader in the direct-to-disk field.

"I'm sticking my neck out, I couldn't think of a more murderous assignment, but I gave it to myself," admits Ricci, taking a lunch break after completing four takes of the first side of the two record set.

The first take had been somewhat cautious," take two was played faster and with greater abandon, but apparently marred by a missed high note. On successive takes a compromise between deliberateness and interpretive chance-taking is reached.

"First I was cautious, then I let fly and ruined a side with an obvious miss," Ricci recalls. "When you try to give them more character and play more, this is where the risk comes."

Ricci also is recording a separately published "Farewell Caprice" and a duo for solo violin, both by Paganini, as the concluding works on the fourth side of the direct disk set.

On the last named piece, the violinist accompanies himself playing pizzicato while bowing—just one of the devilishly difficult techniques contained in Paganini's bag of tricks. Neither of the filler items has been recorded before, claims Ricci, who has long been identified with Paganini's flamboyant music.

And, according to the fiddler, the direct-to-disk package will be the first complete recording of the Caprices to use a corrected edition of the music. More than 20 wrong notes reportedly were represented in the 100-year-old edition by Ricordi.

Ricci, who likens his artistic temperament to that of a "race horse," says the direct-to-disk technique allows him to "get running" and "get hot."

"This forces you to play better, it puts pressure on you to clean things up," he observes, while admitting that others may respond differently to the stress.

"Some guys might fold up if they miss the first time, they might get recording nerves. If they only had direct-to-disk a lot of guys would drop out."

Ricci, who will celebrate his golden jubilee season in 1978-79, is chagrined at what he says are frequent discrepancies between musicians' live and recorded performances.

"I get a little fed up when I know of a lot of violin records where the violinist couldn't really play the piece," he says, suggesting that he aims to prove a point with the direct disk.

"A lot of people who record stuff today, they don't really play it, it's phony. The artist has grown accustomed to relying on the tape editor."

"Sometimes they should put the tape editor's name on the record," he chides.

Joining Ricci in recent public statements favoring live recording have been pianists Grant Johannesen and Andre Watts, the former a recent direct-to-disk artist, and Watts being pursued for recordings by a number of audiophile labels.

Like Ricci, Watts has criticized recordings that represent playing beyond the musician's actual capabilities.

Ricci is recording each of the four sides of the direct-to-disk package as many as six times, in hopes of obtaining at least four acceptable takes of each. Umbrella hopes to be able to derive as many as 50,000 finished pressings from each master.

Acceptable takes are immediately rushed by Umbrella to CBS Records' matrixing plant here, to prevent any loss in fidelity. Umbrella technicians say the lacquer's "memory," the tendency for the plastic to return to its original shape, can remove information from the grooves in a very short time.

Peter Clayton, Umbrella general manager, says he expects the release will be tied in with commemoration of Ricci's fiftieth season.

The violinist made his debut at age eight in San Francisco and will return there for three dates with orchestra next year.

Negotiating the deal between Ricci and Umbrella was violinist Philip Frank, himself a direct-to-disk artist, who functioned as producer for the three days of sessions.

Las Vegas Awaiting 5 Attractions

By HANFORD SEARL

LAS VEGAS—This entertainment capital's highly successful Master Series, a program bringing orchestras and recitalists to the Univ. of Nevada campus here, has signed five musical attractions for its winter 1978 run.

According to Charles Vanda, programming director for the 2,000-capacity, acoustically designed Artemus W. Ham Concert Hall, the Dubrovnik Festival Orchestra is scheduled for Feb. 28.

Ivo Pogorlitch, Moscow Conservatory's master pianist, is featured, accompanied by conductor Nicola Debelich.

Violinist Itzhak Perlman opened the series at the oncampus facility Jan. 11, supported by pianist Samuel Sanders. The soldout performance included Schubert's "Rondo Brilliant," Brahms' Violin-Piano Sonata No. 1 and works of Stravinsky, Sarasate and Paganini.

The Minnesota Orchestra will make its first Nevada appearance March 13 with Stanislaw Skrowaczewski, and conductor Kazuyoshi Akiyama returns to the 10,000-student campus of UNLV April 14 with the Vancouver Symphony. Akiyama opened Ham Hall in 1976, conducting the Tokyo Symphony at that time.

According to Vanda, the Vancouver Symphony claims more annual subscribers than any other North American orchestra with Akiyama serving as its resident conductor for five years now.

And, what is becoming a Vegas tradition, in May the Utah Symphony, under the guidance of Maurice Abravanel, will close out the winter Master Series, which has been soldout for several months.

The Utah Symphony, a highly popular regional orchestra, is one of the nation's most mobile units, traveling more than 150,000 miles annually.

Like the previous Master Series, 1978's winter program—at a basic ticket price of \$50—was grabbed up within weeks of first going on sale, indicating the thirst for cultural events in this desert community.

Mozart Tops Others On 1977 Disks

NEW YORK—Mozart led in the number of new listings appearing in the Schwann Record & Tape Guide last year, replacing Bach as the number one composer in terms of new classical titles released in the 12-month span.

In 1976 and 1975 Bach placed first, followed by Mozart and Beethoven. But Schwann listings in 1977 had Mozart leading with 145, Beethoven second with 129, and Bach third with a mere 117. Sibelius and Dvorak appeared in the top 10 for the first time in three years.

Eugene Ormandy, with 32 titles released in 1977 replaced incumbent Herbert von Karajan in the lead position as the most recorded classical performer of the year. The only artists other than conductors who appeared in the top 10 were flutist Jean-Pierre Rampal and pianist Alfred Brendel.

British, German Link For Label

CHICAGO—Enracte Recording Society Inc. is expanding its catalog through licensing ties with Enigma Records, Britain, and Miller International, Germany.

Company has cut its first licensing deal for U.S. release on two Enigma recordings: Stravinsky's "Firebird" (1910 ballet), with Antal Dorati con-

ducting the Royal Philharmonic, and "New World" Symphony of Dvorak, a performance featuring conductor Vernon Handley and the New Philharmonia.

The label, which specializes in film scores and works by film composers, previously had produced all of its releases.

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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	10	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP).
2	1	10	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI).
3	10	9	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
4	8	7	CURIOUS MINDS (UM, UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner-Tamerlane, BMI)
5	5	10	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI).
6	9	9	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
7	15	2	(WHAT A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676, (Kags, BMI)
8	3	12	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
9	6	13	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
10	11	8	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
11	7	19	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
12	13	6	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
13	14	6	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
14	4	16	HERE YOU COME AGAIN Dolly Parton, RCA 11123
15	27	3	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
16	21	3	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
17	20	3	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
18	12	17	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
19	23	6	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Millsap, RCA 11146 (Chess, ASCAP)
20	41	4	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
21	17	11	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
22	22	11	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
23	16	14	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
24	30	3	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
25	18	11	YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14439 (Screen Gems-EMI, BMI)
26	25	15	BABY COME BACK Player, RSO 879 (Polydor)
27	32	7	CANDLE ON THE WATER Helen Reddy, Capitol 4521 (Walt Disney/Wonderland, ASCAP)
28	24	22	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acutt-Rose, BMI)
29	26	14	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
30	29	12	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
31	19	14	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Braintree/Snow/Golde's Gold, BMI)
32	28	13	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
33	38	4	THEME FROM CLOSE ENCOUNTERS Meco, Millennium 008 (Gold Horizon, BMI)
34	34	8	UNTIL NOW Bobby Aron, First Artists 41000 (Phonogram) (Colgems-EMI/First Artists, ASCAP)
35	31	11	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
36	37	6	LOVELY DAY Bill Withers, Columbia 3-10627 (Golden Wither/Chappel, BMI)
37	44	7	STORYBOOK CHILDREN Bette Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)
38	42	3	MY REASON TO BE IS YOU Marilyn McCoo & Billy Davis Jr., ABC 12324, (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-o-lite, ASCAP)
39	40	10	NEVER MY LOVE Addisi Brothers, Buddah 587 (Not Listed).
40	43	14	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
41	48	2	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
42	45	6	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
43	NEW ENTRY		DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
44	49	2	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
45	47	2	MULL OF KINTYRE Wings, Capitol 4504 (MPL, BMI)
46	50	2	PEG Steely Dan, ABC 12320 (ABC/Dunhill, BMI)
47	NEW ENTRY		I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
48	NEW ENTRY		FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
49	NEW ENTRY		MINSTREL MAN Madison Street, Millennium 605 (Casablanca) (Fiddleback, BMI)
50	NEW ENTRY		WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacey, Krugerrand 101 (Trustin/Mercer, ASCAP)

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New Companies

Belmont Records started by John Penny Enterprises, Inc., a country talent agency, to serve as an outlet for artists and for songwriters associated with its BMI publishing affiliate, Penny Thoughts Music. First release is "Memory Maker"/"You're The Reason Why" by Joy Goodnow, scheduled for February release. Future recording projects include Rick Robinson and the Bayou Boys. Address: 259A Beech St., Belmont, Mass. 02178, (617) 924-6722. * * *

Bruce Fagan/Neil Horowitz Productions formed by the two area radio personalities for the staging of Israeli and Jewish-American shows. Address: 2342 Benson St., Philadelphia, Pa. 19152, (215) 338-1619. * * *

Solid Smoke Records, specializing in rockabilly reissues, formed by Marty Arbunich and Rick Tolmach. First album release is "Tear It Up" by the Johnny Burnette Rock 'N' Roll Trio, featuring Dorsey Burnette, who also records country for the Calliope label. Address: P.O. Box 22372, San Francisco, Calif. 94122, (415) 731-0500. * * *

The Bowman Recording And Production Co. has been formed by Hugh E. Bowman, president. Labels under the umbrella include Pelican and Baby Grand Records, jazz/rock fusion lines. R&b/disco lines are being developed, with product forthcoming from C.M. Lord and Clydie King. Addresses: Prado North, Suite 271, 5600 Roswell Rd., Atlanta 30342, (404) 256-0590 and 1019 N. Cole Ave., Los Angeles 90038, (213) 464-7173. * * *

Joe Sicurella & Assoc. launched to supply advertising jingles. Charles Rice is representing firm, which will have composers Joe Raposo ("Sesame Street") and John Williams ("Star Wars") writing jingles. Address: 17 East 45th St., New York, N.Y. 10017, (212) 787-5010. * * *

Uptown Music Corp. teed by Fred Kagan, Phillip J. Mas and Mark Isaac. Publishers have the song, "Takin' It On Uptown" on the platinum "Chicago XI" album. Address: 9220 Sunset Blvd., Suite 310, Los Angeles 90069, (213) 275-5539. * * *

Duke Talent, Inc., formed by Jim Williams, formerly talent manager of Circle Entertainment, and Dayton Ardvison, formerly with the Jim Halsey Agency. Firm will exclusively handle fair and rodeo dates for Johnny Paycheck and Ronnie Sessions and bookings for Vicky Fletcher, Susan Haney, Jerry Tanner and the Contagious and Holden-Smith and Company. Addresses: 901 18th Ave. South, Nashville, Tenn. 37212, (615) 320-5956 and 5500 S. Lewis, Tulsa, Okla. 74105, (918) 743-1375. * * *

New Horizon Management and Southern Sky Public Relations formed by Dan Beck and Don Cusic. Most recently, Beck was with CBS and was vice president of publishing and project development at Leber-Krebs, Inc. in New York. Cusic was formerly with the CMA and

was national director of artist development and publicity at Monument Records. Address: 6 Music Circle North, 37203. * * *

Fat Cat Productions and Ron-Mar Productions launched by Lee Shapiro for booking, management and concerts. Offices at 1111 Kearny St., San Francisco, Calif. 94133, (415) 434-1950. * * *

Sugar Free Music formed as a division of Sugar 'N' Soul Music to handle BMI copyrights. Mark Sameth is professional manager for both companies. Address: 3929 Carpenter Ave., Bronx, N.Y. 10466, (212) 655-8217. * * *

Diversified Musical Enterprises (DME) formed by Gregg Snerson for bookings, management, instrument leasing, publishing and tour coordination. Address: P.O. Box 362, Waltham, Mass. 02154, (617) 891-9365. * * *

Rockwell Records formed by Bill Macek, with initial signings including Hot Flash, a rock group whose debut album, "First Attack/They'll Never Take Us Alive" is being released in early February. Address: 5 Kenzo Ave., Haverhill, Mass. 01830, (617) 374-4792. * * *

Fes-Tes Music Publishing, an ASCAP affiliate, launched by Fred Schwenk and Tom Stolar, members of the Rockwell Records' group Hot Flash. Address: Box 1, Haverhill, Mass. 01830, (617) 374-4792. * * *

The Company Special, a radio syndication firm, launched by Terry Brown and Kim Fields' steel. Initial special projects, sold on a barter basis, have included Joan Baez and the Ozark Mountain Daredevils. Address: P.O. Box 3205, Fremont, Calif. 94538, (415) 651-7839. * * *

Elvis Headquarters Unique Record Club, established by Paul Lichter and Janice Lichter for the sale of Elvis Presley records, films, magazines and posters. Address: 1313 One East Penn Square Building, Philadelphia, Pa. 19107. * * *

Super Zig Mar Management launched by Mark Erik Schneiderman, with initial artists including composer/producer/artist Rob Carmichael. Address: 6605 Hollywood Blvd., Suite 209, Los Angeles 90028, (213) 469-4631. * * *

Sierra Pacific Studios, a 16-track recording facility, and **MAK Productions**, an in-house production adjunct, launched by Leigh Kaplan Patrick McDonald and Bob Apperson. Initial project will be an album by Apperson, singer-guitarist who formerly performed with Buffalo Springfield and Jose Feliciano. Address: 11739 Ventura Blvd., Suite 6, Studio City, Calif. 91604, (213) 769-3344. * * *

The Record Company, a new independent label, formed by Steve Angelica. First release is a 12-inch disco single, "Love Is All Around" by Sizzle. Address: 8535-3/4 Sunset Blvd., Los Angeles 90069, (213) 652-4487. * * *

Fat Cat Productions launched by Lee Shapiro, Marlene Gershman and Ron Loomis. Firm includes Fat Cat Management, Fat Cat Booking and Ronmar Productions. Address: 1111 Kearney St., Suite One, San Francisco 94133, (415) 434-1950. * * *

RIAA Certified Records Singles

Player's "Baby Come Back" on RSO. Disk is its first gold single. Elvis Presley's "My Way" on RCA. Disk is his 10th gold single. Shaun Cassidy's "Hey Deanie" on Warner/Curb. Disk is his third gold single.

Gold LPs

Parliament's "Funkentelechy Vs. The Placebo Syndrome" on Casablanca. Disk is its fourth gold LP. Donny & Marie Osmond's "New Season" on Polydor. Disk is their second gold LP. Waylon Jennings' "Waylon Live" on RCA. Disk is his fifth gold LP.

Little River Band's "Diamantina Cocktail" on Harvest. Disk is its first gold LP.

George Duke's "Reach For It" on Epic. Disk is his first gold LP. Blue Oyster Cult's "Spectres" on Columbia. Disk is its third gold LP.

Platinum LPs

Billy Joel's "The Stranger" on Columbia. Disk is his first platinum LP.

MCA Study

Continued from page 10

additional help. "While we're making a major thrust in the black market, this is not the bottom line.

"We have merely scratched the surface with our five regional people. We're looking to hire more employees to become involved at the retail level and local promotion persons who will deal closer with retail, marketing and radio in their cities. We are also planning to acquire a black sales representative," he says.

He points out that there will be more advertising allowances for dealers and "at the radio level, we will have more time-buys. You'll find that many black retailers have never been tagged on radio. We will be tagging these dealers.

"MCA is also in the process of developing different and more displays on our black acts, and we will increase production as the need for them increases."

Bates claims there has been a concentrated effort to upgrade MCA's product. The firm has made several production deals and according to Bates, more are coming.

MCA's deal with Far Out Productions provides War, Lonnie Jordan and Lee Oscar; Doctor Rock Productions provides Stargard, Mid-song has Carol Douglas, Van McCoy has himself and "we have a production possibility through New Venture" (MCA's minority opportunities program).

Golden Office

LOS ANGELES—Peter Golden has left the William Morris agency as West Coast co-head of its music department to open his own personal management firm. His first client: Jackson Browne. Associated with Golden in the company are Larry Penny and Nancy Mazzera. Golden had been with the Morris office 13 years.

Rock Singles Best Sellers

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As Of 1/23/78

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

- | | |
|---|---|
| 1 WE ARE THE CHAMPIONS—Queen, Elektra 45441 | 21 EMOTION—Samantha Sang, Private Stock 55178 |
| 2 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630 | 22 PEG—Steely Dan, ABC 12320 |
| 3 SHORT PEOPLE—Randy Newman, Warner Bros. 8492 | 23 HERE YOU COME AGAIN—Dolly Parton—RCA 11123 |
| 4 COME SAIL AWAY—Styx, A&M 1977 | 24 WHAT'S YOUR NAME—Lynyrd Skynyrd, MCA 40819 |
| 5 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 25 MY WAY—Elvis Presley, RCA 11165 |
| 6 YOU'RE IN MY HEART—Rod Stewart, Warner Bros. 8475 | 26 MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU—Waylon & Willie—RCA 11198 |
| 7 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646 | 27 HARD TIMES—Boyz Scaggs—Columbia 3-10606 |
| 8 TURN TO STONE—Electric Light Orchestra, Jet 1099 | 28 I GO CRAZY—Paul Davis, Bang 733 (Web IV) |
| 9 YOU LIGHT UP MY LIFE—Debby Boone, Warner/Curb 8446 | 29 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor) |
| 10 BABY COME BACK—Player, RSO 879 | 30 GALAXY—War—MCA 40820 |
| 11 THEME FROM CLOSE ENCOUNTERS—John Williams, Millennium 008 | 31 POINT OF KNOW RETURN—Kansas—Kirshner 84273 |
| 12 THE WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272 | 32 SENTIMENTAL LADY—Bob Welch—Capitol 4479 |
| 13 HEY DEANNIE—Shaun Cassidy, Warner/Curb 8488 | 33 THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M 2004 |
| 14 STAYIN' ALIVE—Bee Gees, RSO 885 | 34 BLUE BAYOU—Linda Ronstadt—Asylum 45431 |
| 15 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355 | 35 RUNAROUND SUE—Leif Garrett, Atlantic 2440 |
| 16 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016 | 36 DAYBREAK—Barry Manilow—Arista 273 |
| 17 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883 | 37 NATIVE NEW YORKER—Odyssey—RCA 1129 |
| 18 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda, Casablanca 902 | 38 STREET CORNER SERENADE—Wet Willie—Epic 850478 |
| 19 DESIREE—Neil Diamond, Columbia 3-10657 | 39 SHE'S NOT THERE—Santana—Columbia 310616 |
| 20 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978 | 40 LAY DOWN SALLY—Eric Clapton—RSO 886 |

Rock LP Best Sellers

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As Of 1/23/78

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

- | | |
|---|---|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 GREATEST HITS—Bay City Rollers, Arista AB 4158 |
| 2 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 22 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 |
| 3 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2-4001 | 23 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 |
| 4 NEWS OF THE WORLD—Queen, Elektra 6E-112 | 24 ALL 'N' ALL—Earth, Wind & Fire, Columbia JC 34905 |
| 5 THE GRAND ILLUSION—Styx, A&M SP 4637 | 25 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 |
| 6 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 26 GREATEST HITS—Olivia Newton-John, MCA 3028 |
| 7 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 27 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 |
| 8 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 28 GREATEST HITS, ETC.—Paul Simon, Columbia JC 35032 |
| 9 LIVE—Barry Manilow—Arista AL 8500 | 29 DRAW THE LINE—Aerosmith, Columbia JC3-4856 |
| 10 ALIVE II—Kiss—NBLP 7076 | 30 DOWN TWO THEN LEFT—Boyz Scaggs, Columbia JC 34729 |
| 11 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 31 RUNNING ON EMPTY—Jackson Browne, Asylum 6E 113 |
| 12 ELVIS IN CONCERT—Elvis Presley—APL2-2587 | 32 GREATEST HITS VOLUME II—Elton John—MCA 3027 |
| 13 BOSTON—Epic PE 34188 | 33 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550 |
| 14 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300 | 34 LITTLE CRIMINALS—Randy Newman, Warner Bros. BSK 3079 |
| 15 FOREIGNER—Foreigner—Atlantic SD 18215 | 35 DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell, Asylum BB 701 |
| 16 YOU LIGHT UP MY LIFE—Debby Boone—Warner-Curb WBS 8455 | 36 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 |
| 17 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 37 THE STRANGER—Billy Joel—Columbia JC 34987 |
| 18 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic) | 38 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616 |
| 19 AJA—Steely Dan—ABC AB 1006 | 39 HERE AT LAST . . . LIVE—Bee Gees, RSO RS-2-3901 (Polydor) |
| 20 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Artist) | 40 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |

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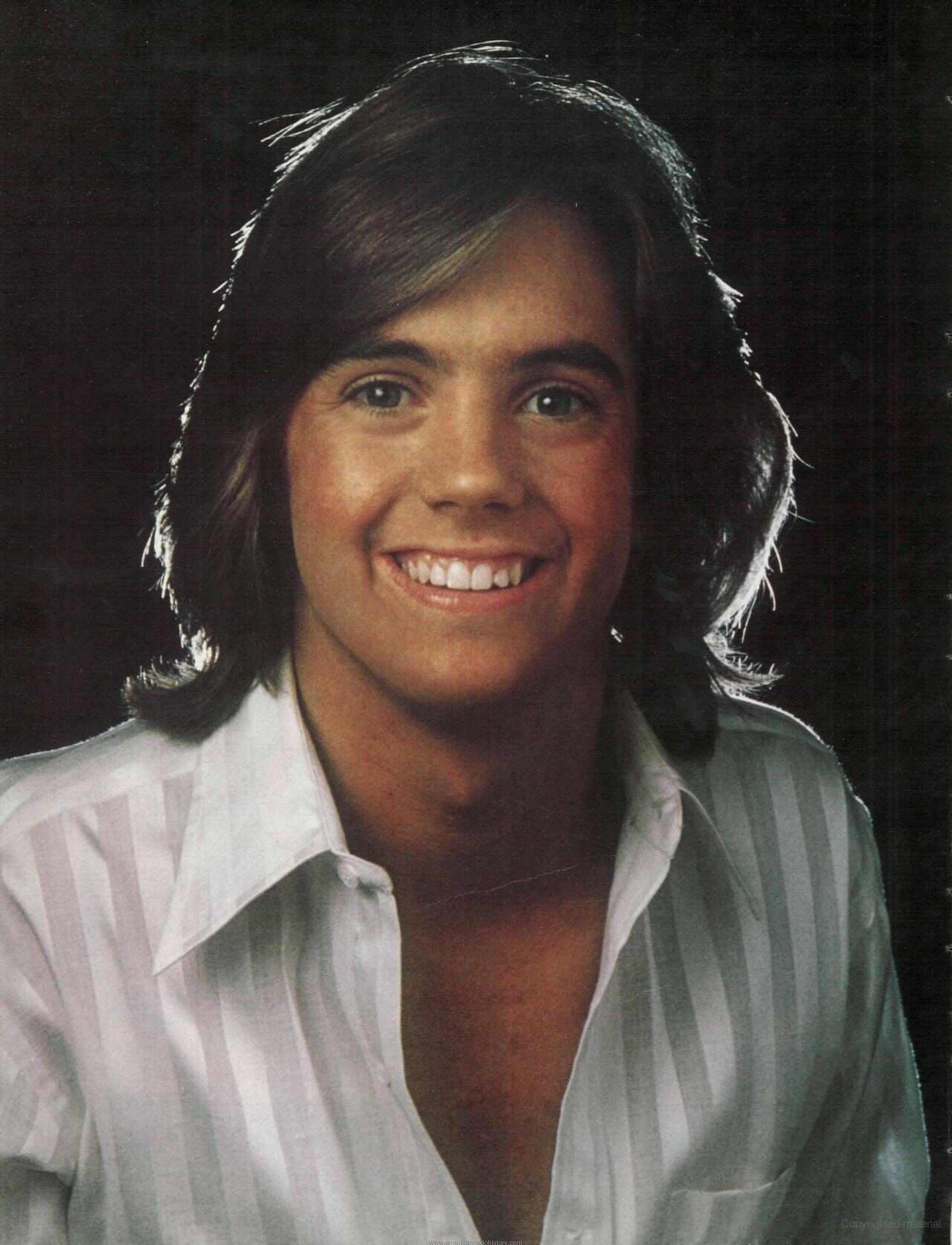


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Available From Capitol Records
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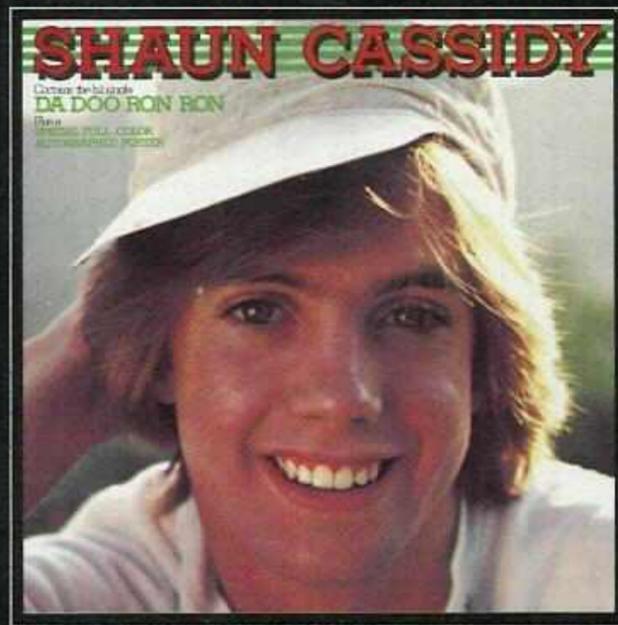
CERTIFICATION: **DOUBLE PLATINUM**

ARTIST: **SHAUN CASSIDY**

TITLE: **BORN LATE**

NUMBER: **BSK 3126**

PRODUCER: **MICHAEL LLOYD FOR
MIKE CURB PRODUCTIONS**



CERTIFICATION: **TRIPLE PLATINUM**

ARTIST: **SHAUN CASSIDY**

TITLE: **SHAUN CASSIDY**

NUMBER: **BS 3067**

PRODUCER: **MICHAEL LLOYD FOR
MIKE CURB PRODUCTIONS**

ON WARNER/CURB RECORDS DISTRIBUTED BY WARNER BROS. RECORDS



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General News

PENQUIN FEATHER SMASHED

Roof Falls In On a Virginia Disk Shop

By BORIS WEINTRAUB

WASHINGTON—The roof of the 5,000 square foot warehouse and office headquarters of the suburban chain of Penguin Feather record stores collapsed here in mid-January, but most of the firm's stock was saved and only slight delays were reported in servicing retail outlets.

The roof collapsed under the pressure of a three-foot thick sheet of ice during a week of snow, sleet and freezing rain. A spokesman for Penguin Feather, Steve Meyerhardt, says that the last employee had left

the building, in suburban Merrifield, Va., only 20 minutes before the mishap.

Meyerhardt says the major portion of the damage was to the tapes on hand in the warehouse. He said employees were going over every LP in stock to see if it was damaged, but that they had not found many damaged disks.

All four of the chain's stores remained open and in operation after the accident. A temporary warehouse was established on the second floor of one of the stores, and Meyerhardt says there were delays only on the fastest selling items ordered in box lots. In general, he says, "all bases were covered."

"We're in remarkably good shape."

Meyerhardt says the firm was insured and that the chain's owners would be meeting with insurance investigators to determine the monetary value of the loss.

Legrand Throws In With Skoffy Firm

PARIS—Oscar-winner Michel Legrand has moved here to become creative director of Skoffy Productions, a Swiss corporation headquartered in Paris which is involved in television, film, record and concert production and music publishing.

Milt Okun, producer of John Denver and the Starland Vocal Band, has been retained as consultant in all areas for Skoffy, owned by director Roy Rogosin.

Canadian Tribunal Hears Bids

By DAVID FARRELL

OTTAWA—Bids for higher royalties from broadcasters by Canada's two performing rights organizations will be heard by the Copyright Tribunal Board here later this month.

The EMI affiliate, P.R.O. Canada is holding its rates for commercial radio and television at the 1977 level, but asking for increases from the Canadian Broadcasting Corp.'s radio and television services. The existing rates set for P.R.O. for commercial radio is 1.85% of total gross advertising revenue and 1.6% from tv.

P.R.O. has asked that its tariff structure for CBC be changed from a blanket fee of 4.9 cents per capita in Canada, to a 2% fee from the radio division (based on total programming costs) and a tv fee representing 1.6% of its gross ad revenue.

Proposals for increased tariffs from CAPAC include upping the commercial radio fee to 1.85% of total ad revenue (from 1.15), but holding commercial tv rates at 0.8%.

CAPAC is seeking a major increase from the CBC, retaining its old formula as a blanket fee payment, from 1.41 cents per capita to 4.2 cents.

CAPAC is also seeking to revise its tariff structure for discotheques at the hearings.

The old formula levied a fee from \$25-\$50 on discotheques, based on the number of days per week the club was open, and the length of time the facility had been operating. The CAPAC increase now suggested calls for discotheques to pay an additional 20% over their set fee for each additional 10 persons over and above 100 persons, as opposed to 20 persons over and above the maximum get out in the old tariff structure.

It is believed that the Canadian Assn. of Broadcasters will be contesting tariff increases at the hearings, although no official explanation of the association's intentions have been released at the time of writing.

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S.F. Club Operators Buoyant Over Prospects for '78

By JACK McDONOUGH

SAN FRANCISCO—Nightclub operators booking in every field of music here express solid optimism about greater success for their clubs this year with several saying they expect 1978 to be their best year ever.

Nearly all operators cite greater refinement in their booking expertise and consolidation of the particular territory represented by their own clubs as the chief reason for their confidence.

Tom Bradshaw at the Great American Music Hall says: "I think it's going to be our best year ever. Already it's beginning to shape up. We've done record business with Sarah Vaughan and also did quite well with Woody Herman.

"Probably most important fact is that record companies are getting hip to recording in our room. The Carman McRae album recorded here is up for a Grammy this year. David Bromberg, who was the first to record in the room, recorded here again last weekend. Fantasy plans to record McCoy Tyner here in March and in April it plans to record Sonny Rollins with Donald Byrd as guest artist. We're going into our sixth year now and we feel strong."

Jeff Pollock at the Old Waldorf says, "I have very strong acts like Leo Kottke, the Starland Vocal Band and Lou Reed all coming in.

I've got the top local bands like Elvin Bishop and Journey and Santana all returning. I also have the new artists like Pat Travers and Detective which have not played the city before and are showcasing first albums.

"New wave acts like the Ramones are coming in steadily, and though I can't say for how long new wave will continue to go up, it certainly is helping business quite a bit right now. I'm even booking some dates as far ahead as May, and I wasn't able to do that before."

Taking his cue from the rise of new wave, Boardinghouse owner David Allen prophesizes a whole new movement in music. "It'll be called funk folk," says Allen. "It'll be like the Kingston Trio except they'll spit while they sing. They'll sing the old songs but it will be more sibilant. We've passed the new wave, this is the coming wave."

Allen is cautious about projecting a strong year. "My tastes are good," he claims, "and the people I like outgrow the club fast. But we do have a number of good people coming back. Roger McGuinn and Gene Clark created a lot of excitement here early in December and they'll be back.

"Robert Klein was just in and soldout every show. Mary Travers

and John Stewart, who are both old friends, will be in. Kenny Rankin comes back regularly. So I think we'll have a decent year." Allen and the Boardinghouse staff recently produced Lily Tomlin's soldout 12-night run at the Palace of Fine Arts Theatre.

Tom Sanford, at The City, notes that he has a particular situation in that his building houses an upstairs disco in addition to the downstairs showroom. "On my level of operation, he says, it seems that more

people are getting into being able to go out to see a show and then go and dance while being able to stay in the same building.

"I think live entertainment is going to get even more popular than it's been. Sometimes you go crazy trying to figure out what people want, but as far as I can tell they're getting out of the push and shove of the huge concert hall situation and want to go out, sit down and be waited on."

This year for the first time San-

ford will try live disco shows with the first one scheduled for Feb. 5-7 with Grace Jones performing in the upstairs room. "That won't be a sit-down show, of course," Sanford notes. "It will be a dance hall affair. But if it works, I'll be able to put in acts that draw 500 people instead of 175 people.

"So I'm very hopeful about that, and our Discovery Showcase is going well. We also have a number of returning acts. So all the signs are good."

Stuart Smithers at the Mocambo, which specializes in female cabaret singers says, "Our situation will be better because we now have a better idea of what they're looking for. So I'm optimistic because the club has a better name. But I'm not optimistic because of money. Availability of talent is not a problem but price definitely is.

"San Francisco is a very name oriented town. In New York or in Los Angeles, it's more of a thing to do to go out and discover somebody on the way up. But in San Francisco it's difficult. Everyone is looking for the name.

"There are no middle-of-the-road names that will make money for you. You have to go to a Carmen McRae or someone comparable. We were fortunate with her because she was looking for a room where she could do a two-week stay instead of just a night or two and we were able to offer her that.

"We were also fortunate with Mabel Mercer. She's a superstar but from a different era so her price tag was about half that of someone new who might still be virtually unknown. But for the most part it's the problem of performers who want to shoot immediately out of doing a week or two in one place into doing one night concerts."

Smithers also notes that there may well be incalculable items in the San Francisco mix by year's end, because both Bill Graham and the Mitchell Brothers (foreign movie operators) are considering opening night spots.

Fred Herrera, who with a partner in the relatively new Keystone Palo Alto, says that that club is beginning to do much better; a recent weekend with Earthquake and Eddie Money was a sellout. Herrera's Keystone Berkely also continues as an important showcase for local and national talent. "I think both rooms will do well this year," says Herrera. "They are both rooms for rock'n'roll and people are looking for good rock'n'roll."

Tom Barkan at the exclusively jazz Keystone Korner, also expects "our best year ever. That's based on consistency—having learned how to look better, combined with audiences that will support truly creative music.

"What has happened is that the role that I play and the needs that exist have become more and more one and the same thing. That's already been proven this year. We've had sellouts already with Sam Rivers and Dave Holland. We've had excellent nights with Ron Carter and Kenny Burrell.

"Coming up we have the Chicago Art Ensemble, Earl Hines, Stan Getz, Dewey Redman, Marion Brown and Phil Woods, and they are all names that should do well. Cost has become less of a problem. Costs have risen steadily over the past five years. It has stabilized over the last year—at least in the field I'm in."



Billboard photo by Robert Matheu

POLICE STOP—Detroit new wave group the Romantics have the plugs pulled at Happy Sam's Lounge. Police stopped the show during the group's fifth number by turning off each member's amp and taking away the drummer's sticks. The club did not have an entertainment license.

FIRM HAS LABEL, STORE, MAGAZINE

Bomp Pushing New Wave Music

LOS ANGELES—The Bomp organization recently sponsored a weekend at the Whiskey to expose new wave and to promote the Bomp group.

The firm, with a Bomp label, retail outlet and magazine under its umbrella, all geared to new wave music, plans to continue these weekends in L.A. as a promotional vehicle.

According to John Galobich, national sales/marketing/promotion manager of the record division, "We would like to dispel the impression that many people have of the new wave groups and the audiences that follow them.

"During our weekend at the Whiskey (Jan. 19-21) patrons ranged in age 18-30. People generally think of new wave audiences as people who are about 14 years old who walk around with safety pins stuck in their noses.

"Our purpose is to make people

aware of our organization and the entire new wave scene in Los Angeles."

The weekend includes showcasing new wave acts nightly. Acts that appeared included Bomp recording group the Last, the Tremors, Zippers, the Nerves, which is set to release an LP shortly, and a new group, 20-20. All acts performing were not Bomp artists, says Galobich.

Admission to the Jan. 19 show was \$3 and \$3.50 on Jan. 20-21. The firm will use the weekend promotional method "when we have a headliner we feel will be different and draw a large audience. We're looking to have these weekend events about every three months," says Galobich.

He claims the weekend snowballed after the first night's entertainment. The same patrons returned the following evenings with friends to catch the shows.

To further promote the organization, it passed out literature describing Bomp and its functions. He

points out that in addition to visibility, his group is attempting to make the entire new wave scene more attractive to those with negative ideas about it.

"We're also trying to point out the difference between new wave, punk and power pop," says Galobich.

The Bomp group used word-of-mouth as its basic form of advertisement for its weekend and will continue with that method for the upcoming events. It also had displays in local retail outlets in addition to tossing out flyers.

While the entire Bomp organization is directed to new wave music, Bomp Records, formed in 1974 did not move into new wave until 1976.

Galobich notes that the number of acts signed to the label changes constantly because Bomp does not sign artists to longterm contracts. "We give our artists space. What we're trying to do is develop an alternate recording avenue." The label is distributed by Jem Records.

JEAN WILLIAMS

Guber And Gross Land Beach Spot

NEW YORK—The Guy Lombardo Organization has been replaced by Lee Guber and Shelly Gross as producers of the popular annual Jones Beach (N.Y.) summer musical theatre productions. Lombardo had produced the shows for the Jones Beach State Parkway Authority for 24 years.

In naming Guber & Gross and their company, Music Fairs, Inc., to operate the show, John Sheridan, general manager of the Authority says, "We are sorry the GCL Productions and the Jones Beach State Parkway Authority could not come to terms of mutual agreement so as to enable the Lombardo organization to continue producing attractions at Jones Beach."

Guber & Gross are leading Broadway theatre producers, and the biggest buyers of live entertainment in the U.S. They have produced the Westbury Music Fair in this area for the past 22 years.

Their initial production for the Jones Beach Summer Theatre will be a remake of Irvin Berlin's "Annie Get Your Gun." It will open at the 8,200-seat theatre next June. It will run for 67 performances.

Guber and Gross, who spend a reported \$12 million annually on talent, have produced such musicals on Broadway as the current "King & I" with Yul Brynner, "Barry Manilow On Broadway," "Lorelei" with Carol Channing; Tony Bennett & Lena Horne; and Charles Aznavour. They also operate the Valley Forge Music Fair in Pennsylvania, the Shady Grove Music Fair in Maryland and the Painters Mill Music Fair also in Maryland.

New Grammy Host

LOS ANGELES—John Denver has been set to host the 20th Annual Grammy Awards Show to be broadcast live on CBS-TV Feb. 23.

N.J. Hotel Signs Zentner

ATLANTIC CITY, N.J.—While the big guns will be directed on a revived "Ziegfeld Follies," special attention will be given to the return of the big band sound once the dice start rolling at the Resorts International Hotel, which is expected to be the first casino gambling hotel in operation sometime this year. To put the big band together, the hotel has wooed trombonist-maestro Si Zentner away from Las Vegas.

Zentner, who will use local musicians, was brought in to re-create the sounds of the Dorseys, Artie Shaw and Glen Gray for the hotel's Super Star Theatre. Zentner says outside musicians will be hired only if there aren't enough locals to fill his musical requirements.

Zentner says he accepted the local

bid to quit Vegas because he was promised his orchestra would be the main attraction of the room. His band will number some 16 musicians, sharing the spotlight with the big name sets to be brought in.

Moreover, his band could jump to 60 or 70, depending on visiting stars' requirements. He expects to have some 80 musicians on call, indicative of the boom casino gambling promises to create for local musicians.

While Resorts International will bring in top names, with Frankie Valli the first act signed, the biggest entertainment excitement will be provided with the staging of a revived "Ziegfeld Follies." The hotel has acquired the rights to the use of the Flo Ziegfeld name and "Ziegfeld Follies."

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Talent Search Allies Las Vegas Sites

LAS VEGAS—A grassroots talent search is blossoming in this entertainment capital between competing Strip and downtown hotel-casinos employees which may result in a city-wide championship.

Pioneered by both the Maxim Hotel along the Strip and Casino-Center facility the California Club, the new program has generated strong response and excitement among rival hotels.

"We may uncover someone with real talent in these contests," says Maxim entertainment director Bill Verducci. "The hotel will cover all the expenses on this end for now."

The Maxim has sponsored two talent shows featuring bellhops, waitresses and keno writers, as well as chefs, porters and dealers who sing, dance and play musical instruments.

A brainchild of the Maxim's publicity-public relations director, Pat

By HANFORD SEARL

Murray and California Club president Bill Boyd, the two facilities are scheduled for a championship runoff Sunday (29).

Cash prizes of \$100, \$50 and \$25 first, second and third breakdown are awarded to the Maxim's contestants, who take center stage at the 300-capacity Allegro Room lounge without the sifting process of an audition.

Murray admits this current effort is a replacement for the almost totally extinct casino lounges which at one time were a training ground for future main showroom stars but now have been demoted to second class status.

An old-time hooper and nightclub performer himself, Murray anticipates great enthusiasm from other major hotels in targeting a mid-summer, citywide championship contest at the Las Vegas Convention Center.

"Who's to say there isn't some kid

working in one of these hotels who could be the next great entertainer," exudes Murray. "At least there's a vehicle for them to be found."

During the recent one-hour-plus competition at the Maxim, hosted by Murray, it was revealed two top unions in town, the Teamsters and Culinary-Bartender's union, had given sanctions for all employees to participate in the talent search.

According to California Club personnel relations director Dick Walters, talent searches at his hotel began last May and continued through July, August and October prior to a match against the Fremont Hotel employees in December.

That first encounter resulted in a tie between the two downtown hotels, with \$250 first prize money put up by Bill Boyd divided between the two winners. A Friday (10) rematch has been set up as well as this week's showdown with the Maxim Hotel employees.

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BROADWAY REVIEW

Robeson Play Has Good Moments; Jones Scores

NEW YORK—In spite of persistent rumors that the show was in deep trouble on the road and was undergoing intensive corrective surgery, "Paul Robeson" which opened on schedule Jan. 19 at the Lunt-Fontanne Theatre here, is an entertaining, informative and oft-times compelling evening of theatre.

James Earl Jones as Paul Robeson gives one of the most commanding and passionate performances of his career. He takes a loose, somewhat rambling script, which, in the hands of a lesser stage personality could be cumbersome and tedious, and whips it into a compassionate, moving, oft-times brilliant portrait of one of America's most talented and certainly most controversial black entertainers.

Paul Robeson Jr., the entertainer's son, has argued that the production distorts the image of his father and everything he stood for. On the other hand, producer Don Gregory counters that the objective of the show is to take Paul Robeson's message to the millions of young Americans who never heard of, or are only vaguely aware of the man, in an entertaining and informative fashion. In this he succeeds.

If the Paul Robeson story as seen on Broadway is a distortion, then it is certainly an outstanding and well-intentioned one. Even as he battled a nagging bout of the flu, Jones loomed larger than life. With a deftness and intensity that transcends mere professional pride, Jones takes his audience on a fascinating journey back into time; and gives it a thought-provoking look at the oft-tumultuous life and times of a man of courage, dignity and sympathy, who would not be swayed from his convictions even though the grim result was a life and career reduced to shambles.

Jones carries the show single-handedly and magnificently for more than two hours with no more than a piano accompaniment by Burt Wallace, who portrays Lawrence Brown, Robeson's real-life accompanist. The set, by the late H.R. Poindexter, is stark, forcing the audience to rivet its attention on the main character. The lighting by Ian Calderon is muted, matching the somber mood of the production. Lloyd Richards directed. Phillip Hayes Dean is the author.

RADCLIFFE JOE

Promoters Must Bid For Use Of Atlantic City Venue

ATLANTIC CITY, N.J.—Concert promoters interested in producing shows at this resort's Convention Hall for the throngs anticipated to come here once the wheels start turning at the casino gambling hotels will have to come up with bids.

The exclusive will go to the highest bidder. But under terms of the bid, the successful promoter will have to stage at least 50 high quality productions in the Convention Hall's Main Ballroom for a three-year period. The promoter will also have the right of first choice for the subsequent two years.

The resort's City Commission last week voted to award a contract to stage the Convention Hall concerts on a bid basis rather than selecting a promoter through negotiations. Another major condition covers the type of attractions. Rack and disco shows are prohibited. The City Commission prefers entertainers such as Frank Sinatra, Sammy Davis Jr. and Danny Thomas.

To weed out the fly-by-night promoters and those figuring on making a fast buck in what will be a gambling town, the promoter getting the nod must put down a \$50,000 deposit, post a surety bond in the amount of \$600,000, and pay a minimum rental of \$1,200 for each day the Convention Hall facility is used. Moreover, showtime is restricted between 6 a.m. and 2 a.m. If there is to be an additional show that night, the promoter must pay an additional \$450. Space and time for rehearsals will be provided free.

Additionally, the bid is to be for 3% or more of the annual gross, and the promoter must contribute \$24,000 over the three-year contract for improvements at the Convention Hall. In order to qualify, a promoter will have to show a minimum of 10 years' experience in the field of indoor theatrical productions costing \$100,000 or more each.

2 Rock Showcases Open In D.C.

NEW YORK—Two 400-seat rock showcases bow this month in the Washington, D.C., area, the L.A. Cafe and Silver Springs Station.

The clubs, both owned by Frank Polar, will have Mike Schreiber handling the booking chores. Schreiber, well-known in the area, has in the past booked such acts as Emmy Lou Harris, New Riders, Roger McGuinn and others.

Polydor's Nektar opened the L.A. Cafe in the downtown area on Jan. 12. The Silver Springs Station opens Friday (27) in nearby Silver Spring, Md., with MC-5 headlining.

L.A. Cafe permits dancing in front of its seven-foot stage, sound-proof dressings and extensive light and sound systems.

Its lighting includes a laser show which throws beams over the entire ceiling plus regular stage lighting and 28 par lights on risers. Its sound system was built and is maintained by RCI of Maryland, the firm that

has furnished systems for national touring acts.

The RCI system features JBL speakers, horns and bass cabinets with 2,000 watts of BGW amps and an 18-channel house mixing board with equalizers and limiters. There's a tri-amp monitor setup separating high, mid and low ranges. The sound system is balanced acoustically via a real time analyzer.

"The L.A. Cafe was built with both sound and vision in mind," says Polar. "It's designed to be a real rock 'n' roll club." Polar formerly owned the popular Zanzibar disco in Washington. DICK NUSSER

Chicago Continues

LOS ANGELES—Despite the tragic death last week of Terry Kath, Chicago's lead guitarist/vocalist, the rock/jazz-oriented group will stay together. Chicago recently completed a nationwide tour.

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'LOVE THEME FROM 'A STAR IS BORN'
('EVERGREEN')

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'NOBODY DOES IT BETTER'

BEST NEW ARTIST OF THE YEAR
STEPHEN BISHOP
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BEST FEMALE POP VOCAL PERFORMANCE
LINDA RONSTADT
'BLUE BAYOU'

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BARBRA STREISAND *

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'HAYDN: ORLANDO PALADINO'

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'MUSSORGSKY: BORIS GODUNOV'

BEST CHAMBER MUSIC PERFORMANCE

INSTRUMENTAL OR VOCAL

EMANUEL AX* PIANO

DVORAK: 'QUINTET FOR PIANO IN

A MAJOR, OP. 81'

ISAAC STERN* VIOLIN

TCHAIKOVSKY: 'TRIO FOR PIANO,

VIOLIN AND CELLO IN A MINOR,

OP. 50—PEZZO ELEGIACO'

BEST CLASSICAL PERFORMANCE

INSTRUMENTAL SOLOIST OR SOLOISTS

ITZHAK PERLMAN VIOLIN AND CONDUCTOR

VIVALDI: 'THE FOUR SEASONS'

BEST CLASSICAL PERFORMANCE

INSTRUMENTAL SOLOIST OR SOLOISTS

(WITHOUT ORCHESTRA)

ARTUR RUBINSTEIN PIANO

BEETHOVEN: 'SONATA FOR PIANO

NO. 18 IN E FLAT MAJOR, OP. 31 NO. 3'

SCHUMANN: 'FANTASLESTUCKE, OP. 12'

ITZHAK PERLMAN VIOLIN

KREISLER: 'ITZHAK PERLMAN PLAYS

FRITZ KREISLER—ALBUM 2'

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SOLOIST PERFORMANCE

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RACHMANINOFF: 'SONGS'

VOLUME TWO

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New L.A. Club Will Display New Acts

By JEAN WILLIAMS

LOS ANGELES—Ellis Space, a new supper club which officially opened here Tuesday (24) will ultimately be a showcase for the exposure of new talent.

According to Larry Ellis, co-owner, he will use well-known acts to establish the nightclub and then go to a new talent policy.

Club, which first opened for business last Nov. 10, sports a face lift which cost in excess of \$250,000, claims Ellis.

He notes that his aim is to actually develop new acts at his club, adding that he has been auditioning acts and will have them performing on Mondays when the room is generally dark.

The club on LaCienega Blvd. on Restaurant Row, has a showroom

that seats approximately 100 and also has two lounges and a dining room. The Step Lounge is designed to have patrons view the entertainment inside the showroom without actually going in. Admission to the showroom will range between \$2.50-\$5, depending on the appearing act.

A new sound system has been designed and installed by Irwin Laskey of Audio Concepts, a local firm.

In addition to the talent being brought in, Ellis Space has its own house band, the Skip Redwine Trio. Redwine is also co-owner of the club.

The official grand opening will be held during Roberta Sherwood's engagement which runs from Tuesday (24) through Feb. 5.

Kay Dennis appeared at the club Jan. 10-Sunday (15), followed by Jane Harvey Tuesday (17)-Sunday (22).

According to Ellis, the acts booked will be basically pop/jazz-oriented. He notes that he has gotten a verbal commitment from Maxine Weldon and will go after such acts as Kay Stevens, Marty Allen, Joannie Stevens and others.

Ellis, who is also a recording artist with a new LP on Stanyan, "A Kind Of Loving," also performs nightly at the club.

He insists a new talent policy will work at Ellis Space, but he says the club must be established first. He believes if he can pull a patron once, that patron will return.

"Once the club is established, I will then begin to lessen the name

policy and bring in new but experienced talent. I feel this will work here because unfortunately, there are few clubs around that lend themselves to the brand new talent the type I am seeking."

He cites a recent appearance by Adelle Blue at the club. "Adelle is an excellent jazz singer but she had no drawing power. I plan to bring her back with a well-known act.

"I have a list of names to be brought in including C.W. & Company and C.C. Greer & the Bar. I'm bringing them in on Mondays to break them in. Then I will put them in for a week when they have built up followings."

'Star Wars' Concert Benefit Set In Philly

PHILADELPHIA — A "Star Wars" musical extravaganza to benefit the All-Star Forum, which brings leading classical artists to the city, is being planned by the city's two leading concert promoters!

A March date is figured for the sci-fi musical spectacle at the 19,500-seat Spectrum, local sports and entertainment complex.

It will be a joint effort by Moe Septe, managing director of the All-Star Forum in addition to his many other concert and theatrical productions, and Larry Magid and Alan Spivak, whose Electric Factory Concerts produce all the rock shows at the Spectrum.

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Billboard SPECIAL SURVEY For Week Ending 1/22/78

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
Stadiums & Festivals (More Than 20,000)				
1	KISS/ROCKETS—Entam/Sunshine Promotions, Rupp Arena, Lexington, KY, Jan. 18	10,500	\$6.50-\$7.50	\$87,143
Arenas (6,000 To 20,000)				
1	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS—West Coast Attractions/Rockland Center, Hollywood Sportatorium, Miami, Fla., Jan. 20	19,311	\$7.50-\$8.50	\$158,443*
2	WILLIE NELSON/JERRY JEFF WALKER/KATIE MOFFETT—Contemporary Productions/Chris Fritz and Company, Kemper Arena, Kansas City, Mo., Jan. 19	12,027	\$6.50-\$7.50	\$87,450
3	RUSH/APRIL WINE—Contemporary Productions, Checkerdome, St. Louis, Mo., Jan. 18	9,972	\$6.50-\$7.50	\$74,790
4	CHARLIE DANIELS BAND/WET WILLIE/PURE PRAIRIE LEAGUE—Albert Promotions Limited, Lakeland Civic Center, Lakeland, Fla., Jan. 21	10,848	\$6-\$7	\$72,936*
5	TED NUGENT/POINT BLANK/GOLDEN EARRING—Mid-South Concerts, Coliseum, Jackson, Miss., Jan. 21	10,010	\$6-\$7	\$61,945*
6	TED NUGENT/GOLDEN EARRING/POINT BLANK—Sound 70 Productions, Municipal Aud., Nashville, Tenn., Jan. 20	8,749	\$6.50-\$7.50	\$61,878
7	RUSH/APRIL WINE—Contemporary Prod./Chris Fritz and Co., Municipal Aud., Kansas City, Mo., Jan. 17	8,285	\$7-\$8	\$59,381
8	TED NUGENT/POINT BLANK/GOLDEN EARRING—Mid-South Concerts, Coliseum, Memphis, Tenn. Jan. 22	8,463	\$6.50-\$7.50	\$58,622
9	CHARLIE DANIELS BAND/WET WILLIE/FANDANGO—Jack Boyle/Cellar Door Concerts, Jai Alai Fronton, Miami, Fla., Jan. 22	6,896	\$5.50-\$6.50	\$43,728
10	RUSH/PAT TRAVERS—Brass Ring Prod., Saginaw Civic Center, Saginaw, Mich., Jan. 21	6,001	\$6.50-\$7.50	\$43,114
11	WILLIE NELSON/JERRY JEFF WALKER/KATIE MOFFETT/DON BOWMAN—Feyline Presents Inc., Rushmore Plaza Civic Center, Rapid City, South Dakota, Jan. 21	5,493	\$6-\$7	\$37,954
12	TED NUGENT/GOLDEN EARRING/POINT BLANK—Sound 70 Prod., Von Braun Civic Center, Huntsville, Ala., Jan. 19	4,291	\$6-\$7.50	\$26,903
13	WILLIE NELSON/JERRY JEFF WALKER/KATIE MOFFETT—Feyline Presents Inc., Civic Center, Bismarck, N.D., Jan. 22	3,212	\$6-\$7	\$21,617

Auditoriums (Under 6,000)

1	STYX/SANFORD TOWNSEND BAND—Reggae Limited, Auditorium Arena, Denver, Colo., Jan. 22	5,258	\$6-\$7	\$38,973*
2	LEON & MARY RUSSELL—Doug Clark, Celebrity Theatre, Phoenix, Ariz., Jan. 21	2,616	\$8-\$9	\$22,045
3	LEON & MARY RUSSELL—Doug Clark, Celebrity Theatre, Phoenix, Ariz., Jan. 22	2,211	\$8-\$9	\$18,793
4	BRICK/KRYSTAL—Star Date Prod., Performing Arts Center, Milwaukee, Wisc., Jan. 20	2,100	\$5.50-\$7.50	\$13,050
5	CHEECH & CHONG—Schon Prod., Music Hall, Omaha, Neb., Jan. 22	1,700	\$6-\$7	\$10,500
6	CHEECH & CHONG—Landmark Prod., Centre Stage, Milwaukee, Wisc., Jan. 21	1,651	\$5.50-\$6	\$9,807
7	THE RAMONES/THE RUNAWAYS—Landmark Prod., The Electric Ballroom, Milwaukee, Wisc., Jan. 19	848	\$4.50-\$5	\$4,015
8	SAMMY HAGAR/CHILD—John Bauer Concerts, Paramount Theatre, Seattle, Wash., Jan. 22	2,976	\$1	\$2,976*
9	SAMMY HAGAR/CHILD—John Bauer Concerts, Paramount Theatre, Portland, Ore., Jan. 21	2,953	\$1	\$2,953*
10	LES McCANN—Landmark Prod., Centre Stage, Milwaukee, Wisc., Jan. 20	295	\$7-\$7.50	\$2,124

2 AWARDS TO VILLAGE PEOPLE

So. Calif. DJs Proclaim Casablanca Label Of Year

LOS ANGELES—Casablanca was named label of the year at the second annual disco awards presentation of the Southern California Disco DJ Assn. The event was held Saturday Jan. 21 at the Studio One Backlot here before a soldout house of 200.

Casablanca's Village People won as disco group of the year and tied with Claudja Barry (London) for most promising new artist. The group also won album of the year for "Village People" and single of the year (mild radio) for "San Francisco (You Got Me)."

Casablanca's Love & Kisses won the award for single of the year (little or no airplay) with "I Found Love," while Donna Summer repeated as

top female artist for the second year. And Marc Simon's Provocative Promotions, which Casablanca regularly uses, won as top independent promoter for the second year in a row.

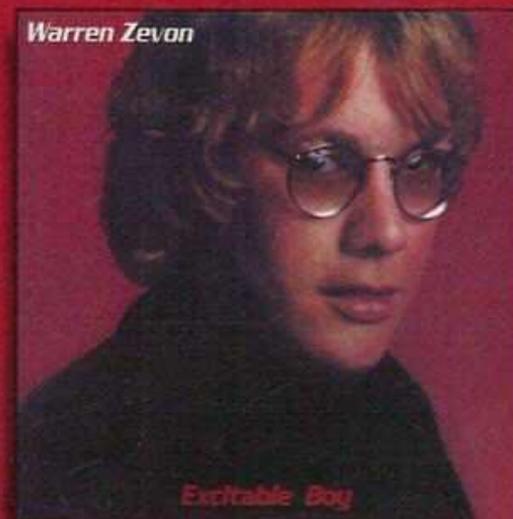
The only other repeat winners were Studio One, best disco in Southern California; A.J. Miller, best all-around disco DJ of the year and outstanding contributor to disco for 1977; and Mitch Shatsky, best DJ in West Los Angeles, the Marina or beach cities.

Miller's citation for best all-around DJ was actually a tie with Brad Blair, who also won the award for best DJ in the San Fernando Valley and Santa Barbara material

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Dylan's Own Movie Unorthodox, Symbolic, Appealing

RENALDO & CLARA—A film with music starring Bob Dylan and Joan Baez. Produced by Lombard Street Films. Distributed by Circuit Films, Minneapolis. Sound: Gary

Bourgeois, L.A. Johnson. Written and directed by Bob Dylan. Running time: three hours, 52 minutes.

NEW YORK—Renaldo & Clara

is a pioneering effort by one of the world's most influential pop songwriters to create a film in much the same way he crafts a saga song. Mythic images meet street corner re-

alities and words rush passionately off the singer's tongue at breakneck speed.

Dylan, after all, almost single-handedly elevated the pop song into

the ranks of literature, before the Beatles ever attempted it.

He is doing something now for movies that may not shake up the Directors' Guild, but it will surely put ideas into the heads of many young film makers. It is more than a movie. It is a feast for Dylan's most ardent followers. It is a poem, painted and sung. It is a wild, contemporary love story, a searing personal document, brutally frank in what it reveals about the hitherto private lives of Bob and Sara Dylan.

The movie is also a tribute to Joan Baez, who proves she can act as well as sing, although considering the part she plays, one wonders whether she's really acting or merely reacting in an extraordinary situation.

She and Dylan were romantically linked early in their careers. Dylan's marriage to Sara has ended traumatically.

This is an extraordinary biographical confession, wrenched from real life, and hurled on the screen with few punches pulled. Like Dylan's enigmatic narratives, it is compelling entertainment nonetheless.

There are 56 songs carefully placed throughout the movie, written or sung by Dylan, Baez, Gordon Lightfoot, Ronee Blakely, an Indian tribe, Willie Nelson, Roger McGuinn, Leonard Cohen, the Eagles, Barry Gibb and others. They are positioned, for the most part, to complement or punctuate the imagery.

Although no soundtrack is planned, it seems likely Dylan fans would jump at the chance to possess some sort of record of this event. The concert footage is superb.

The movie is divided into two parts, with an intermission. The latter half is more artfully constructed, with many scenes recalling the techniques of European directors. Moods are evoked that are rare in American films. Pacing and camera angles are precisely done.

Dylan himself is caught with Sara, Baez and other women throughout the movie in a manner that, try as he might to conceal, provides touching personal glimpses into his own feelings.

On two occasions, the camera follows Dylan and a small entourage through the halls of the CBS building to a meeting with label executives Irwin Sagelstein and Walter Yetnikoff, where Yetnikoff patiently describes the problems of getting Dylan's more controversial songs played on AM radio. The scene opens with a woman security guard angrily pressing her hand over the camera lens, forbidding the taking of photographs.

Although the film's central theme is clearly the triangular relationships which exist among Dylan, Baez and Sara, and Dylan, women and music, the subject of racial prejudice gets strong play, reflecting one of Dylan's earliest concerns.

In the end, however, it is music itself which dominates this movie, with one of the last scenes devoted to a greasy, Elvis look-alike tearing himself away from his girl to take up his guitar and walk down a dark corridor to a stage. The scene shifts abruptly though and it is finally Dylan we see walking to the stage to sing a final duet with Baez.

Renaldo & Clara is sometimes a difficult, demanding story. It is rarely, if ever, dull. It will certainly appeal to the legion of devoted Dylan fans and to movie buffs. But it is, in the final analysis, a movie about rock'n'roll and its influence on us all.

DICK NUSSER

Billboard Chic

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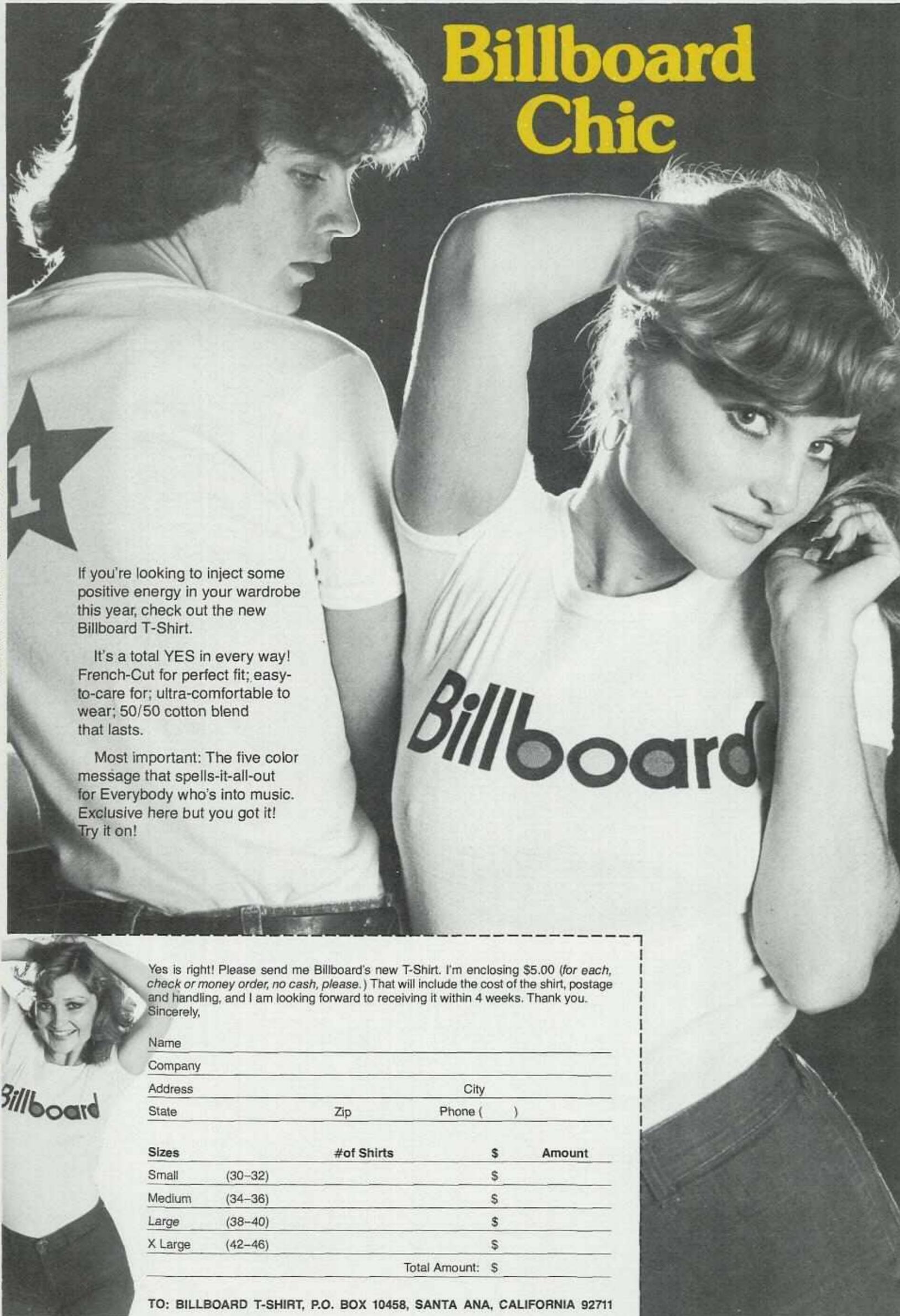
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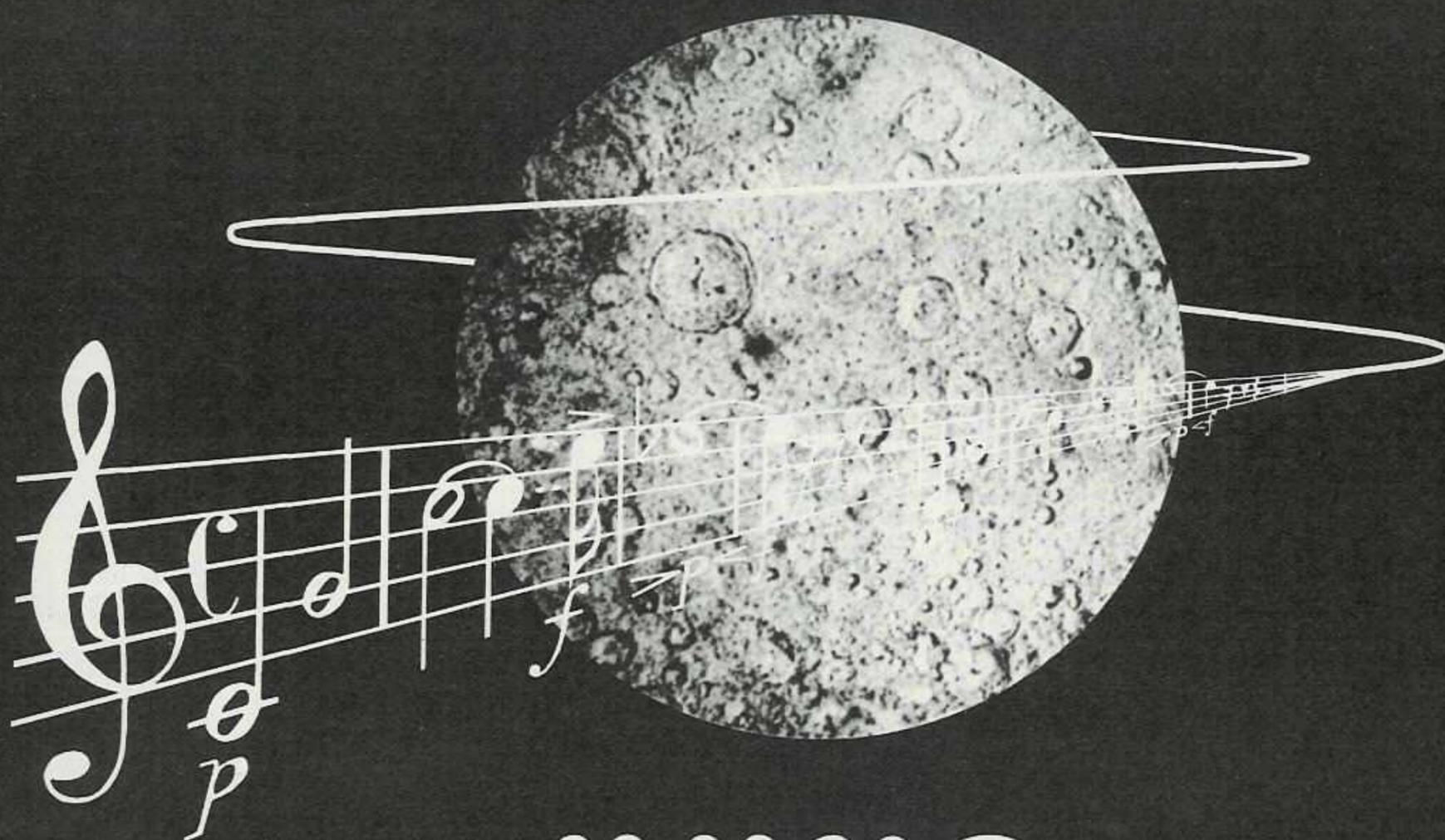
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Talent In Action

LILY TOMLIN

Palace of Fine Arts Theatre, San Francisco

As expected, Tomlin's 2 1/2-hour show "Appearing Nightly" was a complete triumph. Her opening night performance Jan. 18 at the 1,000-seat theater (there had been preview performances the previous nights) had the audience on its feet cheering for the amazing characters that Tomlin created and breathed life into. This pattern was repeated through the rest of the show.

Tomlin did two performances each Friday and Saturday night during her 12-day engagement with one show weeknights. All the shows sold out far in advance (with tickets at \$10 and \$15).

Tomlin had first tested the "Appearing Nightly" material one year ago at the Boardinghouse.

After refining the material, she took the show to New York, and the material on Tomlin's current Arista LP "Onstage" was taken from "Appearing Nightly," which was originally scheduled for New York's Biltmore Theatre and ended up playing to full houses for three months.

Her show at the Palace of Fine Arts allowed her to expand and develop more fully a number of her characterizations. No matter which of her characterizations she presents, however, her work is always filled to overflowing with a deep and even spiritual understanding of the human being in all its myriad forms.

She uses her comedy equally effectively to encourage people to open up and to let through the light and energy within them. Perhaps her best line is her parting one spoken in the tongue of the deranged little man who sees flying saucers and alien beings, "I gave 'em the message," he says, "I done my part."

JACK McDONOUGH

IRENE KRAL

Hong Kong Bar, Los Angeles

Performing for an almost full house, Grammy nominee Kral glided smoothly through an 11-song set, consisting of four numbers off her newly released album on Catalyst Records entitled "Kral Space."

She was backed by the Allen Broadbent Trio, consisting of Joey Barron on drums, Fred Atwood, bass, and the talented Broadbent on piano.

This Jan. 20, nearly hour-long performance showcased Kral's romantic and poetic style of singing.

Her program began with a medium bossa-ssing number, "A Thousand Eyes," then wound down with a slow ballad written by bassist Atwood, "It's A Wonderful World."

Then, with a magnificent piano intro, Kral and her tight trio performed another ballad, "Sometime Ago," and moved onto a selection from the musical, "Oliver," called "Where Oh Where Is Love."

Kral also included two Cole Porter tunes from her new album entitled "Experiment," a Latin-style number, and a slow ballad, "Everytime We Say Goodbye."

Spirited along by an enthusiastic audience, the stylistically diversified Kral dismissed both bass and drums and backed by Broadbent's piano, concluded with two romantic ballads, "Never Let Me Go" and John Mendel's "You Are There."

BRUCE BOGUCKI

RICHARD PULIN'S ORCHESTRA; SAN DIEGO

Cafe Concert, Tarzana, Calif.

Club owner Lee Magid is unafraid of booking promising young acts and bands in his San Fernando Valley suburb of Los Angeles spot. In Pulin, a gifted trombonist, arranger and composer, Magid presented an enthusiastic 11-piece group which has been garnering much California attention recently. Recording for TR Productions, the combo could become nationally prominent by year's end.

Pulin's 10-tune, 90-minute show Jan. 23 included his own "If I Had Wings To Fly," "Wah-Wah" and eight others. Impressing the almost full house were John Phillips, tenor sax and flute; the veteran Dave Pike, vibes; Stanley Behrens, tripling on flute, timbales and electric harmonica; Bill Horn, alto and soprano saxes and flute; Walt Johnson, trumpet and flugelhorn, and Joe Brancato, a drummer whose time is impeccable and whose support of soloists is tasteful.

It is, however, the bearded Pulin's articulate, bent-bell 'bone which gives his orchestra an attractive sound. All his charts are danceable and in an ultra contemporary groove. Opening night balance was far from ideal; the electric bass was perhaps 50 decibels too strong, but tunes like "Ain't No Sunshine," "Hit The Road, Jack," "Song For My Father," "Chameleon," "Long Time Gone," "Just Be Ourselves," "Evil Ways," "Sugar Me" and a romping blues rounded out an entertaining program.

Comedian Sam Diego, a former musician, did a 15-minute stint with a zonked-out style which musicians in the audience found more humorous than non-pro patrons. DAVE DEXTER JR.

Signings

CTI recording artist Yusef Lateef to an exclusive management agreement with Charles E. Graziano who also manages Donald Byrd and the Blackbyrds. . . . Sunday Sharpe to Art Newberger in L.A. for personal management. The female artist had a 1974 country hit on U.A. Records "I'm Having Your Baby," an answer song to Paul Anka's "You're Having My Baby." . . . Danny Walton to Farr Records with a debut single "Terry's Theme," the title song from the film "Looking For Mr. Goodbar," to be released shortly.

Bill Tupper to Back Door Records with his first self-penned single, "Do The Pogo" to be released shortly. . . . Singer/actor John O'Banion to an exclusive management/production deal with Twin Trumpets Productions. . . . Gospel singers the Stephens Singers to Inspirational Sounds. The group's first LP "Christian Band" will be released this month. . . . Former Ronette member, Nedra Talley Ross to New Song Records. Her first LP "Full Circle," will be released in April. . . . International Creative Management (ICM) brings on Epic/Cleveland International group Meatloaf for exclusive worldwide representation.

Talent Talk

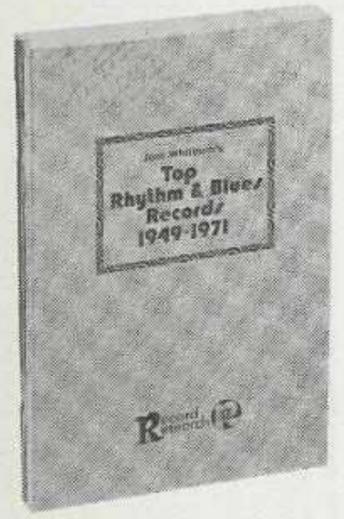
Shaun Cassidy hosts NBC's "Midnight Special" Friday (3) with guests Paul McCartney and Wings, Abba, Bob Welch, George Duke and Peter Allen. . . . Also at "Midnight Special," Neal Marshall named as new producer and Debi Genova as coproducer. . . . Island's Burning Spear and his drummer Angus Gaye have parts in the upcoming flick, "Rockers," due this spring. . . . Cy Coleman, composer of the hit Broadway musical, "I Love My Wife," appeared Saturday (28) as guest artist with the Sacramento Symphony Orchestra. Coleman's latest Broadway show, "On The Twentieth Century" bows on the Main Stem Feb. 19.

Gallagher and Lyle wrapped up their latest album at London's Rak Studios and have put together a band for upcoming European and U.S. tours. . . . Look for Atlantic's Spinners on the tube's "American Bandstand" show, airing in mid-February, and on a previously taped "Rock Concert" March 4. . . . British favorite Lonnie Donegan to Gotham Wednesday (1)-Saturday (4) on a promotional visit for his first UA LP "Puttin' On The Style." Disk finds the skiffle master jamming with the likes of Elton John, Leo Sayer, Ronnie Wood, Ringo Starr and Rory Gallagher. Len Ron Hanks and Zane Grey, the writers of LTD's million-seller "Back In Love Again" will have three tunes on LTD's new album and also have songs on new LPs by Jean Terrell, Tavares, Jerry Butler and Shirley Brown.

Fusion punks? Meet the Bokhour Brothers Band. The lead guitarist is 12 years old, the keyboardist is 13 and the bass player is 15. Chris Stavropolis, at 26 the old man of the band, says that 12-year-old Raymond Bokhour could play "Stairway To Heaven" when he was seven. . . . Jerry McLain, a recording artist from Oklahoma City, has recorded a song called "Short People You're Beautiful." McLain is nearly six feet tall.

Rita Moreno, Roy Clark, Chicago, the Third Generation Steps and the Sylvers performed at the eighth annual Entertainer Of The Year Awards Show on CBS Wednesday (18). . . . Crystal "Don't It Make My Brown Eyes Blue" Gayle is now "Paintin' This Old Town Blue" on her next single. Will she cover "Blue Bayou" on the one after that? . . . B.T.O. is back with new lead singer Jim Clench. Debut is Feb. 4 in New Orleans. . . . Dory Previn concludes a month-long gig in New York's Manhattan Club Theatre. . . . Spinners making store visits in New York and Philadelphia. . . . Talking Heads on a first European tour.

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FEBRUARY 4, 1978, BILLBOARD

Husband, Wife Book 175 Dates Annually

By ED HARRISON

LOS ANGELES—Terry and Phyllis Parsons, husband and wife, and partners in a successful middle agency operation, are involved in more than 175 college shows a year. And they don't actively solicit its services.

The duo reports that a solid majority of contacts are made through referrals by schools with which they've previously worked. They have developed a strong ongoing relationship with schools who in turn refer other schools in need of a date but with little experience in the production field.

Although a newsletter is mailed out every five or six weeks, the two Parsons report an average of about one or two new schools contacting them.

Based in San Francisco, the firm operates under the name of Bette Kaye Productions, college and contemporary concert division, and is a spinoff of Kaye's Sacramento-based firm which concentrates in parks and fairs. Phyllis is Kaye's daughter.

Now acting as middle agent for four years, the duo represents the buyer (school) and handles all production aspects including sound/lights (they own their own system), contracts and the like.

The Parsons started their own production company seven months ago. Phyllis says they were forced into it by the major agencies.

Phyllis recounts one story of a major agency not wanting to take a chance booking Jose Feliciano at Mendocino College, a school with little or no experience in the concert field. Bette Kaye acted as a middle agent and brought Feliciano to the school.

Terry feels that to some degree the middle agent has become more of an integral part in college concert production because of a lack of personalization among school and major agency.

"Most agents are in charge of five to 10 states and they don't feel they need the college market," says Terry. "We don't have royalties so we can turn our attention to the colleges."

Says Phyllis: "Colleges are capable but they need more service than people are willing to give them. The enthusiasm is there but not the professionalism. The job gets done although it might take longer to do it."

Says Terry: "The basic need of colleges is to present entertainment and they will go to the source necessary to present it. They're finding resistance to their needs with the agencies. We lend a sympathetic ear."

While the firm's strength is in the Western states, they do book nationally, working an average of 350 dates a year, 50% in the college field and the remainder coliseums, theatres, and other booking areas.

The Parsons believe that its way of doing business—no hidden costs, being upfront and straight—is being the key to its success.

They say the only risk involved is putting too much faith in someone who turns out to be non-deserving of all that faith.

"We don't count working with non-professionals as a deterrent," says Terry. "We screen our clients thoroughly and don't do business with everyone who calls. They must be capable of doing what they say."

Adds Phyllis: "We lay down the ground rules on the first phone call and always check with the referral."

The standard fee for a middle agent is 10% although Terry says they don't always receive that amount as it depends on the price of the act and the school budget.

While most acts they've worked with range anywhere from \$5,000-\$25,000, they have worked with acts in the \$200 price range.

Dealing with all the major agencies, Terry and Phyllis call the agencies for artist availability and then the schools who give notice of artist requests and school availability.

The firm is currently working on coordinating college dates for Art Garfunkel, Captain & Tennille, Firefall, Shields & Yarnell and the Tubes.

In the past they've worked with Jose Feliciano, Neil Sedaka, Jesse Colin Young, Styx, Pablo Cruise, Seals & Crofts and others.

More Jazz At Michigan

LOS ANGELES—The Univ. of Michigan, Ann Arbor, has extended its Eclipse Jazz workshop series with a weekly workshop in jazz improvisation as of Jan. 15.

The weekly workshop is run by local reeds/flute player Andy Drelles, whose group, the Benson/Drelles quartet with guitarist Gayle Benson, performed in the League Ballroom last year as opening act for Dizzy Gillespie.

The workshop is intended to provide a spot where local musicians can meet and play together. Prerequisites include the ability to read music, however poorly, and the willingness to work to learn the harmony and language necessary to be a working jazz musician.

Each session begins with a small amount of theoretical material, followed by improvisations on tunes.

Although there is no admission fee, a time commitment is expected from each of the participants. The workshop is held every Sunday afternoon from 1 p.m.-3 p.m. at the Residential College.

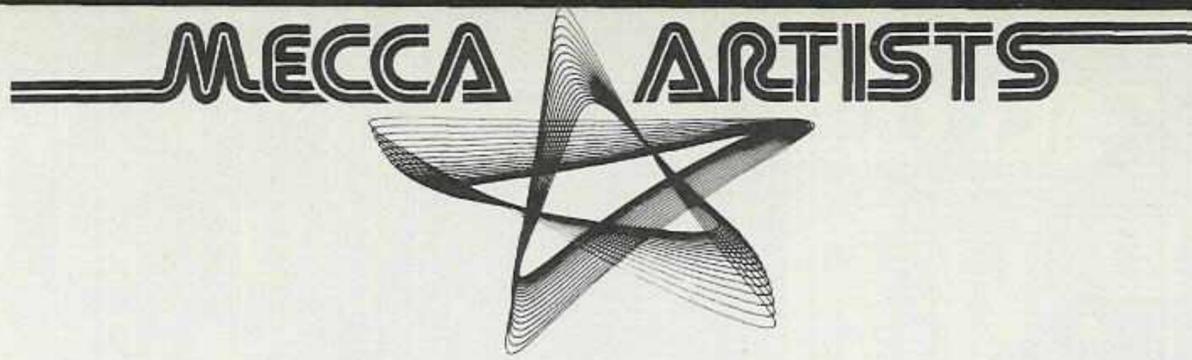
15 Acts Play At Chi U. Fest

CHICAGO—The breadth of folk idioms, from traditional mountain balladry and sea island chants to blues, bluegrass and western swing were presented here at the annual Univ. of Chicago Folk Festival, Friday-Sunday (27-29).

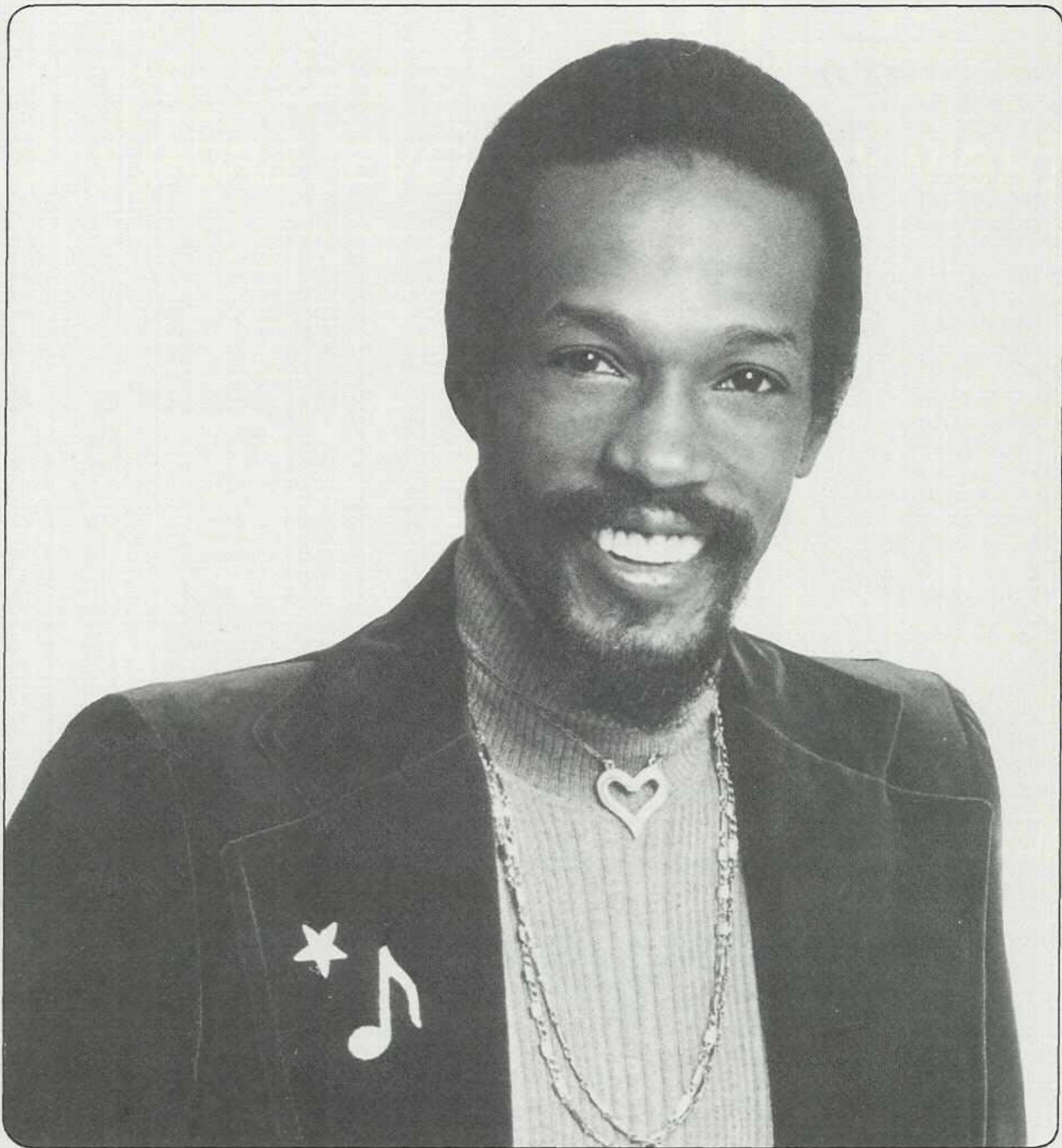
The festival, operating on a \$6,500 talent budget this year, returned for its 18th stanza with 15 acts spread across three evening performances and one matinee.

Performances, at the oncampus Mandel Hall, were ticketed from \$3.50 to \$4.50, and free workshops ran Saturday and Sunday at the school's Ida Noyes Hall.

Featured performers included Mama Yancey and Erwin Helfer, Reverend Dan Womack, the Boys From Indiana, the Memphis Night-hawks, Big Joe Duskin, Johnny Gimble, Roscoe Holcomb, Nimrod Workman and Phyllis Boyens, Marc Savoy Cajun Band, Hedy West, the Georgia Sea Island Singers, and Kathy Fink and Duck Donald. Sponsoring agency was the university's Folklore Society.



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talent



Player: a successful new band with a rich sound.

Player 'Stretching Out' On Next Album

LOS ANGELES—Following its No. 1 record "Baby Come Back," Player is at work on a second album which group members say will be an extension of its debut except with "more stretching out." The LP should also reflect the experience of extensive touring.

"Our next album will reflect our live performances," says keyboardist/vocalist J.C. Crowley.

Player has been on the road supporting its debut RSO LP, "Player." It has toured with Gino Vannelli for two weeks, three weeks with Boz Scaggs, a few dates with Heart and an upcoming seven-week tour with Eric Clapton slated to begin next month. Television appearances on "Merv Griffin" and "Mike Douglas" have also increased the group's visibility.

The saga of Player's rise to the top began 1½ years ago when it was signed to Haven Records. Then the label dissolved and Player was left out in the cold with a completed album.

"The energy was there at the time," says guitarist/vocalist Peter Beckett, the only Englishman in the group. "We felt 'Baby Come Back' was a hit when we recorded it."

After being turned down by a number of labels, RSO took a chance and signed the band.

Since the release of "Baby Come Back," the group has been likened to Hall & Oates, with its rich r&b harmonies. Player has been adamant in defending itself against this comparison.

"Most people who liken us to Hall & Oates," says bassist Ronn Moss, "haven't heard the rest of the album."

"They (music critics) label us for the sake of labeling," counters Beckett. "Everyone is likened to someone. We only sound like them in part."

The other members of Player include John Friesen on drums and Wayne Cook on keyboards. Cook is not pictured on the cover of the al-

bum because he joined after the cover had already gone to print.

As for the development of its stage show, the band says it would like to "try something new and set up a stage environment," but as of yet, it still lacks the financial resources to achieve this.

The success of its album and single, however, has given the group the financial freedom to record its new album without haste. Dennis Lambert and Brian Potter, producers of the first album will again a&r.

As for the evolution of the group's name, Crowley states: "We saw the word on television when the players from the show were listed. We knocked off the s and went with it. I think the word holds a certain ambiguity." **ED HARRISON**

Muglestons Record, Sell Their Own LP

LOS ANGELES—The Muglestons, a five-member family group which plays the Lake Tahoe and Las Vegas circuit along with major fairs, sells its self-produced LP at all its engagements.

The group, formerly signed to Mike Curb and AOA Records, produced its own LP "The Muglestons" last August at a personal cost of \$11,000. According to Darwin Lamm, producer of the act, the group has sold nearly 2,000 copies and has just about redeemed its investment.

"In addition to recording the LP for its fans, the Muglestons also recorded it as a showcase to labels. When you go to a label with a finished product, you are looked at differently and more carefully than if you walk in without product," says Lamm.

The group, which writes much of its own material, has assistance from producer/writer Freddie Perrin, who contributed a tune to the LP. Lamm notes that Perrin is interested in and would be good with the group because of his history of working with very young groups.

Lamm, who is negotiating with major labels for the group says they have gone back into the studio to redo two numbers (including Perrin's tune) for release as a single in March. The group blends a gospel sound with a rock beat.

The energetic, self-contained group which has been singing together about 11 years has appeared with such names as Frank Sinatra, Pat Henry, Judy Lynn and Charlie

5th Thrush Honored

LOS ANGELES—Florence LaRue Gordon of the Fifth Dimension will be honored by the Friends of Music From California State Univ. for her outstanding achievements in the music world. The salute will be held at the Dorothy Chandler Pavilion Feb. 11.

8 Major Acts For Ontario's Calif. Jam II

LOS ANGELES—California Jam II, successor to the 1974 event which made rock music history, (reportedly grossing \$2 million) is set for the Ontario Motor Speedway, Ontario, Calif., March 18.

Much like the first event, there will be at least eight acts on the show. The event will run 12 hours non-stop, 10 a.m.-10 p.m.

The artist lineup will be announced in about two weeks when negotiations are expected to be completed. However, none of the performers who appeared at the 1974 concert will perform at California Jam II.

The roster of acts four years ago included Emerson, Lake & Palmer, Deep Purple, Black Sabbath, Seals & Crofts, the Eagles, Earth, Wind & Fire, Black Oak Arkansas and Rare Earth.

Sandy Feldman and Lenny Stogel, producers of both shows are predicting they will top the record set in 1974, with 200,000 in attendance, because of the quality and popularity of the acts.

Don E. Branker, who was a part of the first event, will serve as executive coordinator. Tickets for the concert will go on sale Feb. 10.

Rich. It has also appeared on the "Merv Griffin Show" in addition to possibly being one of the first musical groups to perform on Dick Clark's "American Bandstand" without a recording.

According to Robert Mugleston, father and manager of the group, the Muglestons worked 46 weeks last year with several bookings into this year. The group deals with several booking agencies.

"We decided to record an album because of the demands of the people who came to our show. Plus it looks good to the people who are booking us when we can walk into a job with an album," says Mugleston.

He adds that the group does not advertise the LP from the stage. Someone sits outside the group's trailer and sells LPs at \$5 a copy.

LID PUT ON SCALPING?

LOS ANGELES—A bill has been introduced to the California Assembly to outlaw ticket scalping beyond the site of an event and to limit the resale of tickets to no more than \$2 above purchasing price.

The bill is co-authored by Assemblywoman Maxine Waters of the 48th district here and Assemblyman Mel Levine of Santa Monica. The present state law prohibits scalping only at the scene of an event.

According to Mitch Stogner of Waters' Sacramento office, "It's currently a misdemeanor to sell tickets on the spot for more than the amount printed on the ticket. This bill will still make it a misdemeanor to resell any ticket for more than \$2 of the amount printed on the ticket."

"For the agents," he continues, "we feel that \$2 is a reasonable figure for someone handling the tickets." He adds that violators could face a maximum \$500 and six months in prison.

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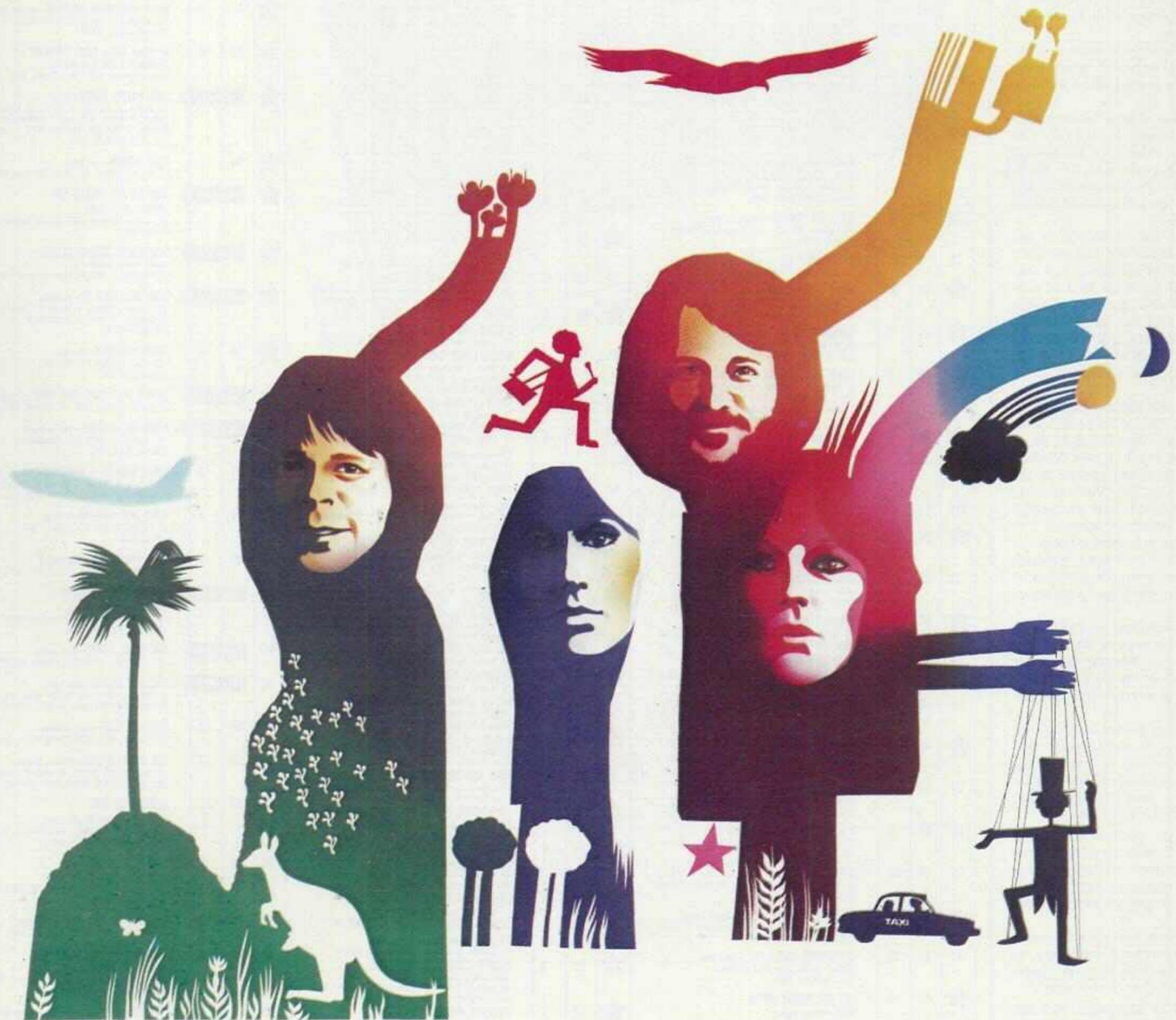
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Soul Sauce

Group Ties With KKTT For Contest

By JEAN WILLIAMS

LOS ANGELES—The Spinners have tied into the Kat (KKTT), taking on the L.A. station's slogan "Taking It To The Streets."

The station along with the group has come up with a "no contest contest," an effort designed to get both closer to the community, according to Don Mac, station program director.

"This will also mean more involvement for the group with people who buy its records."

Highlight of the "no contest contest" will be the group going to the winner's home singing its latest single "Easy Come, Easy Go" a capella style. Also onhand at the winner's home will be Mac along with other station announcers.

Following the at home serenade, the group will whisk the fan off in its limousine to Mr. Chow's for dinner and on to the Pantages Theatre where the group will also be a photo session backstage with the winner participating.

"We're basing this entire thing on the personal approach, which is the way we are gearing the Kat," says Mac.

The station began a "Spinners Superstar Weekend" Friday (27) with heavy concentration on the group's oldies, both singles and LP cuts. It will also give away complete libraries of Spinners LPs and tickets to the Pantages show.

"The 'no contest contest' is just that," says Mac. "We deal primarily with the 18-34 age group and they are tired of the other kind of contests. Adults don't want to rush to the telephone and call us. There's no competition here. All the listener must do is call in and his name will automatically be submitted for a drawing."

The National Urban League Guild will offer a "Salute To Youth" at its Annual Beaux Arts Ball Feb. 10.

The group will honor Michael Jackson, one of the co-stars in the upcoming film "The Wiz" and Stephanie Mills, who held down the lead role in the Broadway version.

The salute, to be held at the grand ballroom of New York's Waldorf-Astoria, will have music provided by Dick Vance with Dick Campbell as MC.

All proceeds from the ball will go to further the work of the National Urban League. Advance tickets are \$40 and \$45 at the door. Mrs. Andrew Young is honorary chairperson.

Mable John, former lead singer of Ray Charles' Raelettes, performed at a luncheon held in honor of the late Dr. Martin Luther King on what would have been the civil rights leader's 49th birthday Jan. 15.

The singer performed a song penned by Solomon Burke, "I Have A Dream" written in honor of King. John was accompanied on piano by her son, singer/songwriter Joel Webster.

Warner Bros. Records is initiating a major advertising campaign to support Ashford & Simpson's latest single "Don't Cost You Nothin'."

The label's campaign includes heavy trade and consumer ads along with radio spots in selected markets plus a special Ashford & Simpson tv commercial.

(Continued on page 59)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	3	10	WHICH WAY IS UP—Stargard (N. Whitfield, MCA 40825 (Warner-Tamerlane/May 12th/Duchess, BMI))	34	38	9	SPANK YOUR BLANK BLANK—Morris Jefferson (J. Shelton, M. Commander, Parachute 504 (Casablanca) (Skydiver/Lu-Cor, ASCAP))	★	79	3	SISTER FINE—Impact (McLean-McDaniels, Fantasy 813 (Wimot, BMI))	
	2	12	OUR LOVE—Natalie Cole (C. Jackson, M. Yancy, Capitol 4509 (Jay's Enterprises/Chappell, ASCAP))	35	37	8	I CAN SEE CLEARLY NOW—Ray Charles (J. Nash, Atlantic 3443 (Clayman, ASCAP))		70	6	MAKIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White, Tennessee Swamp Fox, ASCAP), Old World 1100	
	3	7	ALWAYS AND FOREVER—Heatwave (R. Temperton), Epic 8-50490 (Almo/Rondor, London LTD, ASCAP)	★	44	6	REACHING FOR THE SKY—Peabo Bryson (P. Bryson), (P.B., ASCAP), Capitol 4522		71	7	THE END OF THE RAINBOW—McKinley Mitchell (Not Listed), Chimneyville 10219 (T.K.) (Not Listed)	
★	8	7	TOO HOT TA TROT—Commodores (T. McClary, M. Williams, W. Orange, L. Richie, R. LaPread, W. King), Motown 1432 (Jobete/Commodores Entertainment, ASCAP)	37	39	7	YOU AND I—Livin' Proof (V. Bollock, C. Gordon), Jugar 532 (Lense/Black Girl, BMI)	★	NEW ENTRY		BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI)	
	5	15	FFUN—Con Funk Shun (M. Cooper), Mercury 73959 (Val-Le Joe, BMI)	38	29	17	NATIVE NEW YORKER—Odyssey (S. Linzer, D. Randell), RCA 11129 (Featherbed/Desiderata/Unichappell, BMI)		73	10	WAS DOG A DOUGHNUT—Cat Stevens (C. Stevens, J. Russell, B. Lynch), A&M 1971 (Colgems-EMI, ASCAP)	
	6	15	DANCE, DANCE, DANCE—Chic (K. Lehman, B. Wards, N. Rodgers), Atlantic 3435 (Cotillon/Kreimers, BMI)	39	33	17	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Camon), Juana 3414 (T.K.) (Every-Knight, BMI)		74	4	THAT'S ALRIGHT, TOO—Brian And Brenda (B. Russell, B. Russell), Rocket 40809 (MCA) (Kengans, ASCAP)	
★	10	12	JACK AND JILL—Raydio (R. Parker, Jr.), Arista 0283 (Raydiola, ASCAP)	★	50	6	FOR YOUR LOVE, LOVE, LOVE—Joe Simon (T. Randazzo), (Randazzo, BMI), Spring 178 (Polydor)	★	75	2	NEW HORIZON—Sylvers (L. Sylvers, R. Sylvers), Capitol 4532 (Rosy, ASCAP)	
	8	12	GALAXY—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40820 (Far Out, ASCAP)	41	30	22	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey), A&M 1974 (Oceman, BMI)	★	76	2	BABY, YOU GOT MY NOSE OPEN—Harold Melvin & The Blue Notes (J. Jones), ABC 12327 (Hal Mel/New Beginning, BMI)	
★	11	7	AIN'T GONNA HURT NOBODY—Brick (R. Hargis), Bang 735 (Caliber Music/Good High Music, ASCAP)	42	35	22	IF IT DON'T FIT DON'T FORCE IT—Kellee Patterson (C. Johns, L. Farrow), Shadybrook 451041 (Sutton-Miller) (Funks Bump, BMI)	★	77	2	AIN'T NOTHING WRONG—Ronnie Dyson (C. Jackson, M. Yancy), Columbia 310667 (Jay's/Chappell, ASCAP)	
	10	16	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	43	36	23	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Inergy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)		78	9	IF YOU FEEL LIKE DANCIN'—M Hudson & The Soul Partners (Soul Partners), ABC 12317 (Perk's, BMI)	
★	16	6	PLAYING YOUR GAME BABY—Barry White (A. Johnson, S. Hudson), (Sa-Yette, BMI), 20th Century 2361	★	64	3	WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (Pecle, BMI)	★	79	NEW ENTRY	THE PARTY SONG—Slave (M. Adams, C. Bradley, T. Dozier, M. Hicks, T. Lockett, F. Miller, R. Turner, S. Washington, D. Webster, O. Wilbottle), Cotillon 44231 (Atlantic) (Spur-Tree/Cotillon, BMI)	
	12	10	WITH PEN IN HAND—Dorothy Moore (B. Goldsboro), Malaco 1047 (T.K.) (Unart, BMI)	45	41	12	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Sherlyn/Hanick, BMI)		80	2	RUB DOWN—Joe Tex (J. Tex, L. Hadley), Epic 8-50494 (Tree, BMI)	
	13	9	BABY, BABY MY LOVE'S ALL FOR YOU—Deniece Williams (V. White, R. Wright), Columbia 310648 (Verdangel/Kee-Drick, BMI)	46	42	23	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton), Spring-175 (Phonogram) (Tree, BMI)	★	81	NEW ENTRY	YOU'RE MY PEACE OF MIND—David Ruffin (V. McCoy), Motown 1435 (Warner-Tamerlane/Van McCoy, BMI)	
★	14	11	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/Ordena, BMI)	47	43	14	GETTIN' READY FOR LOVE—Diana Ross (T. Snow, F. Gold), Motown 1427 (Baintree/Snow/Gold's Gold, BMI)	★	82	NEW ENTRY	MAXIMUM STIMULATION—Jimmy Castor Bunch (E. Henderson), Atlantic 3455 (Jimpire, BMI)	
	15	13	REACH FOR IT—George Duke (G. Duke), Epic 8-50463 (Mycenae, ASCAP)	★	63	3	CLOSE ENCOUNTERS OF THE THIRD KIND—Gene Page (J. Williams), Arista 0302 (Gold Horizon, BMI)	★	83	NEW ENTRY	CAN YOU GET IT—Mandrill (C. Wilson, L. Gilson, R. Wilson, C. Cave, J. Jessup, N. Santiago, W. Wilson), Arista 0304 (Mandrill, ASCAP)	
★	16	10	BABY COME BACK—Player (P. Beckett, J.C. Crowley), RSO 879 (Polydor) (Touch of Gold/Crowbeck/Stigwood, BMI)	49	49	6	THE MIGHTY ARMY—New Birth (M. Wilson, J. Wilson, J. Wieder), (Living/Screen Gems/Traco, BMI/Colgems, Speco-Lite, ASCAP), WB 8499	★	84	2	SUPERNATURE—Cerrone (Cerrone), Cotillon 291 (Atlantic) (Cerrone, SACEM)	
★	17	9	SHOUT IT OUT—B.T. Express (B. Nichols, M. Romer, A. Williams), Columbia 310649 (Triple O/Billee/B.T., BMI)	★	60	3	WHAT YOU GONNA DO AFTER THE PARTY—Willie Hutch (W. Hutch), Motown 1433 (Stone Diamond, BMI)	★	85	NEW ENTRY	DON'T PUT OUT THE FIRE—Frank Lucas (F. Lucas, V. Pea), I.C.A. 011 (Alvert, BMI)	
★	18	6	LET'S HAVE SOME FUN—Bar-Kays (J. Alexander, L. Dodson, A. Jones, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, F. Thompson), (Bar-Kays/Warner-Tamerlane, BMI), Mercury 7-3961 (Phonogram)	51	51	7	GOOD LUCK CHARM—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73974 (Phonogram) (Play One/Unichappell, BMI)	★	86	NEW ENTRY	FIND ME A GIRL—The Jacksons (K. Gamble, L. Huff), Epic 8-50496 (Mighty Three, BMI)	
★	19	6	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lanier), (Desert Moon, Willow Girl, BMI/Desert Rain, Sky Tower, ASCAP), United Artists 1124	★	52	2	AM I LOSING YOU—Manhattans (A. Fields, B. Morr, D. Stender), Columbia 3-10674 (Sumack/Scorpio, BMI)	★	87	91	3	LOVE MAKES A WOMAN—Phoebe Snow (E. Record, G. Simms, C. Davis, W. Sanders), Columbia 310654 (BRC/Warner-Tamerlane, BMI)
★	20	8	SOFT AND EASY—The Blackbyrds (O. Saunders), Fantasy 809 (Blackbyrd, BMI)	53	45	8	IF YOU DON'T GIVE A DOGONE ABOUT IT—James Brown (J. Brown, B. Brown), Polydor 14438 (Dynatone/Belinda/Unichappell, BMI)	★	88	2	CALL MY JOB—Albert King (A. Perkins, Detroit Jr.), Tomato 10001 (Perks, BMI)	
★	21	8	LADY LOVE—Lou Rawls (V. Gray, S. Marshall), Philadelphia International 83634 (CBS) (Mighty Three, BMI)	54	48	14	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell-Kat/Belinda, BMI)	★	89	3	JAZZ FREAK—Paulette Reaves (C. Reid), Blue Candle 1526 (T.K.) (Sherlyn, BMI)	
★	22	12	COCOMOTION—E Coco (W.M. Lewis, L. Rinder, M. Ross), AVI 147 (Equinox, BMI)	★	55	3	I'VE BEEN MISSING YOU—Archie Bell & The Drells (D. Brown, T. Wallington, J. Whitehead, G. McFadden), Philadelphia International 8-3637 (Mighty Three, BMI)	★	90	NEW ENTRY	THEME FROM CLOSE ENCOUNTERS—Meco (J. Williams), Millennium 608 (Casablanca) (Gold Horizon, BMI)	
★	23	2	FLASH LIGHT—Parliament (G. Clinton, B. Worrell, W. Collins), Casablanca 909 (Rick's/Malbiz, BMI)	★	56	66	DO YOU LOVE SOMEBODY—Luther Ingram (J. Baylor), KoKo 728 (Klondike, BMI)	★	91	NEW ENTRY	WE'RE IN LOVE—Patti Austin (P. Austin), CTI 41 (Yipply-Yipply, ASCAP)	
	24	15	OOH BOY—Rose Royce (N. Whitfield), Whitfield 8491 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	57	3	INTIMATE FRIENDS—Eddie Kendricks (G. Glenn), Tama 54290 (Motown) (Cab, ASCAP)	★	92	NEW ENTRY	FREAKY DEAKY—Roy Ayers (E. Birdsong, R. Ayers), Polydor 4451 (Phonodisc) (Michelle Bird/Roy Ayers Ubiquity, ASCAP)	
	25	14	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Verdangel/Pocket, BMI)	★	58	13	MORE THAN A WOMAN—Tavares (Gibb, Gibb, Gibb), Capitol 4500 (Stigwood/Unichappell, BMI)		93	59	12	WIDE STRIDE—Billy Preston (B. Preston), A&M 1980 (Irving/W.E.P., BMI)
★	26	46	STAYIN' ALIVE—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor), (Stigwood, BMI)	★	59	2	L-O-V-E-U—Brass Construction (R. Mueller), United Artists 1120 (Desert Rain/Big Boro, ASCAP)		94	54	17	I'M HERE AGAIN—Thelma Houston (K. Wakefield, B. Sutton, M. Sutton), Tama 54287 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)
	27	32	LE SPANK—Le Pamplemousse (W.M. Lewis, L. Rinder, G. Karson, D. Williams), Equinox, BMI (AVI 12154)	★	60	3	YOU ARE MY FRIEND—Pattie LaBelle (P. LaBelle, B. Ellison, A. Edwards), Epic 8-50487 (Zuni/Gosbel Birds, BMI)		95	57	11	DANCE TO THE MUSIC—Muscle Shoals Horns (M. Stokes, E. Johnson), Ariola America 7674 (Desert Moon/Willow Girl, BMI)
	28	8	I LOVE YOU—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 907 (Ricks, BMI)	★	61	4	PRECIOUS, PRECIOUS—O.V. Wright (D. Crawford, J. Moore), Hi 77506 (Cream) (Cotillon, BMI)		96	71	9	ONLY THE STRONG SURVIVE—Billy Paul (K. Gamble, L. Huff, J. Butler), Philadelphia International 83635 (CBS)
	29	19	BELLE—Al Green (A. Green, F. Jordan, R. Fairfax), Hi 77505 (Cream) (Jec/Al Green, BMI)	★	62	4	STAY BY MY SIDE—Bo Kirkland and Ruth Davis (B. Kirkland, R.L. Kirkland, B. Kincaide), Claridge 432 (Claridge/Bokark, ASCAP)		97	76	10	CHOOSING YOU—Lenny Williams (L. Williams), ABC 12289 (Ten-Lon, BMI)
	30	14	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Sagittaire/Free Delivery, BMI)	★	63	4	YOU ARE MY FRIEND—Pattie LaBelle (P. LaBelle, B. Ellison, A. Edwards), Epic 8-50487 (Zuni/Gosbel Birds, BMI)		98	80	9	THE NIGHT THE LIGHTS WENT OUT—Trammps (A. Felder, N. Harris, R. Tyson), Atlantic 3442 (Six Strings/Golden Fleece, BMI)
	31	13	SHOUTING OUT LOVE—Emotions (Wilkes, Smith), Stax 3200 (Fantasy) (East/Memphis, BMI)	★	64	3	PRIVATE PROPERTY—The Dells (E. Moore, R. Tyson), Mercury 537 (Phonogram) (DaJoye/Top Bound/Six Strings, BMI)		99	69	6	STANDING RIGHT HERE—Melba Moore (G. McFadden, J. Whitehead, V. Carlfarphen), Buddah 589 (Arista) (Mighty Three, BMI)
★	32	40	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Suemay, BMI), Gold Mine 4008 (Salsoul)	★	65	14	I HONESTLY LOVE YOU—The Staples (P. Allen, J. Barry), (Broadside/Irving/Woolnough, BMI), Warner Bros. 8510		100	88	8	ESPECIALLY FOR YOU—Manchild (C. Bush), Chi-Sound 1112 (United Artists) (Gaetana/Serpie, BMI)
	33	27	ON FIRE—T-Connection (T. Coakley), Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)	★	66	6						

FEBRUARY 4, 1978, BILLBOARD

MAY PLAY LOUIS ARMSTRONG

Rawls Looks To Movie Roles

By JEAN WILLIAMS

LOS ANGELES—With Lou Rawls' singing career at its highest point ever, he is now shooting for dramatic roles in films "without banking on the fact that I'm a singer," he says.

He notes that the Louis Armstrong story has been dangling over his head for sometime. "I have talked with Louie's widow, Lucille, but she is not satisfied with the outline of the story. She's not looking for an Armstrong documentary; she wants a dramatic film about the man."

Rawls feels he is the best person to play the role of Armstrong because "both Louie and his late manager Joe Glaser selected me to do it. Years ago, Glaser was booking me with Louie and Moms Mabley as a package so that I could pick up on the real feel of the man."

On another matter, Rawls is getting together with Kenny Gamble and Leon Huff for possibly an LP series dealing with music by some of the old masters such as Armstrong and Duke Ellington, among others.

He explains he will update the material, giving it a treatment that will appeal to the young record buying public. This is his method of introducing some of the music from the big band era to today's youth.

He notes the time is right for such a project because of the resurgence of older bands gaining airplay.

Rawls credits the resurgence of the older sound in part for his success of the past three years. "I would stretch it by saying my sound was a big motivating factor. Right now, as it was three years ago, the falsetto male voices are dominant.

"Periodically a baritone voice will come and cut through the falsetto acts. Dating back, baritone voices like those of Jimmy Ricks of the Ravens, Brook Benton and a few others broke through.

"When these singers hit, there were no other deep baritone voices happening—when I hit the same thing happened. After I hit, Arthur

Prysock came out with a record and Benton rereleased a record. People were ready to hear a baritone voice."

Rawls, who has several projects on the drawing board, plans to get heavily involved in writing this year. "I have been asked to write the music for the 'Errol Flynn Story.'"

Not known as a writer, one might wonder why Rawls would be asked to score a film. "Because the producers of the film saw me perform and were impressed with what I was doing with my music. They asked if I would agree to score the film and I hope to do it."



Lou Rawls: film scoring and acting are new projects.

Although he is pursuing several avenues, he advises young acts coming into the business to move slowly and not take on more than they can personally handle.

He cites as an example new acts which formed outside companies while trying to build recording careers. "I have built my career slowly and precisely. In that way it holds up. That's the reason why I will work until I am ready to give it up even if I never make another record."

Rawls explains he has broadened

his audience to include the young pop and r&b audiences while maintaining his older fans who have been with him through the years. "This is what I mean by building a career. I was able to hold onto my older following because I never stopped working.

"I did all types of things to keep my name before the public, while still maintaining a low profile," says Rawls. "The record buying public didn't know about these things because they were never broadcast on radio.

"I managed to get by the saying 'you're as good as your last record' by working all the time. In the period when I didn't have hit records, I was constantly on television but never underexposed."

Rawls' popularity skyrocketed with his collaboration with Kenny Gamble and Leon Huff. He notes that he is personally doing nothing different than what he did a decade ago. "I just have one of the best songwriting / production teams working with me."

The singer, with approximately 40 LPs to date, selects all his own material. "Gamble & Huff did extensive research on me. They gathered as many of my albums as they could find and listened to them carefully, coming up with what they felt were my best renditions. From those they have written songs for me that became hits.

"Kenny will give me songs and I will select the ones I like. Then I will get together with Leon at the piano and work out a comfortable key and we change the songs until they fit me.

"One of the mistakes I made in the past was that I would learn the song as best I could and go in and record it. With Kenny and Leon, I have a chance to work with the tunes."

He adds that the first thing he looks for with a song is its believability. "I think my songs should relate to people and hopefully people will relate to my songs. They must believe what I'm singing about."

Soul Sauce

Continued from page 58

A disco version of the tune has also been released to help with the push. "Don't Cost You Nothin'" is the second single released from the duo's current LP "Send It."

Gladys Knight & the Pips' next LP on Buddah is set for release in April. Meanwhile, Gladys is completing work on her solo LP with a projected release in late spring. The group is in L.A. working on a new stage routine.

Motown's newest female group High Energy is receiving quite a bit of tv exposure. The group recently taped its third "Merv Griffin Show" in two months. High Energy has also appeared on "Dinah," "The Mike Douglas Show," "Soul Train" and "American Bandstand" performing its single, "You Can't Turn Me Off."

Janet Williams, recently appointed national promotion manager, r&b, at Salsoul and Gold Mind Records, formerly worked as assistant to Jerry Boulding when both were at WWRL, New York. Boulding is now operations manager at WVON, Chicago.

Williams for a number of years held the post of national r&b coordinator at Capitol Records and moved on to become Natalie Cole's p.r. rep.

She will be working with the label's growing lists of disco and r&b acts including Bunny Sigler, Loleatta Holloway, Love Committee, First Choice and others.

Natalie Cole is set to host "Midnight Special" for airing Feb. 10 and has been signed for a guest appearance on the "Carol Burnett Show" to air Feb. 5.

The Sylvers are scheduled to

make their Caesars Palace debut Feb. 16 marking the Capitol recording group's first appearance in Las Vegas in some time. The Sylvers will share the bill with Tom Jones. The group has performed at the Las Vegas Hilton and the Aladdin Center For the Performing Arts.

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

Garden Slights 10th Fete For 100th

NEW YORK—In anticipation of its 100th anniversary next year, Madison Square Garden is planning a relatively low key celebration of its 10th year at its present location atop Pennsylvania Station in midtown Manhattan.

"Frankly, we're not doing too much this year," a spokesman for the 18,000-seat venue says. "But next year we hope to attract super performers from every entertainment field to help us celebrate 100 years in business."

The 10th birthday will be toasted with special appearances by ex-heavyweight Joe Frazier, who has since become a legit cabaret act, and thrush Pearl Bailey, both of whom will add dash to basketball and

hockey games set for Feb. 11-12, when the interim birthday bash will occur.

Since opening in 1968 at 33rd and Seventh Ave., the Garden has attracted more than 50 million persons to more than 6,000 individual shows and events.

Comedy Team LP

LOS ANGELES—The comedy team of Proctor & Bergman's first Mercury LP is "Give Us A Break."

The duo is also writing and starring in the Curto film, "The Secret World War" and a television special entitled "The World Of Proctor & Bergman" for PBS' "Soundstage" to be aired in April.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	31	31	17	SENT IT Ashford & Simpson, Warner Bros. BS3088
2	2	7	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	32	40	2	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)
3	3	12	LIVE Commodores, Motown M894	33	33	3	THE FORCE Kool & the Gang, De-Lite DRS 9501
4	7	6	SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	34	28	17	ODYSSEY Odyssey, RCA APL1-2204
5	4	15	REACH FOR IT George Duke, Epic JE 34883	35	35	3	ENCOUNTERS OF EVERY KIND Meco Millennium, MNL8004 (Casablanca)
6	6	8	THANKFUL Natalie Cole, Capitol SW 11708	36	23	10	DON'T LET ME BE MISUNDERSTOOD Santia Esmeralda, Casablanca NBLP 7080
7	9	12	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)	37	32	7	THE BELLE ALBUM Al Green, Hi HLP6004
8	8	9	GALAXY War, MCA MCA 3030	38	46	13	NEVER LETTING GO Phoebe Snow, Columbia JC 34875
9	5	24	IN FULL BLOOM Rose Royce, Whitfield WH 3074	39	39	9	NEW HORIZONS Isaac Hayes, Polydor PD 16120
10	13	19	SECRETS Con Funk Shun, Mercury SRM-1-1180	40	36	12	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H
11	14	6	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	41	41	14	COCOMOTION El Coco, A&I 6012
12	12	22	BRICK Brick, Bang BLP 409 (WEBI)	42	43	7	THE HARDNESS OF THE WORLD Slave, Cotillion SD5201 (Atlantic)
13	20	8	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	43	34	32	REJOICE Emotions, Columbia PC 34762
14	19	7	CHIC Chic, Atlantic SD19153	44	44	10	SUNSHINE Emotions, Stax 4100 (Fantasy)
15	15	6	LOOKING BACK Stevie Wonder, Motown MR04LP3	45	45	3	LOVE CONNECTION The Dells, Mercury SRM 13711
16	21	29	TOO HOT TO HANDLE Heatwave, Epic PE 34761	46	42	21	PATTI LABELLE Epic PE 34847 (Columbia)
17	16	20	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	47	50	9	TRAMMPS III Trammps, Atlantic SD 19148
18	18	14	MENAGERIE Bill Withers, Columbia JC 34903	48	48	8	SPINNERS 8 Spinners, Atlantic SD 19146
19	10	7	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DUM DJLPA714	49	49	9	HERE TO TEMPT YOU Temptations, Atlantic SD 19143
20	11	6	MR. MEAN Ohio Players, Mercury SRM 13707	50	NEW ENTRY	ON FIRE T-Connection, Dash 30008 (TK)	
21	24	11	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2	51	51	7	NOW IS THE TIME Harold Melvin and the Blue Notes, ABC AA1041
22	37	3	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)	52	52	6	THE BITCH IS BAD Denise La Salle, ABC AB1027
23	29	11	SONGBIRD Deniece Williams, Columbia JC 34911	53	53	4	GOIN' BANANAS Side Effect, Fantasy F 9537
24	26	17	COME GO WITH US Pockets, Columbia PC34879	54	NEW ENTRY	PLAYER Player, RSO RS-1-3026	
25	38	2	ONCE UPON A DREAM Enchantment, Roadshow RS 811 (U.A.)	55	55	6	ONLY THE STRONG SURVIVE Billy Paul, Columbia 34923
26	17	22	FEELIN' BITCHY Millie Jackson, Spring SPI66715 (Polydor)	56	NEW ENTRY	CERRONE 3 Cerrone, Atlantic SD 5202	
27	22	16	TURNIN' ON High Energy, Gordy G-978	57	59	44	COMMODORES Motown M7-884R1
28	27	28	SOMETHING TO LOVE LTD, A&M SP 4646	58	47	12	WE ARE ONE Mandrill, Arista AB 4144
29	25	17	ACTION Blackbyrds, Fantasy F9535	59	NEW ENTRY	BORN TO DANCE Players Association, Vanguard 79398	
30	30	15	TRUE TO LIFE Ray Charles, Atlantic SD 19142	60	60	11	NEW HORIZONS Sylvers, Capitol ST 11705

FEBRUARY 4, 1978, BILLBOARD

Billboard **Gospel LPs**
Best Selling

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NASHBORO 7195 *



NASHBORO 7196 *



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SINGING STEPHANIE—House Top Records artist Stephanie Boosahda, preparing for the release of her first LP for the label, performs on the nationally televised "700 Club."

JAN. 31 IN PENSACOLA

Music Assn. Firm's 1st '78 Quarterly Meet For Fla.

NASHVILLE—The Gospel Music Assn., a service organization comprised of more than 3,000 members from throughout the U.S. and several foreign countries, will be holding its first quarterly meeting for 1978 Tuesday-Wednesday (31-1) in Pensacola, Fla., at the downtown Sheraton Hotel.

A board of directors and slate of officers and trustees numbering 49 and representing 15 states will be involved in the meeting, which will see numerous ongoing as well as new projects acted upon by the board.

A highlight of the two-day meet will be a dinner and program revolving around the theme of Gospel Heritage to be hosted by Pensacola-based Les Beasley, past president and trustee of the Gospel Music Assn.

According to Don Butler, executive director of the Nashville-based organization, more than 50 persons have confirmed reservations for the

5 Releases Set At Lamb & Lion

NASHVILLE—Lamb & Lion Records plans to issue a new album each month for five consecutive months starting in January.

The winter-spring release schedule includes releases by the Boones and a new Pat Boone LP, according to Doug Corbin, vice president of the gospel label.

The Pat Boone album will be released in May, a month after the Boones' "First Class" LP is issued. Although the founder of Lamb & Lion, Boone maintains a low profile, concentrating more on the development of the label than using it as a showcase for his own talents.

To match the contemporary approach of the label, a new logo and backdrop has been designed.

The other releases scheduled are by Dogwood, DeGarmo & Key and Wendell Burton.

Seminar Speakers

NASHVILLE—Billy Ray Hearn, president of Sparrow Records, and Derrick Johnson, founder and director of Re'Generation, have been announced as speakers for the sixth annual Gospel Radio Seminar.

The event will be held at Nashville's Airport Hilton, May 5-6. Registration fee—\$40 for broadcasters, \$60 for industry registrants—includes banquet and show, plus other activities.

event, which is the first meeting to be held in Pensacola in 13 years.

Plans for future 1978 meetings for the organization include Washington, D.C., March 13-15; Los Angeles, June 20-21 and Nashville, Sept. 12-13. The week of Nov. 5-8 has been designated as Gospel Music Week and all activities are slated to be held at Nashville's new Opryland Hotel complex.

Committees have been named to develop projects initiated in 1977 and to coordinate many new projects planned for 1978. The committees and its chairpersons include finance; Lou Hildreth, directory and yearbook; Stephen Speer, special projects; Hal Spencer, membership; Ed Benson, public relations; L. Thomas Hart, nominating; Les Beasley, research & screening; W. F. Myers and Gospel Music Week; John T. Benson, III.

Subcommittees and chairpersons of Gospel Music Week include Dove Awards: W. F. Myers, Record company showcases; Ron Coker, general membership meeting; Aaron Brown, choral music workshops; Hal Spencer, seminars; Frances Preston and Bob Benson, Sr. and publicity; Ed Shea.

Gospel Scene

By SALLY HINKLE

Larry Norman along with the Alwyn Wall Band recently completed a concert tour of the British Isles in which they performed before soldout crowds for six nights culminating in an attendance of some 13,000.

Norman has always been a popular artist in England, but never has he been so well received as on this tour. His policy is never to do an encore, but on several occasions the audience refused to leave until he returned to the stage.

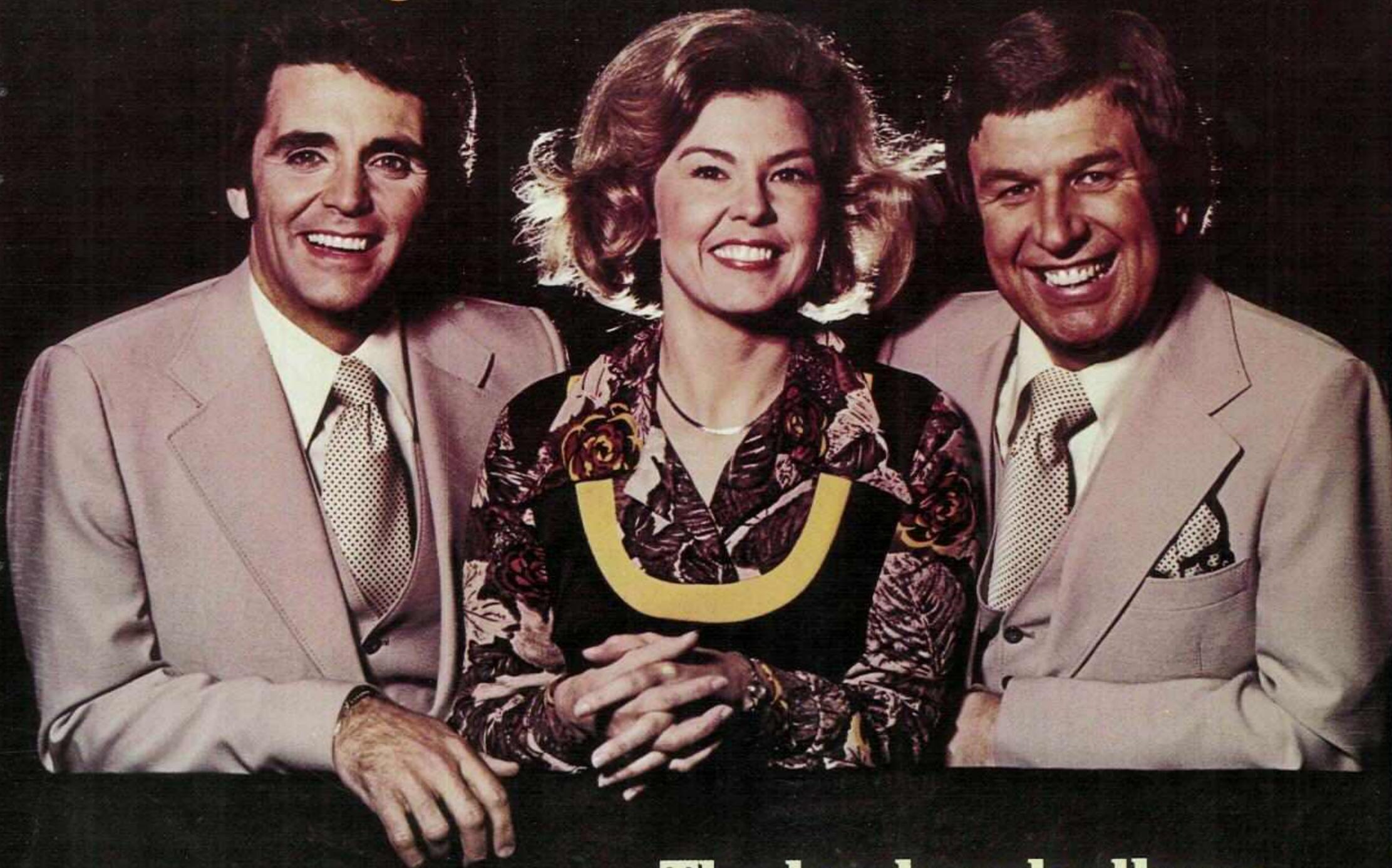
The Wall Band, recently formed by Wall, was formerly half of the duo Malcolm and Alwyn. Future plans for the group call for a tour of the U.S. in 1978 under the auspices of the Dharma Agency.

"Love Notes," Dogwood's second album release on the Lamb and Lion label, was reportedly one of last year's top selling gospel albums. . . . KSB's Gospel Survey reports these hot gospel chart songs in order of appearance: "A Kid's Song" by the Blue Ridge Quartet; "I Am The Sparrow" by Cathie Taylor; "Standing On The Solid Rock" by the Speers; "Is That The Old Ship Of Zion" by the Kingsmen and "Consider The Lilies" by the Hemphills. . . . Bob Scott Frick is now making his headquarters at 404 Bluegrass Ave. in Madison, Tenn. Frick recently moved from Tucson, Ariz.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	15	14	JAMES CLEVELAND Live At Carnegie, Savoy 7014
2	1	91	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
3	2	126	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
4	4	32	SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
5	5	61	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
6	13	32	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
7	20	10	ANDRAE CROUCH Live At Carnegie Hall, Light 5602
8	24	14	ARETHA FRANKLIN Amazing Grace, Atlantic 2-906
9	12	14	EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020
10	9	10	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
11	7	64	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
12	16	68	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
13	14	10	JAMES CLEVELAND/SO. CALIF. COMM. CHOIR Savoy 14412
14	8	40	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
15	6	108	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
16	26	5	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
17	3	56	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista)
18	18	10	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128
19	23	5	SARA J POWELL When Jesus Comes, Savoy 14465
20	NEW ENTRY		REVEREND MACAO WOODS Happy In Jesus, Savoy 14463
21	NEW ENTRY		J.C. WHITE & SINGERS Phase I, Savoy 14467
22	NEW ENTRY		REVEREND MACAO WOODS Christ Tabernacle Concert Choir, Savoy 7007
23	21	10	GOSPEL WORKSHOP MASS CHOIR Live In N.Y., Savoy 7006
24	22	144	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
25	25	5	RODENS PRESTON/VOICE OF DELIVERANCE Holdin' On, Birthright 4017
26	17	10	MIGHTY CLOUDS OF JOY Truth Is The Power, ABC 986
27	27	19	JAMES CLEVELAND PRESENTS RUTH SHOFIELD EDITION Savoy 14445
28	28	5	DOROTHY LOVE COATES These Are The Days, Savoy 14466
29	29	68	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savoy DBL 7009 (Arista)
30	30	5	GABRIEL DELEGATION HARDEMAN Turn To God, Savoy 14431
31	31	27	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR Joy, Creed 3078 (Nashboro)
32	32	10	JESSE DIXON It's Alright Now, Light 5719
33	33	5	JAMES CLEVELAND PRESENTS GREATER METROPOLITAN CHURCH Savoy 14388
34	34	14	REV. LEO DANIELS What In The Hell, Jewel 0110
35	19	56	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Pezcock PLP 59227

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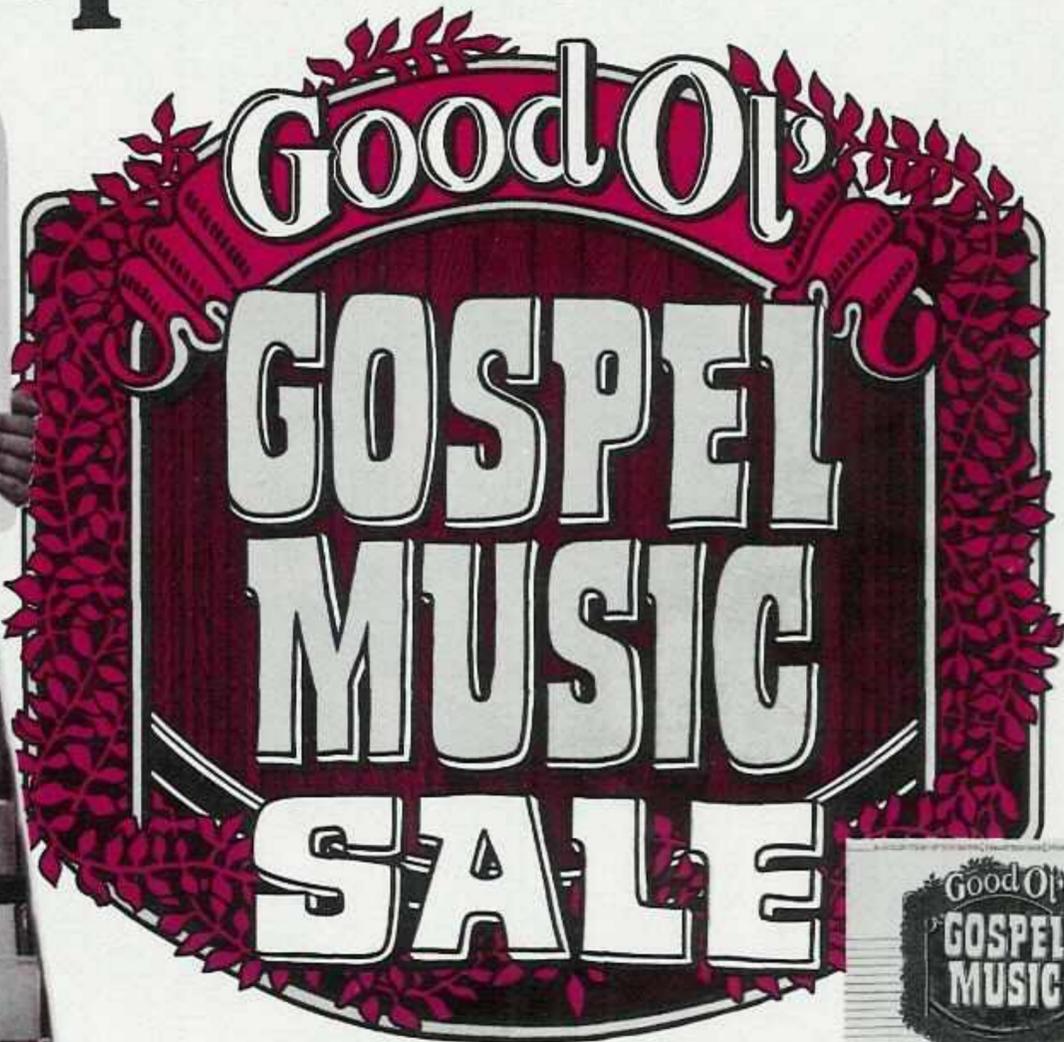
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Cream Projects Country Thrust Bennett's Label To Open Production, Publishing Office

• Continued from page 3

the Bill Black Combo. Then, Chuck Howard, another country flavored act, signed with Cream.

Meanwhile, Bob Todd, vice president of Cream Records in Los Angeles, announces the signing of a production agreement between Cream's country division and Dusty Rhodes Productions, Inc.

Rhodes was previously vice president of Buck Owens Productions and Blue Book Music. He has produced such acts as Merle Haggard, Freddie Hart, Buck Owens, Susan Raye and David Frizzell.

The first artist signed to Cream under the new pact is Larry Booth, whose initial single, "I Can See Love," will be released in February.

Under the supervision of Todd, Cream/Hi is now shipping its first

country release—a single by the Bill Black Combo.

Bennett foresees many crossover possibilities for his country acts. "Our first objective is to break them in the country field. Then, depending on the material and approach, we'll go to the pop stations and try to do exactly what a Crystal Gayle has done. If you get lucky, you can do it simultaneously."

Though Bennett has no specific roster size limit in mind, he plans for it to grow. "I want to feel my way and make sure I have the ability to do the job that's our obligation when we sign a country artist. Obviously, that's a part of promotion, market-

ing and all phases of country artists activity and development.

"Right now I'm in it with talent at the creative level," adds Bennett. "Now we've got to develop the marketing ability as well."

Though the financial attractions of country music are cited as an enticement by Bennett, the Cream president admits he is also being pressured from within the company: "The guys are pushing me harder than I want to be pushed to open a Nashville office immediately. They'd like to have it this week. But we will have it before the end of the year."

BOOK REVIEW

Tosches Gets Sleazy, But Tells Good Country Story

"Country—The Biggest Music In America" by Nick Tosches. Published by Stein and Day, New York; 247 pages, \$10.95.

NASHVILLE—Nick Tosches is a rock'n'roll critic from New York who got turned on to country, eventually moved to Nashville, and continued his compilation of a thoroughly comprehensive and painstakingly detailed historic exploration of country music.

Then he made it a little sleazy and a whole lot more interesting by adding chapters on dirty lyrics, murder and sex change, and lacing it with gossip and rare photos.

Beginning with 17th century English balladry, and at one point reaching as far back as fourth century B.C. to a reference made by Plato in his Symposium, Tosches chronicles music, showing how blues, country, jazz and rock'n'roll have interbred, fused, split and ended up creating a true American music form.

Historically, Tosches rarely misses a lick.

Seldom is a person, event or recording mentioned that isn't coupled with an exact date. Song lyrics are brought down through the ages to show that many current day compositions got their earliest inspiration from ballads written 200 years previously and thousands of miles away.

Example: "As great as a monarch, the moments I pass/the bottle's my globe, and my scepter's the glass/the table's my throne, and the tavern's my court/the drawer's my subject, and drinking's my sport." Sound similar to "She's the queen of the Silver Dollar, and she rules this smoky kingdom/her scepter is a wine glass, and a bar stool is her throne?"

The first set of lyrics came from The Tea-Table Miscellany, a collection of balladry and popular verse compiled by Allan Ramsay and printed in 1737. It's called "The Bottle Preferr'd." The second set of lyrics is readily recognizable as Shel Silverstein's "Queen Of The Silver Dollar" which Doyle Holly and Emmylou Harris, among others, brought to fame.

That's one extreme example. There are many, more and less extreme, that this anthology reveals about country music, recording and people.

Drawing from the early years, Tosches devotes pages to country music's underground by bringing to life stories that the people involved probably wish he's left under the carpet.

A first-hand account of a typically chaotic Jerry Lee Lewis recording session is unveiled amidst other tales of the Killer's antics.

One whole chapter is devoted to the ridiculous accusations of current day do-gooders who insist that many of today's lyrics aren't fit to be heard. Ridiculous, Tosches indicates, because when you compare them to the erotic lyrics that a former Gov. of Louisiana sang in the '30s, they sound like Sunday School ditties. But, as Tosches points out, Jimmie Davis, who now calls himself a country/gospel singer, was certainly not the first or the only one to belt out off-color country blues, and he goes on to cite many more of these early sinners.

Some of the photos are classics. There's a full-page picture of early John R. Cash with a vicious looking gun in the forefront, many early record label photos, old group and performance shots and some pics of Jerry Lee Lewis not being nice, among others.

The development of major and independent record labels from Edison on is also chronicled. Tosches gained much of this information from the creation of his personal record collection which consists of literally thousands of 78s, 45s and LPs, mostly from the '30s, '40s and '50s era but dating as far back as the turn of the century.

He never mentions current greats like Dolly Parton, Tammy Wynette or Ronnie Milsap, but he devotes two chapters to Emmett Miller.

Who's Emmett Miller? Tosches writes that he's "one of the most intriguing and profoundly important men in the history of country music. He was the first recording artist to sing in the wry, bluesy yodeling style later associated with Jimmie Rodgers . . . the first country singer to record with horns and drums. The mongrel jazz-country music of Bob Wills is rooted strongly in the work of Emmett Miller."

So the absence of some of today's artists only adds to the documentary value of the book in terms of tracing country's musical roots.

Tosches has written about music for Rolling Stone, Esquire, the Village Voice, Cream, Penthouse, Oui, Country Music and The New York Times among others.

Occasionally, the book might seem to drag with dates and tracings, but they all create an amazing insight into what country music really is and where it comes from.

PAT NELSON
Copyrighted material



SINGING STRIKERS—Striking Virginia coal miners and their families join Epic's Johnny Paycheck in singing "Take This Job And Shove It." Clad in a miner's hard pit helmet, Paycheck performs at the Big Stone Gap, Va., armory.

JOHNSON ACQUIRES KEMPER CATALOG

Four Star Revival Underway

By SALLY HINKLE

NASHVILLE—With a new catalog known as Kemper Music and reactivation of the Four Star label, Joe Johnson, chairman of the board of the troubled company, is looking to re-establish the Nashville-based firm financially.

Johnson plans to reacquire the Four Star catalog, "pay off all obligations" and has reorganized the label with new administrative personnel.

Other plans include building the publishing catalog and opening the label to pop acts as well as country.

"I have a commitment now, in terms of sufficient backing, and we're putting together a plan to reorganize and take over the Four Star publishing company," notes Johnson.

"Our plan will be submitted to the court along with a letter of credit to cover all outstanding liabilities. Then it will be up to everybody to prove their claims and be paid off.

"Meanwhile, we're operating as if the catalog is coming back, knowing that it will, and at the same time building a new catalog known as Kemper Music, which has been in operation since Four Star Music went into trouble."

With the acquisition of the old catalog, Johnson intends to extend into new music by seeking out those who have the ability to write as well

as perform, and will be hiring a complete staff, including an international person.

"We hope to build the new music catalog at a rapid pace, while at the same time, utilizing the old catalog for standard, quality supplements," says Johnson.

Johnson also has plans to be involved with the production of some 200 new LPs within the next year, which will include the development of talent in foreign countries.

Under the new corporate structure, Louise Kemper is the owner of Four Star Records and is now the operating business head of the label in conjunction with Johnson.

"Kemper entered the picture when I ran into financial problems with the bank and has assisted me in managing the business side," notes Johnson. "With her interest in the company, I assigned her all the stock in the record label."

Bob Holladay has been appointed vice president and general manager of the label with more appointments upcoming.

"The label has been completely reorganized," says Holladay, "and we're in the process now of hiring. We just filled the sales manager position with Ken Woods and we're looking for a promotion person and a field staff of probably three or four persons to cover us nationally."

"The biggest thing that we're going to have to overcome is that Four Star Records, per se, has not been in business for some three or four years. Now our distribution contracts with MCA and Polydor have expired and all masters have been returned to us.

"We're handling our own distribution now and our plans call for a repackaging of a lot of material by such artists as George Morgan and Jerry Wallace."

Four Star has shipped 15 compilation LPs, "just to let everybody know we're back in business," which carry cuts by such artists as George

Dickens Donates

NASHVILLE — Country entertainer Jimmy Dickens has donated one of his earliest stage suits for display in the Country Music Hall of Fame and Museum. The suit will go on display in the spring when the attraction features a larger version of its present costume exhibit.

Morgan, Jan Howard, Wynn Stewart, the Travis Brothers, Peggy Sue, Carl Belew, Jimmy Elledge, Betty Jean Robinson, Marie Owens, Donna Fargo and Bobby Bare.

"We'll be putting out a Valentine promotional package next month for the Patsy Cline and George Morgan releases we have planned," says Holladay.

"With this promotion, we'll print up 5,000 special copies which will be hand-numbered and sent to radio stations with card inserts. Each station will fill out the card with the number, and we'll keep a register."

Reactivation of the Challenge label, known for such songs as "Tequila," "In The Misty Moonlight," "There She Goes" and "Shutters And Boards," is also underway on special product only of an anthology type.

"We'll have from five to 10 LPs coming out on that label next month," adds Holladay.

Four Star plans to open its door to pop acts as well as country, and as its first initial roster act has acquired Billy Don Burns.

"Burns is a type of progressive country or potential crossover act," notes Holladay.

"We're really going to get into the pop business, which is something we haven't done before."

KOOL FIRMS SHINDIG ACTS

NASHVILLE—The talent lineup has been firmed for the Kool Country Shindig to be held at Louisville's Commonwealth Convention Center, Thursday (9).

Crystal Gayle, Ronnie Milsap, Jerry Clower and Jacky Ward will headline the show, the third stop in a three-city swing of the Kool Country Shindigs announced Jan. 5 (Billboard, Jan. 14, 1978).

Priced at \$5.50, \$6.50 and \$7.50 with all seats reserved, tickets are now on sale at Vine Records, the Subway, Carma Records, Beethoven in Clarksville, Ind. and the Commonwealth Convention Center Box-office.

Mail-order tickets are available through the Commonwealth Convention Center Boxoffice, c/o Milsap-Gayle Country Shindig, 221 River City Mall, Louisville 40202.

B.J. THOMAS 'BORN AGAIN'

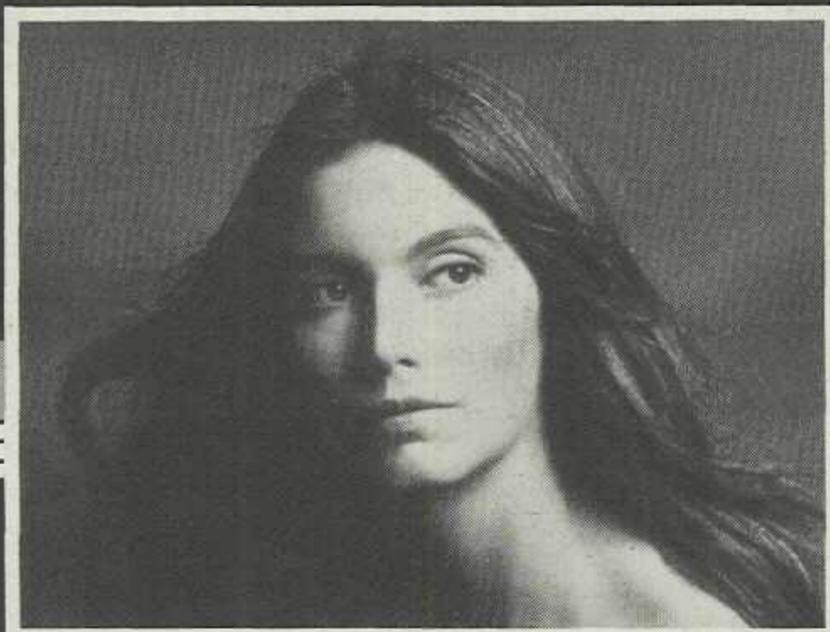
NASHVILLE—B.J. Thomas is in the throes of a new career.

Following recovery from drug and financial problems, Thomas proclaimed himself a born again Christian and has pursued a religious music career as well as a secular music business pursuit.

Thomas has regained pop chart status with his latest MCA releases and attracted action with his first gospel album on Myrrh, "Home Where I Belong." He plans to shortly release a second LP for Myrrh.

The entertainer has signed with the Wayne Coombs Agency which specializes in the inspirational field. Thomas has appeared nationwide offering his testimony and singing old favorites such as his former major hit "Raindrops Keep Fallin' On My Head."

Mamas, DO let your babies grow up to be cowgirls!



EMMYLOU HARRIS

"To Daddy" (WBS 8498),
the hit single from the smash album
Quarter Moon In A Ten Cent Town (BSK 3141)



MARGO SMITH

"Don't Break The Heart That Loves You" (WBS 8508),
the single smash from the forthcoming LP
Don't Break The Heart That Loves You



DONNA FARGO

"Do I Love You (Yes In Every Way)" (WBS 8509),
the hit single from the hot album
Shame On Me (BS 3099)

**3 Big Ones From
Warner Country...
Where Cowgirls Never
Get The Blues.**



ACAPULCO ASSEMBLAGE FRUITFUL

CMA Board Mulls Group's 20th Anniversary Projects

NASHVILLE—The CMA's first quarterly board meeting for 1978 concentrated on plans for the organization's 20th anniversary year.

Held in Acapulco, Mexico, items covered included review and approval of the projected budget for 1978, changes and plans for this year's Talent Buyers Seminar, plans for 1978's international show (presented during Fan Fair), ideas for Fan Fair '78 and the annual banquet and awards show.

A tentative agreement was reached on a proposal from two companies to do a television special on Fan Fair. The program would include coverage of the international show, reunion show and other Fan Fair activities. The site of the annual Fan Fair softball tournament will be changed to the Cedar Hill softball field.

The CMA made plans to participate in the ceremonies in Meridian, Miss., this May when the U.S. Postal Service issues the Jimmie Rodgers commemorative stamp. Earlier this month, the U.S. Postmaster General, B.F. Bailer, unveiled an artist's rendering of the stamp at the Country Music Hall of Fame. A tape of the unveiling was aired on the NBC-TV special "50 Years Of Country Music."

The board heard reports of CMA's audio/visual presentations being completed and shown at the various NARM regional meetings the past few months.

CMA plans to participate in the NARM convention in New Orleans, March 18-22. Dolly Parton will entertain at a special luncheon, and the CMA audio/visual presentation will be shown.

The date for the 1978 annual CMA Awards show has been tentatively set for Oct. 16. The banquet will be held once again at the Nashville Municipal Auditorium, Oct. 20.

Oak Ridge Success

NASHVILLE—The Oak Ridge Boys, nominated for NARAS Grammy awards in both the gospel and country categories, are also enjoying chart success in Canada where their song "Easy" has become a favorite.

Meanwhile the Rockland Road Band, comprised of the four band members for the Oaks, has recorded a new "philosophical gospel" album. Entitled "Planet Time," the LP will be released first in Sweden and then in the U.S. within a month.

Clark Movie Debut

NASHVILLE—Roy Clark makes his feature film debut in the Albert S. Ruddy production of "Matilda" shot on location in New York, Reno and Los Angeles.

Clark joined the cast in Los Angeles following his Las Vegas headlining stint at the Frontier Hotel.

Lockwood Radio Scholarship Set For Sept. 1979

NASHVILLE—Radio personality Bob Lockwood, stricken with cancer, has been honored by his compatriots in the music business through the dedication of a broadcasting scholarship in his name.

The scholarship will be given annually through the Federation of International Country Air Personalities. It will go to students of broadcasting in financial need, starting in September of 1979.

Georgia Twitty of the organization announced scholarship and with Mike Berger, president, presented a plaque to Lockwood at ceremonies Monday (23) at the BMI building in Nashville.

More than \$2,000 has been collected for the scholarship from such Lockwood friends as Faron Young, Eddy Arnold, Ray Griff, Wilma Burgess, Webb Pierce, Mary Reeves Davis and Merle Kilgore.

Lockwood has worked at WSIX-FM and WKDA-FM in Nashville and at stations in Chicago, New York, Philadelphia and Louisville.

Anderson Visuals

NASHVILLE—A multi-media presentation, including slides and other visuals, will be incorporated for the first time in the Bill Anderson road show. Other changes are also being made in the show headed by Anderson, his MCA duet partner, Mary Lou Turner, and his group, the Po' Folks.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 2/4/78

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	15	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
2	2	17	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
★	3	10	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
4	4	29	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
5	5	15	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
6	6	22	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
7	8	12	GREATEST HITS—Olivia Newton-John, MCA 3028
8	7	25	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
★	34	2	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
10	11	9	I WANT TO LIVE—John Denver, RCA AFL12521
11	9	14	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. BS3118
12	12	17	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
13	10	22	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
14	15	23	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
15	14	21	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
16	18	57	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
17	19	38	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
18	13	12	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
19	17	42	KENNY ROGERS, United Artists UA-LA689-G
★	28	3	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1027 (Phonogram)
21	22	11	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
22	23	6	ROSES FOR MAMA—C.W. McCall, Polydor (not listed)
23	24	10	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
24	26	14	SHAME ON ME—Donna Fargo, Warner Bros. BS 2099
25	25	7	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
26	27	8	COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35039
★	NEW ENTRY		WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
28	20	30	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
29	16	74	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
30	31	6	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
31	21	12	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
32	29	17	COUNTRY BOY—Don Williams, ABC/Dot DD2988
33	30	19	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
34	32	8	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11707
35	33	22	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
36	38	23	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
37	42	3	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
★	NEW ENTRY		QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
39	36	21	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
40	40	4	ROAD SONGS—Hoyt Axton, A&M 4669
41	35	8	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
42	41	22	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
43	43	4	THE BEST OF FREDDY FENDER—Freddy Fender, ABC/Dot DD 2079
44	37	22	PURE GOLD—Elvis Presley, RCA ANL1-0971
45	39	7	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot DD 2097
46	NEW ENTRY		FREE SAILIN'—Hoyt Axton, MCA 2319
47	46	7	AIMIN' TO PLEASE—Mary Kay Place, Columbia PC 34908
48	48	6	IF YOU DON'T LOVE ME—Freddy Fender, ABC/Dot DD2090
49	44	4	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dot DD 2098
50	50	2	HOOKIN' IT!—Roy Clark, ABC/Dot DD 2099

FEBRUARY 4, 1978, BILLBOARD



RECORD ON CREDIT

A NEW FIRST IN THE INDUSTRY "NASHVILLE'S FINEST STUDIO"

Announces—an all new "RECORD ON CREDIT" Program with easy payments to fit your budget. We can finance anyone with our new payment plan.

No session too small or large—you can charge from \$500 to \$100,000.

We're proud of our facilities, which have been used by such greats as - Eddy Arnold - Bobby Bare - Harlan Howard - Oliver - Tom T. Hall - Wynn Stewart - Stringbean - Lester Flatt - Donnie & Marie Osmond plus many others. Also many other studios use our facilities such as Warner Bros.—MGM - Elektra Atlantic and many more.

We are proud of this success, our all new "RECORD ON CREDIT" program hails that success and pride.

Now, it's your turn to record the easy way, by recording your "Hits" on credit, allowing you to pay for it on easy monthly payments. We will furnish you the necessary arrangements to give you the best sounds possible with the true Nashville musicians, vocals, etc. This will be your one golden opportunity of a lifetime to prove your talents. You'll be recording with the top professionals in the business, top producers, complete with world-wide distribution and promotion. We'll do it all for you on our Easy Credit Plan.

GET YOUR PERSONAL "CONTINENTAL CREDIT MEMBERSHIP CARD" TODAY!!

Here's all you do:

Fill in the following and mail to:

CONTINENTAL RECORDING, INC.
P.O. BOX 24360, NASHVILLE, TENNESSEE 37202

Dear Sirs: Please send me more detailed information on how to become a member in the CONTINENTAL CREDIT PROGRAM.

NAME _____ AGE _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 PHONE _____

EMI Boasts 8 Exclusive Writers

NASHVILLE—With the addition of veteran songwriter Wayne Carson to a long term writers contract, Screen Gems EMI/Colgems-EMI now has eight exclusive writers signed to its Nashville office.

According to Paul Tannen, vice president-Nashville of Screen Gems-EMI Music, the firm's writers also include Mark James, Max D. Barnes, Jeff Pollard, Frank Saulino, Jim Valentini, Bettye Pierce and Gail Davies.

Nashville Scene

By PAT NELSON

Don Williams and **Waylon Jennings** are teaming again for six concert dates in mid-February. Along with **Jessi Colter**, the pair will perform in Omaha Wednesday (8), followed by appearances in Denver, Saturday (11); Salt Lake City, Feb. 13; Norman, Okla., Feb. 17; Tulsa, Feb. 18 and Wichita, Feb. 19. ... That's Waylon singing harmony on **Diane Sherrill's** just-released single, "Cincinnati Sidewalks," on Showcase Records. World International Group is promoting and distributing the record, produced by Bill Justis.

Porter Wagoner will be back on the road after a three-year absence participating in 12 concerts produced by Rudy Callicut Productions. The first show, being billed the "world's largest indoor country concert," is set for March 5 at the Pontiac Silverdome Stadium in Pontiac, Mich. 60,000 to 70,000 fans are expected for the show which is reportedly scheduled for filming by NBC for a two-hour "Big Event!" special to air in May.

Jody Miller taped the "Nashville Scene" syndicated tv program before heading to Lafayette, La., for a tour-day run at the Blackham Coliseum. ... **Johnny Paycheck's** tour of Germany has been cancelled due to the abundant requests for stateside concerts. ... **Merle Haggard** has been working on his next MCA single at Fireside Studios in Nashville. Release is set for February. ... **Bill Anderson**, **Mary Lou Turner** and Anderson's group the Po' Folks have been incorporating many changes into their 1978 show. Besides music, their shows will include a multi-media presentation involving visuals and slides.

Singer/songwriter **Jimmy Payne** returns to England for an 18-day tour beginning Friday (10). His schedule includes BBC radio show tapings and promotion of his Checkmate Records



STUDIO BUDDIES—Producer Buddy Killen gives some studio tips to Louise Mandrell recording for Epic Records at Nashville's Soundshop Studio.

single, "Feelin' The Weight Of My Chains," and a new country/gospel album being released by Word Records in Europe.

Danny Davis and the **Nashville Brass** have completed the group's 23rd album for RCA, "How I Love Them Old Songs," co-produced with Bob Ferguson. ... **Tom T. Hall** did a guest interview at KJZZ Radio while in Phoenix performing at Mr. Lucky's. ... **Tammy Wynette** is going back on tour in February after nearly a two-month absence. She'll be featured in the April issue of *Cosmopolitan* magazine.

Steve Gibson, producer of **Lynn Anderson's** last single, "He Ain't You," will handle production of Anderson's entire upcoming Columbia LP. Anderson and **Rita Coolidge** are the stars of a fashion spread in the March issue of *Ladies Home Journal*. ... **Bobby Bare's** first Columbia

album simply titled "Bare" is set for release the second week of March.

Carlene Carter, the attractive and talented daughter of June Carter Cash and her former husband Carl Smith, made a highly impressive debut appearance on NBC's "50 Years Of Country Music" special which aired Sunday (22). Warner Bros. has reportedly signed the lady for recording and plans to take her to Wales in February to record with English producers and create a unique English country-rock sound.

Mercury's **Jacky Ward** begins a 10-day tour with **Ronnie Milsap** and **Crystal Gayle** Wednesday (1) in Memphis, continuing through Feb. 12 in major Southern and Mid-Western cities. ... **Randy Gurley** opened for **Mel Tillis** and the **Statesiders** at the Civic Center in Augusta, Maine, Thursday (26).

GOELL BLAMES SIMPLE RHYTHM

South American Countries Cool To U.S. Music Fare

NASHVILLE—The international market with the most resistance to acceptance of country music has been South America, and Kermit Goell believes he has a remedy.

Goell, a Nashville songwriter/publisher who has penned such songs as "Near You," recently returned from a visit to Venezuela where he probed that country's music industry.

"With its unsophisticated rhythms when compared with Latin music, country has not done well in Venezuela," comments Goell. "It's considered uninteresting not only in South and Central America, but in the Mediterranean countries of Europe."

Goell notes the only country hits released in Venezuela in recent years were on Columbia/CBS, the one company-owned subsidiary in Venezuela. The songs were "Stand By Your Man" by Tammy Wynette and "The Most Beautiful Girl" by Charlie Rich.

Victor Oliver, CBS director general, notes that Johnny Cash and Johnny Paycheck also occasionally achieve "fair" sales.

"The U.S. recordings which do best are by black soul artists with a sophisticated, powerful beat," says Goell. Stevie Wonder is a top seller, along with such artists as George Benson, Barry White and Donna Summer.

The popularity of Linda Ronstadt

and the Eagles leads Goell to believe country does have a chance to crack the South American market.

"For a possible answer, one must take a close look at the South and Central American, with his mixture of races—Spanish, Indian and black—all of whom have an exceptional sense of rhythm. They are far beyond simple, basic rhythms. Just as country music has succeeded in England by accommodating itself to the demand for better melody, a conscious attempt to produce records with more interesting and exciting sub-rhythms, with a greater variety of percussion instruments, will surely bring about wider interest in the Nashville product."

According to Venezuelan law, three categories of recordings can be imported—classical, folk and jazz. Country records come into Venezuela under the folk category with an import tax of only 4%.

"The market is there and the present regulations which include country product under folk is in our favor," Goell notes.

Dudley DJing

NASHVILLE—Dave Dudley has taken on a Monday-Thursday, 10 p.m.-2 a.m. record host spot with WSM Radio while still working a heavy personal appearance schedule, recording enough sides for two LPs, songwriting and making guest television appearances.

Overseas agents and distributors are waiting to sell your products in foreign markets.

Find out how to find them. Fast.



You've got a great product. With great domestic sales. And now you want your share of the annual \$107 billion U.S. export market. But who's going to handle that product thousands of miles from home? The U.S. Commerce Department can tell you. Because through our Agent/Distributor Service, we'll match your product with up to six firms that are ready, willing and able to represent you in the countries you choose. To learn more, write Secretary of Commerce, U.S. Department of Commerce, BIC 11B, Washington, D.C. 20230.

Ad Council

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'Semi-pros' Eyeing Musical Instrument Outlets

CAMEO Firms In NAMM Showcase

By JIM McCULLAUGH

ANAHEIM, Calif.—A much stronger link between sound equipment firms and musical instrument dealers was established at the National Assn. of Music Merchant's (NAMM) Winter Market here Jan. 20-22.

While the majority of the 222 exhibitors at the Disneyland Hotel complex, which attracted more than 4,000 attendees, were musical instrument manufacturers, some 88 firms displayed professional and semi-professional recording and sound equipment.

As the professional and semi-professional recording and sound equipment markets expand further, the prediction from many equipment specialists—many exhibiting at NAMM for the first or second time—

is that distribution of these products will increase at the musical instrument dealer level.

Ken Sacks, national sales manager for Tascam, whose firm was at its second NAMM, indicated that approximately one third of Tascam product already goes through musical instrument dealers.

And Larry Blakely, dbx director of marketing whose firm was a first time exhibitor, also indicated he sees the musical instrument dealer playing a much larger role in professional audio distribution in the future.

In addition, NAMM's Winter

Market also provided the first official forum for CAMEO (Creative Audio and Music Electronics Organization) pro tem of directors—Tascam, AKG, BGW, dbx, Tapco, Phase Linear and MXR—to meet with NAMM officials to exchange ideas for future joint ventures.

CAMEO was also given approval to have a member sit on the NAMM board. NAMM president James Johnson pledged his group's support to the newly formed trade association while the next meeting of CAMEO was officially moved to April 1 in Chicago from a previous March 25 date.

In the interim both CAMEO and NAMM members will mount a huge membership drive and hope to announce concrete programs at that time.

Among show developments:

TEAC Tascam detailed a finance plan for consumers wishing to purchase TEAC Tascam recording equipment that has been set up through FinanceAmerica, Bank Of America's financial service company headquartered in Allentown, Pa.

The application, available at Tascam dealers nationally, in addition to obtaining the usual credit infor-

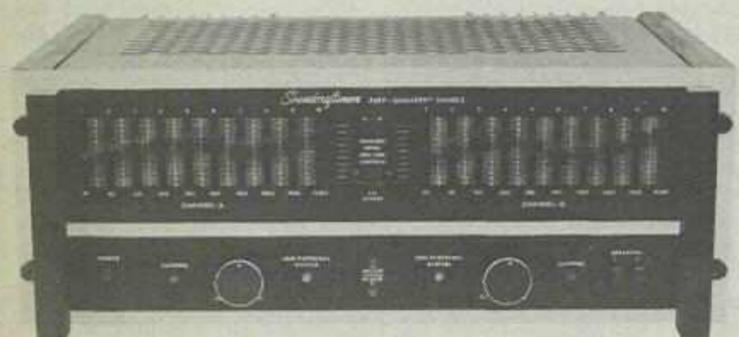
mation, allows the prospective purchaser to list his agent or personal manager, union card number, and past, present and future bookings. That way, according to Sacks, the bank can more accurately gauge a prospective buyer's real income.

A separate section of the application is also devoted to the studio operator who is not a professional musician but a technician who obtains Tascam equipment for the purpose of recording musicians for a fee.

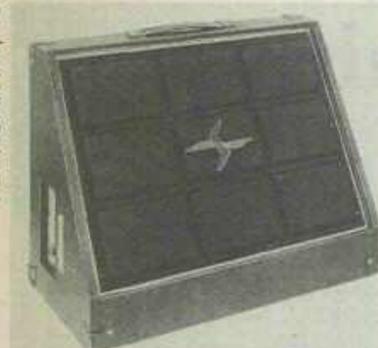
"What this means," says Sacks, "is that, for the first time, a promising musician can buy the equipment he needs at a rate commensurate with his income to create music to record and to use in playing his gigs."

"Tascam has long realized the
(Continued on page 73)

Audio Showcase



AMP-QUALIZER by Soundcraftsmen combines a new class H power amp with 250 watts RMS/channel and an overload protection circuit with a 20-band octave equalizer. It can drive two pair of speakers, at suggested \$849.



SHURE 702 stage monitor speaker, above, has new tweeter configuration, shaped frequency response with boosted midrange, controlled bass rolloff. User net price for each is \$238.

JVC LX-3000 MusicTower, right, is a pro EIA 19-inch rack with JVC T-3030 digital FM tuner, P-3030 control preamp, SEA-7070 10-band equalizer, KD-95 cassette deck, quartz turntable.



HAMMOND Audiofile Trolley is 19 inches wide, 48 high, 18 deep with heavy-duty casters, up to 400-pound load capacity, at \$169.95 list.

SANSUI SP-X9000 4-way speaker system, below, has 16-inch woofer, multiple drivers, 220-watt power capacity, 23,000 Hz-plus response, \$350 list.



RETAILER ADVERTISING GUIDELINES

ANAHEIM, Calif.—Careful analysis and adherence to all federal guides, rules and regulations governing advertising is a must for retailers in today's business climate was the message stressed here by Gerald Nagy, director of government relations for the National Assn. of Music Merchants (NAMM).

Nagy made his remarks before approximately 100 music instrument and sound equipment dealers at a special seminar entitled "Effective Advertising/Creativity Within The Law" at the association's Winter Market held at the Disneyland Hotel Jan. 20-22.

Joining Nagy on an industry panel were Myron Emory, a Los Angeles attorney specializing in advertising communications, and music
(Continued on page 71)

SUPPLIERS & DEALERS

Video Outlook Bright

By ALAN PENCHANSKY

LAS VEGAS—The 1978 consumer video market was pictured with extreme brightness—if not yet perfect focus—here at the CES video systems conference, enlisting representatives of the manufacturing/importing and retailing community.

While the conference, comprising separate manufacturer and dealer panels, touched on virtually all areas of consumer video—including video games and conventional broadcast receivers—interest centered primarily on the rapidly expanding home videocassette recorder (VCR) market—emerging as the hottest new product area in the entire CES domain.

Representatives of the major VCR suppliers said here they expect the home VCR market to heat up to 500,000 unit sales this year, with one estimate of 750,000. This contrasts

with 150,000 to 250,000 VCRs sold in 1977, most in the last quarter.

The suppliers testify to current shortages of units to meet the demand explosion, and with the exception of Sony—first out of the home VCR starting gate with its Betamax—companies said they need the first quarter of 1978 to "catch up" with ordering.

Said Jack Sauter of RCA: "There was a mad dash to get the merchandise to the retail level, even greater than our anticipation."

Alex Stone of Quasar, noting a "serious shortage situation," said his company was "sold out," a report echoed by Ray Gates of Panasonic, John McCallister of Zenith and Dick O'Brien of JVC.

The panel of retailers expressed only slightly less optimism in the
(Continued on page 72)

INTERMAGNETICS 'Turnkey' Blank Tape Firm Sets 5 More Plants Abroad

LOS ANGELES—Intermagetics has set up new joint venture tape manufacturing facilities in Malaysia, Indonesia, Republic of China (Taiwan), Trahskei (located in Southern Africa) and India.

The new plants bring the Santa Monica, Calif.-based firm's worldwide joint ventures to nine with facilities already existing in Korea, Hong Kong, Singapore and Thailand.

All nine facilities bring total cassette manufacturing capabilities to the neighborhood of 240 million units.

According to Terry Wherlock, executive vice president of international operations for Intermagetics, the new Malaysian facility will be called Intermagetics Malaysia and will feature a capability of producing 25 million cassettes per annum.

In addition to being a fully integrated tape manufacturing facility, Intermagetics Malaysia will act as a technology center for all Intermagetic Asian operations and will be run by David Smith who was formerly manager of 3M's UK operation. The new plant is expected to be onstream in March.

The new Indonesian plant called Madya Djaja Electronics, located outside Jakarta, cassette output per annum and is also an integrated facility.

Intermagetics Taiwan has a capacity to produce 10 million cas-

ettes per annum with the capability of expanding to 25 million.

The Intermagetics Transkei Ltd. facility is expected to be onstream in mid-summer and will have an initial capacity of producing 10 million cassettes.

The Indian facility, located in Ranchi, is called Susmit Sangita Intermagetics and will have an initial capacity of producing 6 million cassettes.

In addition, Intermagetics has established a new sales and marketing company in Hong Kong, called Intermagnetic Sales Co., a joint venture with Swire, Ltd., the same English firm which holds a joint venture with Intermagetics in the Swire Magnetics Hong Kong facility.

Steve Garner will be general sales manager of Intermagetics Sales Co. in Hong Kong and he will report directly to Brian Lundstram, vice president of international marketing and sales based in Santa Monica.

The new sales and marketing arm will coordinate purchases from licensees for export to Japan, U.S. and European markets.

The reasons Intermagetics had not established a sales and marketing arm previously is that top priority had been on developing and serving the local market for the licensee.

But as current licensees expand production capabilities, such as the Hong Kong facility adding a new

line bringing its capability to a reported 78 million cassettes, and new licensees spring up, enough product will be produced for Intermagetics to market worldwide through its buy back program.

Intermagetics is looking to expand further and hopes to develop a comprehensive sales and marketing network in European as well as developing tape manufacturing facilities in other parts of the world.

Stan Baldwin will now be manager of European operations based in London and Lundstram hopes to direct European sales from England and establish a warehouse/distribution center for tape product in Rotterdam.

In related moves, Jack Landis has been named plant manager of Asian operations to be based in Hong Kong. He was formerly a plant manager for AudioMagnetic. Hal Jansen becomes national sales manager for Intermagetics basing in Santa Monica. JIM McCULLAUGH

Agency For Tandberg

NEW YORK—Tandberg of America, Inc., Armonk, N.Y.-based importer of Norway's largest consumer electronics manufacturer, has named J.B. Stanton, Inc., headed by Bryan Stanton, as advertising and public relations agency, president Kjell Hoel reports. Copyrighted material

Rep Rap

Creative Marketing Assoc., Fort Lauderdale, Fla.-based rep firm headed by **Ivan Pato**, formerly with Ampex, has its first lines, including **Fuji** blank tapes, **Rembrandt** indoor television antennas, and **Mondaino** promotional Swiss watches, Pato reports.

Berberian/Patterson & Assoc., Andover, Mass., with principals Gerry Berberian and Jim Patterson, added the **Mattel Electronics** line during the recent CES. Firm's lines include **BASF** blank tape, **Akai America**, **Numark** disco mixers/headphones, **AEI** speakers, **Fournier** accessory furniture, **Savoy** carrying cases and **Superscope** Storyteller book/cassettes.

Joseph Casele, for many years associated with **Estersohn Assoc.** in suburban Philadelphia, has formed **Joseph Casele Assoc.**, with offices in suburban Ivyland, Pa. He plans to open a Washington, D.C., branch office later. Casele is board chairman and immediate past president of the Mid-Lantic Chapter of ERA.

HMR Inc., 7200 France Ave. S., Minneapolis 55435, is the newest rep for **B&K-Precision** test instruments, handling the line in Minnesota, North and South Dakota and Western Wisconsin.

Joe Austin and **Joe Forti** have split their Forti-Austin Assoc. partnership in Willingboro, N.J., where Austin is establishing a new firm as **Austin Assoc.** Forti will be relocating to Maryland, where the partnership maintained a branch office in Kensington, and will open a new company specializing in consumer lines.

Mid-Lantic Chapter of ERA in Philadelphia named **Norman Rothenberger** recipient of the fourth annual **George E. Scarborough Award** for distinctive service, established in honor of the veteran retired chapter executive secretary. Rothenberger, Mid-Lantic budget/finance chairman for 17 years, recently retired as a partner in **Manreps, Inc.**, Ardmore, Pa.

Heart of America Chapter of ERA had 19 prospective new member firms at a recent meeting addressed by **Ray Hall**, national ERA executive director. At least 10 indicated they would be joining after Hall covered how ERA keeps members abreast of the developing microprocessor market, professional business management and the role of the independent rep. Chapter membership committee includes chairman **Jerry Penzner**, PMA Corp.; **Ken Bertsch**, Pacer Sales, and **John Flynn**, Bettis Co.

Frank Alexander of **MFT Sales** (Morris F. Taylor Co., Inc.), Silver Spring, Md., was presented a five-year service pin by president **Jim Fahy** at the annual stockholder meeting during the Winter CES in Las Vegas.

B&H Sales, Fayetteville, N.Y., is the newest rep for **JVC America** home entertainment products, handling the full line in Upstate New York.

Thomas Friel has joined **U.S. Pioneer Electronics** as Midwestern regional sales manager in Chicago, from **CMC Corp.**, Atlanta. He will coordinate efforts of sales reps and dealers in 15 states in the Midlands.

Raulson & Co., Inc., has moved to new and expanded headquarters at 9450 Sunset Dr., Suite 200C, Miami 33173, phone (305) 596-2332.

Marc Johnson has been named president of **BC Sales, Inc.**, a newly formed subsidiary of **BC Electronic Sales, Inc.**, 11495 Lenexa Drive, Box 788, Olathe, Kan. 66061, joining from marketing vice president at **Electro-Voice**. New division will facilitate growth for the firm into the pro sound, music and hi fi fields, expanding from its OEM components base, notes **Chuck Chorpening**, parent firm president. Shifting to the new subsidiary is **Tom Ostermann**, formerly with **BC Electronic Sales**.

D & J Electronics, 130 W. Main St., Grand Ridge, Ill., has appointed seven rep firms to handle its "Tweety Birds" audio tone oscillators, marketing manager **E.R. Ashpole** announces. Additional reps are being sought.

Included are **Ashpole Assoc.**, 27281 Birch St.,

Winfield, Ill. 60190, for Illinois, Wisconsin, Minnesota, North and South Dakota; **Lectroreps, Inc.**, Box 336, Liberty, Mo. 64068, Iowa, Missouri, Nebraska and Kansas; **Shamrock Elec-**

tronic Sales Inc., 1701 Patterson Rd., Dayton, Ohio 45420, Indiana, Ohio, Kentucky, Western Pennsylvania and West Virginia. Also, **New Com Inc.**, Box 908, Pineville, N.C.

28134, North and South Carolina; **Unirep Inc.**, 1141 S.E. 2nd Ave., Fort Lauderdale, Fla. 33316, Florida; **Electronic Sales Co.**, 5960 Briardale Cove, Memphis, Tenn. 38138, Arkansas, West

Tennessee, Louisiana and Mississippi; **Bill Roberts & Assoc., Inc.**, 3182 Peachtree Rd., Atlanta, Ga. 30305, Alabama, Georgia and East Tennessee.

There's a whole new business in the accessory department.

In the short time it's been around, **Sound Guard®** record preservative is setting records in just about every outlet it's in.

Because it works.

For your customers, **Sound Guard** maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent anti-static property.

For you, it's something more than a major breakthrough in record care. **Sound Guard** is a remarkable product that's creating more sales where today's smart money is—your accessory department.



Sound Guard® keeps your good sounds sounding good.

Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System
Sound Guard is Ball Corporation's registered trademark. Copyright © Ball Corporation, 1977. Muncie, IN 47302



And now, two new **Sound Guard** products:

1. **Sound Guard™** record cleaner kit.

Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.

2. **Sound Guard™** Total Record Care System.

Sound Guard record preservative and **Sound Guard** record cleaner—all in one package. There's no other system like it for total record care.

See your **Sound Guard** representative.

RECORD 9 MOS.

VTRs Boost A/V Imports

By MILDRED HALL

WASHINGTON—Imports of audio and video home entertainment products, especially VTRs, continued to run at record levels in the first nine months of 1977, the Commerce Dept. reports.

Overall value of the imports is \$2.84 billion, more than 13% higher than the previous record of \$2.51 billion posted for the corresponding first three quarters of 1976.

Japan continues to supply the lion's share—64% of the total import value for the period, but down somewhat from the 71% share in 1976. The decline is partly because of the effect of the Orderly Marketing Agreement made with the U.S. on imports of Japanese color televisions, effective July 1, 1977.

The value of VTR imports for January-September 1977 was \$89 million, a 104% increase over the first nine months' total in 1976. VTR imports showed the highest percentage of value increase of all consumer electronic import items, Commerce notes.

Of the 250,000 imported VTR units, 92,000 were color/cartridge or cassette VTRs for home use, valued at \$60.1 million or about \$653 per unit, Commerce tables show.

Imports of audio tape recorders/players continued to be the leading import product category, totaling \$784.7 million, up 27% from the \$619.8 million total for the January-

September period of 1976. Units totaled 20.8 million in the first nine months of 1977, up 9.7% from 19 million in the corresponding period of 1976.

Imports of auto radios for the period were up 13% in value to \$127.5 million, but down 15% in unit quantity from 4.6 million in January-September 1976, to 3.9 million in the same 1977 period.

Home-type radio imports (excluding combinations) valued at \$427.1 million in the first three-quarter period of 1977, were up 23% over the \$346.5 million for the corresponding 1976 period. Radio-phono combinations were up 13.7% in value to \$7.9 million.

Phonographs, record players and turntables imported in the first nine months of 1977 totaled \$139.9 million, up 26% over the \$110.9 million in the 1976 period. Unit number was up 21% to 7.3 million items in the 1977 period.

Value of enclosed loudspeaker imports for the 1977 period totaled \$71.2 million, a rise of 32% over the same period in 1976. Unit quantity was 22.6 million, a 7.9% increase over the 1976 January-September period.

CB radios dropped 28.5% in value to \$475 million in the first nine months of 1977 as compared with the \$663.7 million total for the 1976 period.

Panel Sees CB Down—But Not Out

By HANFORD SEARL

LAS VEGAS—Citizen band proponents voiced optimism about 1978 sales, revealed reasons for past industry problems and indicated a firming trend ahead.

Moderated by John Sodolski, vice president, EIA communications division, the five-member panel echoed each other about the future of CB.

"It's generally upbeat now; the worst is behind us in regards to oversupply and too many radios," said Sodolski. "Consumer demand and press interest remains high about CBs."

Sodolski, who guided the compromise to merge PC '78 with CES for this and future Las Vegas shows, traced the CB market collapse to saturation and price cutting by manufacturers. He cited changes in the business, from the FCC's outlawing of the sale of new 23-channel CB units as of Jan. 1, to 1977, which recorded the largest single sales month and quarter, and losses, in the industry.

A leading CB proponent, Sodolski disagreed with panel members about the number of radio sets sold last year. "There were at least nine million radios sold, while other panelists claimed only one to eight million," said Sodolski. "In the very near future there will be one in every two cars." Distribution of low-end line products, amateur marine radio units and mobile telephone sets will pick up the sagging industry, said Sodolski, who added integrated systems, tone-coded squelch and selective calling would attract more buyers.

Milton Friedberg, Antenna Inc., predicted 1978 sales would hold even at an annual 12%-15% annual growth thereafter in the industry. "There has been little in the way of new technology in our end of the business during 1977," said Friedberg.

Dave Bradley, EIA marketing and research expert, reported continued interest from the public as well as police and U.S. Coast Guard approval of the CB concept. While looking for a good year in CB sales, Bradley sees no sudden cure to current sales ills within the first half of 1978, including some dumping and closeouts.

With the new year promising to be a boom in auto sales, Bradley said this too should influence CB sales with the ever-growing cult in van sales, a heavy buyer of CB units. He showed the shift in the market on a yearly comparison.

According to Bradley, 1972 found CB licenses at 127,000, 154,000 in 1973, 377,000 in 1974, 1.7 million in 1975 and a whopping 4.8 million recorded in 1976. The number of licenses remained about the same last year.

A breakdown of licenses sold listed the majority bought by males in the \$7,500-\$10,000 income bracket, between the ages of 18-34 at first. But today, the age profile finds the average closer to 50, the income at \$20,000 with 51% college educated out of the 91% male category.

(Continued on page 72)

Dealers Unsure On 1978 Kansas City Audio Scene

KANSAS CITY, Mo.—This Midlands audio market has fallen on tough, topsy-turvy times. Bristling with brand-roster revisionism. Breathes there a dealer who didn't reshuffle his line agenda last year? Dubious. Superactive Bill Berg at Brands Mart, who pulls trade from the Dakotas, Kansas, Missouri, Wisconsin, Iowa and Nebraska, added Sanyo and Philips, and subtracted Sanyo and Philips.

Pioneer's ears could be burning as Lenge Morgan at Audio Electronics gave the line a heave-ho, and appended JVC and Onkyo. Pioneer's shortcoming? It's loss-leadered and bait-switched by every Tom, Dick and Harried dealer, he says. Audio-salonist David Beatty added Bowers & Wilkens, the British speaker line, dumped Sony. Sony's problem? No longer price-performance competitive, says Tom Kneib, Beatty spokesman. Burstein-Applebee (BA) at Metcalf South latched on to Harman-Kardon and Hitachi and is playing up Technics' high-end stacking systems.

The prevailing mood is best described by John Kiefer at Kief's Gramophone Shop, Lawrence, who says he is "cautiously optimistic." Dolgin's, a five-store catalog showroom operation, has added audio muscle since Modern Merchandising, Inc., Hopkins, Minn., took them over, and it's a source of concern to the other dealers.

Pricing in the market isn't stable.

Some are pricing barely over cost, says Mark Rimel at BA. Morgan points out that the three major department stores have also expanded their hi fi departments and created more price competition. "Everyone wants a piece of the audio action," he moans.

Hot sellers? Count cassette decks strong, says Berg at Brands Mart. The whole car stereo sales bit exploded to a 200% accretion with him last year. More car stereo customers buying good systems with four speakers for a \$200-plus ticket, excluding installation, he says. Kiefer, at Kief's Gramophone, says he's moving more higher-priced components. More expensive outfits are also moving at David Beatty's. Where the system ticket average hits over \$1,000. Yamaha receivers are a good-turnover item. The reason, says Tom Kneib, is plain: Yamaha offers more value for the dollar.

Morgan at Audio Electronics is shedding all the 15 and 20-watt receivers and amplifiers, because they aren't doing well and moving to higher-powered 35, 40 and 50-watt units. On speakers, he's backing off from factories who come on with a lot of design gimmickry and make an advertising splash. Slowing demand for tuner and amp separates, is also reported.

Not a barn-burner yet, but home video is moving. Morgan isn't into it at all but is "looking." Berg has Sony

(Continued on page 73)

FEBRUARY 4, 1978, BILLBOARD

Buy Direct From Manufacturer PINCH ROLLS and PRESSURE PADS Standard Sizes in Stock... TROY MACHINERY CORP. 501 DIVISION ST. • BOONTON, N.J. 07005 • 201-334-2020

CHOOSE ANY COMBINATION SPEED: 64:1 32:1 16:1 RUNNING MASTER: 1/4" 1/2" 1" with single master or dual master for instant program change ELECTRO SOUND from audio AUDIOMATIC CORPORATION

BLANK TAPES AT WHOLESALE PRICES! Minimum Order 12 Tapes... J&R MUSIC WORLD 33 PARK ROW, N.Y.C. 10038 (212) 732-8600

FREIGHT STINKS RIGHT? WRITE US ABOUT OUR ALL NEW FREIGHT ALLOWANCE PROGRAM! (Reps. Wanted) Custom Case Mfg. Co., Inc. 6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303

Federal Advertising Guidelines Given To NAMM Dealers

• Continued from page 68

instrument retailers G. Sid Gadsby, Gadsby's Music, Salinas, Calif.; Robert McDowell, Ludwig Music, St. Louis, and Richard Gigax, Wilkins Music Co., Indianapolis.

The five key areas for retailers to be familiar with, according to Nagy, are rules and regulations concerning price comparisons in advertising, bait and switch advertising, warranties, credit advertising and consumer lease advertising.

Nagy said that advertising a reduction from a store's former price is okay when the former price is the outlet's normal price.

The normal price is defined as the actual price at which a product is offered to the public on a regular basis for a reasonably substantial period of time. Thirty days is considered the reasonable time period.

Nagy added that a former price is not necessarily fictitious because no sales were made at that price.

In addition, when advertisers compare their prices to higher prices charged by other retailers for the same product, the advertiser has to be sure that the higher price quoted is actually the price at which substantial sales of the article are being made in the same trade area.

Also, a manufacturer's suggested or list price may be quoted as a point of comparison only when the list price is that at which a substantial number of sales are made in the advertiser's trade area.

Nagy indicated that the FTC defines bait and switch advertising as "an alluring but insincere offer to sell a product or service which the advertiser in truth does not intend or want to sell."

The bait and switch rule also covers a retailer's behavior once a customer is inside a store, in addition to the ad, according to Nagy.

Regarding warranties, Nagy indicated that no warranty can be offered unless the warrantor intends to honor the warranty and unless the warranty accurately represents the capabilities of the product being advertised.

For credit advertising, indicated Nagy, terms of a specific credit plans may be advertised only when the advertiser usually and customarily offers such credit plans.

Credit advertising requirements, according to Nagy, are set forth in the Truth in Lending Law and in the Federal Reserve Board's regulation 2.

If specific credit terms are mentioned in an ad, then disclosure of certain additional terms must follow. If general terms are used, however, full disclosure of specific credit terms is not necessary.

Concerning consumer lease advertising, Nagy indicated that special requirements for lease advertising have been established by the Consumer Leasing Law.

A consumer lease is an agreement under which a musical instrument is rented to a customer for personal, household or family use for a period of more than four months. The instrument may be sold to the renter at that time.

Commercial leases made directly to schools, however, are not covered. Full disclosure of certain lease terms are required if specific terms are mentioned in the ads, as in the case of credit advertising.

"The best rule of thumb to follow," said Nagy covering advertising in general, "is to ask yourself, 'Is the ad truthful and how can I prove it should I have to?'"

Emory told retailers they should also be keenly aware of liability with respect to their ads because of the increasing number of consumer groups, now totaling more than

3,200 nationwide, and class action suits.

"A retail store," said Emory, "is open to action the same way a corporation is."

Advertising agencies are liable also, added Emory, in addition to the retailer or manufacturer they prepare the ad for.

Both Gadsby and McDowell en-

couraged retailers to continue advertising in newspapers because of their flexibility and to look more seriously at television and radio advertising.

JIM McCULLAUGH

Billboard Chic

If you're looking to inject some positive energy in your wardrobe this year, check out the new Billboard T-Shirt.

It's a total YES in every way! French-Cut for perfect fit; easy-to-care for; ultra-comfortable to wear; 50/50 cotton blend that lasts.

Most important: The five color message that spells-it-all-out for Everybody who's into music. Exclusive here but you got it! Try it on!

Yes is right! Please send me Billboard's new T-Shirt. I'm enclosing \$5.00 (for each, check or money order, no cash, please.) That will include the cost of the shirt, postage and handling, and I am looking forward to receiving it within 4 weeks. Thank you. Sincerely,

Name _____
 Company _____
 Address _____ City _____
 State _____ Zip _____ Phone () _____

Sizes	#of Shirts	\$	Amount
Small (30-32)		\$	
Medium (34-36)		\$	
Large (38-40)		\$	
X Large (42-46)		\$	
		Total Amount:	\$

TO: BILLBOARD T-SHIRT, P.O. BOX 10458, SANTA ANA, CALIFORNIA 92711

FEBRUARY 4, 1978, BILLBOARD

Suppliers, Dealers See Bright Outlook For Video Mart

• Continued from page 68

strength of the VCR market. Jack Luskin of Luskin's, a five-outlet D.C.-area electronics chain, sounded the conference's sole note of pessimism, noting "already a softening for some types of VCR products." Luskin cautioned against accepting the 500,000-unit sales prediction offered by the manufacturers' panel.

The biggest controversy expressed here is over the role to be played by prerecorded software in the growth of the VCR market, and whether software, or some other aspect of the VCR—time-shift taping, live taping, movie film transfer—would open the door to mass market acceptance.

Also debated was the role that the videodisk will eventually play within the over-all home video framework, though no mention of

an impending videodisk introduction was made.

Sitting on the manufacturers' panel was Andre Blay, president of Magnetic Video Corp., which supplies prerecorded feature films in both VCR formats. Blay, who noted that Betamax program material now averages three times the cost of blank tape, suggested that low-cost prerecorded tapes would become available soon enough to forestall the videodisk introduction entirely.

Blay said his company is supplying 150 outlets for VCR prerecorded software, and that dealers are reordering an average of two and three times per month. The tape duplicator said he has negotiated with major studios for release of "blockbuster" movies for VCR dubbing, but that such releases would not be

cost-feasible until 10 million VCRs were in use.

Conference proponents of the disk as the primary prerecorded video medium were retail panelists Bill Fisher of Fisher's Appliance & TV Centers, an Illinois-based web, and Keith Powell of L.A.'s Federated Group stores.

Said Fisher of the VCR: "Software is not the answer. Anyone in the market is going to use it (VCR) for another reason than playing back a prerecorded movie." Putting stock in home recording to establish the VCR mass market, he noted that his stores were sold out of blank tape recently on more than one occasion.

"The videodisk is where people will buy the software," said Fisher. Federated's Powell, noting the current high cost of VCR program software, also looked to the videodisk, and said the youth market will play an important role in the introduction of this technology.

Retail panelist Warren Zorek of Bloomingdale's department stores identified film and slide conversion to video as a big selling point in his locations.

A picture of relatively stable VCR pricing over the next year emerges from the conference, with price changes expected only as step-up units are introduced. The suggestion from manufacturers is that broadening of lines and development of meaningful brand distinctions will not be forthcoming until 1979. (Most VCRs on the market today derive from two basic formats and there has not been time for suppliers

to evolve distinct brand personalities.)

However, panelists indicated that three-hour cassettes and a changer to expand playing time of Sony's one-hour Beta machines will bow before spring, along with a growing number of VCR accessories.

A reasonably priced color camera and a porta-pack camera/recorder—two eagerly anticipated additions to the home VCR arsenal—are not anticipated until 1979, manufacturers said.

On the issue of who is buying the

VCRs, there seems to be agreement: the units are not a high-end commodity, and sales are being made largely to average-income consumers.

Shedding further light on VCR sales demographics was Quasar's Stone, who said his company's research indicates broad-based interest in the player/recorders. Stone said a Quasar profile of VCR purchasers was not heavily skewed to those whose work schedules would indicate heavy time-shift recording usage.



MAN OF THE YEAR—Wilfred Larson, left, co-founder and chairman of Switchcraft Inc., accepts his trophy as "electronics man of the year" from Ross Woolsey Jr., right, president of the Electronic Distributors Research Institute, and J. Howard Reed, EDRI executive vice president. It was presented at the recent Institute manufacturer-distributor conference in Port St. Lucie, Fla.

CB Is Down But Not Out

• Continued from page 70

and pending bankruptcy procedures.

Lou Kornfeld, Radio Shack president, recited statistics that summarized the current CB crisis in sales, stating that 1975 saw nationwide figures totaling 4.5 million, rocketing to 11.3 million during the boom year of 1976.

In 1977, he said, sales slumped to only 8.1 million, as opportunists and discounters entered the exploding marketplace. "The boom is definitely over, but sales will be great and predictable again," said Kornfeld.

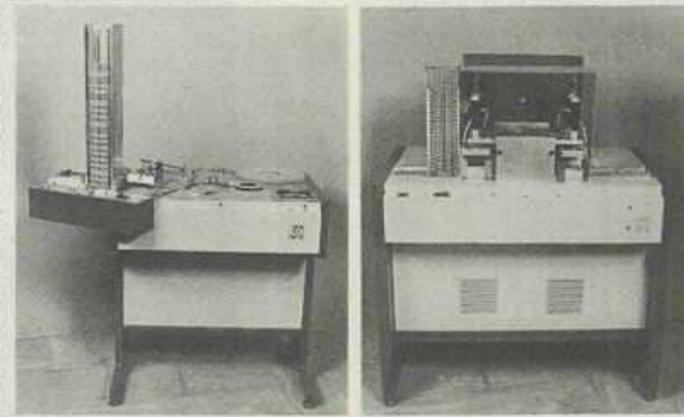
Bill Thomas of Pathcom, Inc., supported Kornfeld's optimism, and noted new technology in the field was at times misunderstood, could reduce manufacturing costs, but also added inventory work could be confused as evidenced by the switch to 40-channel, causing servicing difficulties.

In describing the history of the CB craze, final speaker Gus "Sandy" Wirth of Kris, Inc., traced the growth from 1960s' mail-orders to the opportunistic mass merchandisers of the 1970s. "By 1977 competition was so keen no one was making money," Wirth said.

Wirth discounted reports of Japanese dumping surplus sets to keep employes working. "There wasn't a set made that some American didn't order," he claims. According to Wirth, Japan manufactures 97% of all CB radios marketed in this country because of superior technology.

Substantial CB price increases are expected in the near future, Wirth said, because of dealers not buying sets at a high enough profit margin, the end of excessively high profits driving out fast-buck opportunists and the recent increase of the Japanese yen 20% in value.

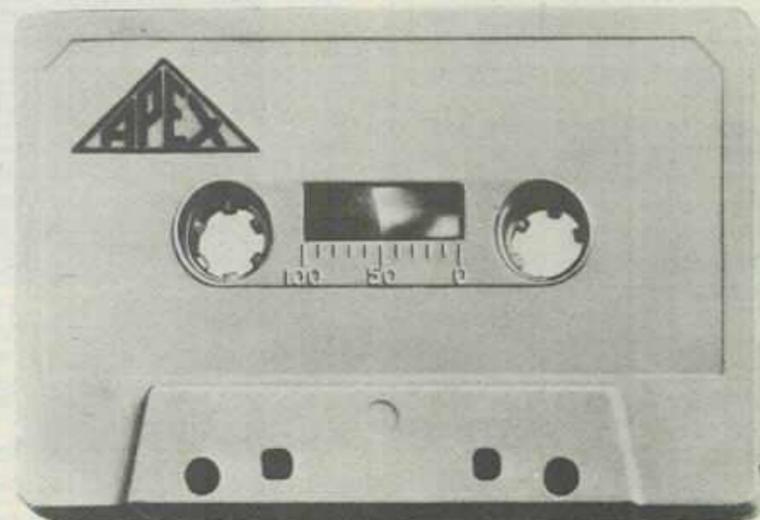
Tapematic satisfies any specific requirement for a swift and smooth production of music-cassettes.



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OVERLAND PRODUCTS

Tape/Audio Video Kansas City

Continued from page 70

Betamax, RCA and Zenith but doesn't stress it and confides he feels it is a better video-dealer item than for audio outlets. But "moving" is also the word he employs for home video recording sales. And at Kiefer's, John Kiefer says the "distribution channels on home video look poor with too many rat-tatty tv and radio shops stocking and undermining the product."

Sales of video games are steamy at the BA stores. Better selection than ever is the reason," believes Mark Rimel at BA. Downplaying games, Kiefer sniffs, "we're an audio, not a toy store." Sales of games were nice and steady in 1977, says Berg, who stocks Atari exclusively.

About CB, most dealers echo the thinking of Berg at Brands Mart: "It was an act of God that we decided against CB," he says. Sales of CB are also down at BA, but still a trickle of business. Kiefer never stocked CB, never will and noted the demise of two new CB outlets in his territory last year.

In 1977: Unit sales up, profits down at Morgan's Audio Electronics. Volume up a booming 50% at Brands Mart, according to Berg, with profits up only 4.5%. The profit margin is holding at The Gramophone Shop, with about a 1% increase, says Kiefer.

It's a sturdy economy, however, with no mammoth peaks but no valleys either. The "haves" seem to never run out of stereo spending money, Morgan notes. A confident Berg says the economy improved the past six months. For evidence, he cites the fact that his average ticket jumped from \$600 to \$800 in 1977.

Significant development seen by Tom Kneib at David Beatty's is increasing number playing the "consumerism game" and arriving with consumer reports tucked under arms. First-trip buyers are dwindling, he says. And third-trip buyers are crammed with misleading information gleaned at some other dealerships.

Mark Rimel is sanguine on '77, Ditto Kneib who points out Beatty's introduced another "new, beautiful, modern store a week before Christmas." In Lawrence, John Kiefer sees 1978 as a problem year with consumers "shopping" more. He frets over the way poor distribution by manufacturers has destroyed the value of good products.

No question that the market is experiencing more bait-and-switching, more competition, lower margins and increased cutthroat pricing. As Lenge Morgan says "On any given day a customer can go from price-discounting store to store and cherry-pick the Pioneer line and emerge with a system at near cost. A calamitous conditions," he avers.

That's the bad news. The good news is that despite its drawbacks, the Kansas City market, with its relatively unfaltering economy, and the consumer-interest in owning good stereo, looks bullish in '78.

GRIER LOWRY

Consolidate Altec

LOS ANGELES—Altec Sound Products division has notified its industrial/professional sound contractors, professional audio distributors and Altec dealers that the commercial product line—including manufacturing, engineering and sales, will be located at the Anaheim main plant, 1515 S. Manchester Ave., Zip 92803.

Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Stevie Wonder dropped by Total Experience to lay down drum tracks for a Ronnie Foster solo LP. Foster, George Benson's keyboardist, is doing the project for CBS. Bobby Martin also producing LTD's new LP at Total Experience.

Chick Corea mixing a new LP project at Davlen with Bernie Kirsch engineering. Other projects there include David Foster producing a solo Bill Champlin LP with Umberto Gatica behind the console and Sergio Mendes producing himself for a new album with Geoff Sykes engineering.

In Kendun activity: Tanya Tucker working on a new LP with Ed Barton engineering assisted by Stillman Kelly and supervised by producer Jerry Goldstein; Leon Haywood in to prepare his new LP for cutting on MCA with John Golden; John Handy doing overdubs for a Warner Bros. LP with Esmond Edwards producing with Barney Perkins engineering assisted by Stillman Kelly and Joe Laux; Polydor artists B&G Rhythm cutting parts with Geoff Sykes; and mastering engineer John Golden cutting the Tubes new double live LP for A&M.

Tony Peluso producing Philips/McCloud at Dawnbreaker on a remixing project with George Bell engineering.

At ABC Studios: Martin Mull doing overdubs for an LP project with Bill Wolf and Bruce Brown engineering; Bobby Bland singing vocals with Zoli Johnson and Al Schmitt, Jr. engineering; Warner Bros. artists Root Boy Slim and the Sex Change Band doing overdubs and mixing with Gary Katz producing and Roger Nichols engineering; Martha Reeves in for Fantasy, Reggie Dozier behind the board; Dennis Edwards in for Buddah, Barney Perkins engineering; and Jermaine Jackson singing for Motown with Zoli Johnson engineering.

Producer Jonathan Brown working with Karen Lafferty on mixes for a new Maranatha Music LP at Producer's Workshop. Also there, Michael Stewart cutting new LPs for Fantasy on Gale Force and working on an upcoming album on Brent Maglia, both project engineered by Rick Ruggieri.

Liquid Blue recording at Group IV with Hadley Murrell producing, Dennis Sands and Angel Balestier engineering. In other Group IV activity: Mike Curb working with Pat and Debby Boone on a project arranged by Don Costa; Costa also working with Sammy Davis, Jr. on a new Warner Bros. project as well as with singer/songwriter Joann Johnson for UA, Umberto Gatica engineering; arranger David Campbell working on a Mid-song release with Melanie, Dennis Sands engineering; and producer Bob Johnson doing tracks on Doug Kershaw's upcoming Warner Bros. LP, John Stronach at the console.

Out of Town Notes: Reelsound Recording's remote bus, out of Manchaca, Tex., recorded Earth, Wind & Fire in concert for CBS, Andy Bloch and Chet Himes engineering with John Ingle and Malcolm Harper assisting.

Philip Jarrell mixing a new Motown LP at Long View Farm, North Brookfield, Mass., John Holbrook at the console. Also at the Farm, Dane Donohue cutting tracks for producer Terrence Boylan, Jesse Henderson and Steve Satter engineering.

Buddy Killen producing Louise Mandrell at Nashville's Sound Shop for Epic. Ernie Winfrey also promoted to chief engineer at the Sound Shop. . . Chips Moman to produce Townes Van Zandt's new studio LP at his own American Studios in Nashville. . . Producer Eddie Kilroy producing Mickey Gilley at Fireside Studios, Nashville.

Alan and Marty Axelrod and their group Axe at Secret Sound Studio, New York, production by the Axelrods and Jack Malken with Malken also at the board.

Neil Young putting in some recording time at Triad Recording Studios, Ft. Lauderdale, Fla.

Ronnie Milsap taping at Woodland Sound, Nashville, with Tom Collins producing and Les Ladd engineering. . . In recent activity at Forum Studios, Crescent Springs, Kentucky, Mike Chapman producing Exile, Peter Coleman engineering; CBS Artist Dane Donohue producing Dino Kamoutsis, Jim Krause at the board; Michael Snow and Jim Krause producing ex-Tremeloes lead vocalist Chip Hawkes; and Southwind cutting with Joe Scaife at the board.

At House of Music, West Orange, N.J., Tommy LiPuma was producing Michael Franks for Warner Bros. and was also doing overdubs for the upcoming live George Benson LP. David Spinozza also producing himself there for A&M along with Michael Mainieri, Jeffrey Kawalek engineering assisted by Peter Roulinavaga.

Craig Leon producing MCA's Lisa Burns at Suntreader Recording Studios, Sharon, Vermont, engineering by Jon Bergstrom and John Sanford. . . Joel Diamond producing Eddy Arnold at Mediasound, New York.

Sundance Productions, Dallas, is expanding from 16 to 24-track and now will have 16 and 24-track and dbx interlocked with two-inch, one-inch and three-quarter-inch videotape capability.

Parker McGee putting finishing touches on his second Big Tree LP at Nashville's Studio By The Pond, Kyle Lehning producing. . . Wilbur Bascomb, studio bassist, finishing up producing his LP at H&L Sound Studio, Englewood Cliffs, N.J., while John Ferrara produced the Average Disco Band there.

Recent Quadrafonic Sound Studios, Nashville, activities include: Norbert Putnam producing Jimmy Buffett doing vocals and overdubs for an upcoming ABC LP, Marty Lewis engineering; Eddie Rabbitt working on a new Elektra LP, David Malloy producing and Gene Eichelberger engineering; and producer/engineer Marty Lewis working with Morningstar, a new CBS group.

Aphex Sets Up Branches In 11 Cities Globally

LOS Angeles—Aphex Systems, Ltd., makers of the Aphex Aural Exciter, has established seven branch offices in the U.S., one in Canada and three in Europe.

Cities in the U.S. include New York, Chicago, Nashville, Boston, Dallas, West Orange, N.J., Golden, Colo., and Honolulu; Toronto is the Canadian city; and London, Stockholm and Brussels are the European cities.

The expansion was made, according to Marvin Caesar, president of Aphex, to keep up with increasing demand for the audio device which can be used in recording, live performance, legitimate theatre, movies and television.

Aphex, an acronym for Aural Perception Heterodyne Exciter, is said to add brightness, presence, warmth and fullness to sound and has been used on studio projects by such artists as Fleetwood Mac, Linda Ronstadt, Jackson Browne, Rod Stewart, the Commodores, James Taylor, Kansas, Bette Midler and the Blackbyrds.

24-Track At N.Y. New Power Station

LOS ANGELES—Power Station has opened as a new 24-track recording facility in New York.

Owners are Tony Bongiovi and Bob Walters, past president and owner of Mediasound. Recent activities there include such artists as the Ramones, Talking Heads, Meco, Loleatta Holloway, Van McCoy, Trini Lopez, Rupert Holmes, the Fania All Stars, Tuff Darts, Chic and Tony's Dance Band.

Retrieve Equipment From Bay's Bottom

BALTIMORE—Divers have recovered equipment at a depth of 25 feet after the Blue Seas Studios, operated by Tom Anderson, Guy Phillips and former Lovin' Spoonful guitarist Steven Boone, sank last week in Chesapeake Bay.

A mixing unit and control panel valued at \$100,000 were recovered, as was a 19-foot Steinway piano.

The floating studio was atop an immense barge.

All the equipment will be sold and the studio closed. Why the barge sank has not been disclosed.

NAMM Meet Links Dealer & Equipment

Continued from page 68

need to supply equipment for the so-called semi-pro musician and even the professionals who work in their homes, creating music any time of the day or night.

"That's why Tascam came into being initially. To put in the hands of the aspiring musician sophisticated equipment at an affordable price. Then we have deliberately sought out the music instrument dealer, as well as the audio dealer, to sell Tascam products because his customers were buying the tools of their trade from him.

"This new market," he continues, "has spiraled dramatically, and it is here that FinanceAmerica can assist in a big way. The new lending program reflects FinanceAmerica's recognition of the size of this market and its financial commitment to it."

FinanceAmerica requires a down payment of 10% for purchases up to \$6,000 and 20% over that. Terms range from 36 to 60 months, depending on the amount of the purchase. The rate is a 10% add-on in those states permitted by law and as close as possible to 10% in the others.

In another effort to expand the market further, TEAC Tascam also displayed a unique 20-minute color videocassette primer called "Understanding The Multi-Channel Recording Studio," which Tascam

dealers can use for in-store promotion and consumer education.

Sacks adds that the videocassette will be shipped to every Tascam sales representative in the country. The primer examines understanding multi-channel recording from the standpoint of the musician and the engineer and also discusses conceptual interface and signal flow of the studio chain.

"This videotape," says Sacks, "is actually a natural breakout of the growth of the multi-track recording industry. The home and garage studio as well as the semi-pro music store are here to stay. The musician no longer must travel to a major studio, schedule his recording time and pay heavily for the privilege.

• dbx, manufacturer of tape noise reduction systems and signal processing devices, introduced a "boom box," model 100 sub harmonic synthesizer, which when interfaced with any hi fi system generates low frequency bass that is often deliberately removed from recorded music.

While dbx pproduct is aimed at the pro and semi-pro market, Larry Blakely, director of marketing, indicates that this is the first product for a new consumer product category.

Because of the heightened bass reproduction the "boom box" produces, Blakely sees a potential application for disco systems as well as home stereo systems.

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FEBRUARY 4, 1978, BILLBOARD

N.Y. Clubs Turn To Live Attractions As Patron Lure

• Continued from page 1

Choice, Moment of Truth, Silver Convention, Crown Heights Affair, Andrea True, Double Exposure, Sister Sledge, Eddie Holman, The Blue Notes and Shade.

Although these entertainers along with other top names such as the Trammps and Gloria Gaynor are among the most popular live acts in local discotheques, a growing amount of local talent, Latin groups, big bands, dance troupes and even magicians, ventriloquists, topless dancers, wet T-shirt contests and disco fashion shows, are finding a niche for themselves in neighborhood clubs.

More recently, the hugely popular Infinity discotheque, also feeling the pinch of the leveling off of interest in sound and light shows, began instituting Friday night "sexual fantasy" parties, with reportedly "tremen-

dous" response from increasingly fickle audiences.

While most of the area's clubs are basically discos which are presenting live entertainment as a side attraction to bolster faltering attendance, there are other clubs like Cherry's in Glen Cove, L.I., and Brooklyn's Town Hill 2, which have gone a complete circle and now consider themselves as talent showcases first, and discotheques second.

Barry Eiferman who manages Cherry's does not believe that his club would survive the stiff competition and the changing trends without live acts.

"We are designed for live shows," he states. "We have a capacity of 1,200 persons and it would be difficult for us to try making the room a success without showcasing top live talent."

Cherry's presents popular local

bands, and top disco acts such as Vicki Sue Robinson and Harold Melvin & the Blue Notes three nights a week. One night a week recorded disco music is featured exclusively. The club is shuttered the rest of the time.

Brooklyn's Town Hill 2 presents live entertainment from between four to six nights a week, and is closed the rest of the time.

Not only does Town Hill 2 present popular disco acts, but it also showcases non-disco r&b performers like Tyrone Davis, Billy Paul, Walter Jackson and Ray Charles.

Like Eiferman, Morty Schnabel, who manages the 600-seat Town Hill 2, feels that live entertainment is necessary to his club's survival. He states flatly, "A discotheque today must offer its patrons something special if it is to survive. The only ones that can really make it without

live acts are those with a gimmick like Regine's, or Studio 54."

In spite of its well-earned reputation as a good discotheque, Manhattan's black-owned and operated Leviticus insulates itself against possible failure by showcasing live acts alongside its disco record spinner.

The club, which draws its patrons from among middle and upper income blacks, features unrecorded live performers on Tuesday nights, and recording acts on Thursdays. On weekends it reverts to being a conventional disco. At present, plans are afoot to institute a Wednesday night live act showcase.

Charles Perry, owner of Leviticus, has noticed the change in business trends since the club opened four years ago. He states, "Conventional business is now slower during the week, but our live act showcases are continuing to bring the people out."

Perry also feels that live acts complement the conventional disco features and vice versa. "What we are noticing," he states, "is that the live acts attract and expose people to discos who would not otherwise be seen in these clubs."

Many disco deejays see live performers in their club as a pollutant to the purity of disco, but there are those who feel it is a good trend. Eddie Rivera, head of the International Disco Record Center (IDRC) and spinner at the recently-opened Ce Soir discotheque, feels that recorded music and live acts are perfectly compatible.

Rivera particularly likes clubs like Starship Discovery 1 which offers disco music on one level of its complex, and live performers on another. Says Rivera: "You can dance to your favorite disco disk on one floor, then go downstairs and see the same act live. I think it's a perfect marriage."

The musicians' union shares Rivera's views. "It's what we have been advocating all along," states one observer. "It's nice to see they are finally coming around to our way of seeing things, even though it had to take financial pressures to get them to see the light."

Conventional discos had long been a thorn in the side of the musicians union who had expressed that they posed a threat to the livelihood of their numbers, and the future of live music as a whole.

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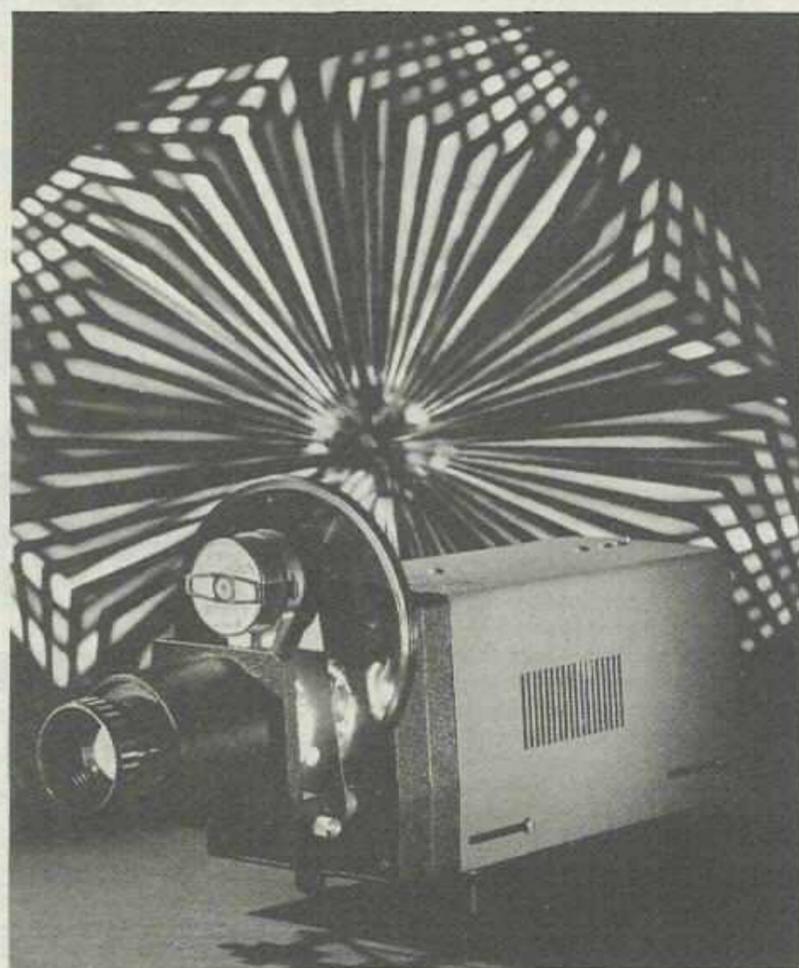
Cassettes. The cassettes (there are over 30 of them) consist of coloured liquid and moiré types. When projected, large and colourful mobile kaleidoscope and omeba patterns are produced. Rotator operated.

Six Inch Wheels. This range comprises liquid, graphic and liquid/graphic combined types. Really large and imaginative images are again produced when projected. Rotator operated.

Splode*. Coloured liquids are agitated by compressed air which produce pulsating colour patterns, which appear to keep time with music.

Catherine Wheel.* Four intermeshed cogs, each divided into the primary colours spin at high speed to produce a whirling rainbow effect that moves into and around itself.

Tri-Effect.* This precision attachment allows three cassettes to be used on one projector. Incorporating a timing device, the cassette plate will revolve each cassette through 120° to be projected at pre-set intervals.



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Prisms. Available as 5, 4, 3 and 2 facet, these prisms clip onto the projector lens hood to split and overlap the projected image.

Prism Rotator.* This attachment revolves any of the prisms to give a highly mobile version of the otherwise comparatively static projected image.

Kinerama.* Fits onto the projector lens hood, this attachment will pan five images through a vertical or horizontal arc.



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For full colour brochures on the equipment and the effects contact Rank Audio Visual Limited.

*These effects are powered by the projectors' integral 12V socket.

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Unique 'Icecotheque' In Calif.

• Continued from page 3

"For one thing the plastic dance floor was always slippery due to the condensation, even though we laid rugs and lengths of wood between the ice and the plastic. It would have taken one or two inches of styrofoam to insulate it sufficiently.

"Also, we were only using a little 24 square foot corner of a large rink for the disco, so it seemed too expansive and wasn't intimate enough for the dancers."

After that unsuccessful trial run, the disco opened again six months ago after the managers had installed \$15,000 worth of Cerwin-Vega sound equipment and Capital lights and special effects.

According to Bartholome, the environment works for a disco, with all the bright fluorescent lights turned off and colored lights turned on for atmosphere.

The rink's night shift managers are Bill Stiles, a hockey player on the junior team at nearby Pierce College, and Ken Smith, a 20-year veteran of ice rink management.

Smith explains that the disco runs from 8 to 10:30 every Friday night, with the music leaning to "Car Wash," "The Hustle" and "Hotline," songs which appeal to a

young high school to early college crowd.

"Most of the 21-year-olds go to the Chicago House disco in Thousand Oaks," Smith admits, where they serve alcoholic beverages." Conejo Valley has a snack bar but no liquor.

Since many of the club's customers are school age, the success of the Friday night disco depends on whether or not there's a big school event, a ball game or a party that night.

Also the rink has a problem with its disco hours in the form of parent pressure not to have the community's youth out late on a week-night.

On Saturdays from 8 a.m. to midnight Conejo Valley has a live band performing rock, pop and disco songs for the customers' skating and dancing pleasure. The bands booked so far are Airborne and Flight, two local college groups.

The rink has had live bands six times so far, and Bartholome reports he wants to have four bands on an alternating basis, so the crowds don't tire of hearing the same group. He pays \$200 a night to the groups, a reduction off their usual fee of \$350 to \$400 because

he contracts them for multiple nights.

The live band events do better than the Friday record-spinning sessions, according to Bartholome, with greater attendance and more people actually dancing. But he insists he will continue the Friday discos "until it's no longer comfortable to do so."

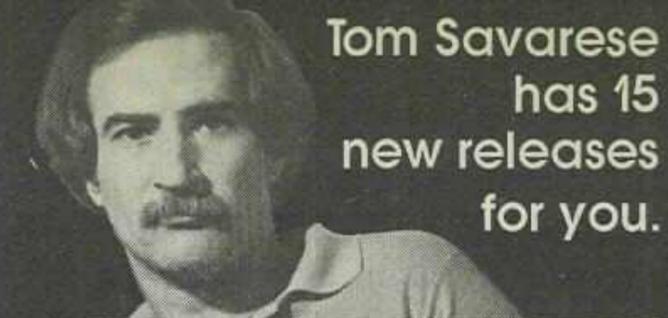
"There's a special group that likes the Friday disco," he reasons.

As Smith explains, "The way it's going now, we're committed to it, but if it slowed down, we might cut back somewhat."

In recent weeks the rink's disco DJ, Jeff Clark, a student at Cal State Northridge, has also spun records on Saturday nights on the bands' set breaks and while their equipment is being set up. In this way, live performance and disco elements are mixed.

On the other five nights of the week the rink is open for skating only from 8 to 10:30 p.m., except on Tuesdays, when it has hockey only from 6:15 to 10:30 p.m.

Admission on Friday is \$2 for adults over 16 and \$1.50 for juniors, with skates \$1 extra. On Saturday skates are included and admission is \$3 and \$2. The average crowd on a good night ranges between 200 and 300.



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- Standing In The Rain/John Paul Young Midsong International/BKL1-2535
- Let's All Chant/The Michael Zager Band Private Stock/PS5104
- Be With You/Pierre Cléry Black Sun Disque (France)/BS7005
- Sapodilla Soca/Kalyan/MCA/MCA2296
- Dance Down/Kathleen Del Casino Trolley (France)/2097925
- Night Fever/Carol Douglas Midsong International/MCA40860
- Melodies/Made In U.S.A./DeLite/DE52026
- Macho Man...A Real Real One Celi Bee & the Buzzy Bunch/APA (TK)/TKD
- Conquest of the Stars/Space Project RCA (Canada)/KKL1-0269
- House of the Rising Sun/Revelacion Suite Revelacion/Crocos (France)/733 402

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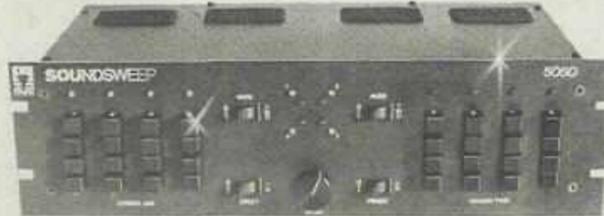
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Dance Marathon In L.A. Pledges Charity \$70,000

By PAUL GREIN

LOS ANGELES—A 24-hour disco dance marathon held at the Hollywood Palladium here Jan. 21 drew 415 dancers and \$70,000 in pledges for the L.A. County Easter Seals Society, according to Alan H. Facter, executive director of the chapter.

It was the third event sponsored by the Youth Guild of the L.A. chapter. The first, in March 1976, drew 50 dancers and \$5,000 in pledges, while the second, in January 1977, drew 277 participants and \$44,000 in pledges.

The money was raised by having the young people solicit pledges from friends and associates for so much money per hour of dancing. The Easter Seals officials then validated the number of hours each participant danced.

The event began at 3 p.m. Saturday, Jan. 21 and concluded at 3 p.m. the following day. The dancers had five breaks totalling 7½ hours for meals and rest. Of the 414 dancers who entered the marathon, 350 stuck it out for all 24 hours.

Part of the reason for the increased participation, according to Facter, is an improvement in the prizes offered to those participants who elicited the most pledges.

First prize is a 1978 Volkswagen Rabbit, second prize is a 19-inch color television and third prize is a round trip for two to San Francisco.

Other participants will receive 10-speed bicycles, cameras, digital clock radios, gift certificates for records, T-shirts and dinners. Most of the gifts were donated by the manufacturers. The car was acquired at cost.

The awards party won't be held until Feb. 12 at the Ambassador Hotel here, which will allow the dancers to raise even more pledges to improve their chances of winning key prizes. (Continued on page 84)

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FEBRUARY 4, 1978, BILLBOARD

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Billboard's Disco Action

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National Disco Action Top 40

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- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
- 2 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 4 BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP)
- 5 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
- 6 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
- 7 LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
- 8 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
- 9 SHAME—Evelyn King—RCA (12-inch remix)
- 10 DANCE WITH ME—Peter Brown—Drive (LP)
- 11 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
- 12 GIVE ME SOME LOVIN'/AFRICANISM—Kongas—Crocos (LP import)
- 13 ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
- 14 WHICH WAY IS UP—Stargard—MCA (12-inch/LP)
- 15 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP/12-inch)
- 16 MOON BOOTS—O.R.S.—Salsoul (12-inch)
- 17 GALAXY—War—MCA (LP/12-inch remix)
- 18 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
- 19 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
- 20 THE BEAT GOES ON—Ripple—Salsoul (12-inch)
- 21 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
- 22 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
- 23 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (12-inch remix)
- 24 KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
- 25 I FEEL GOOD—Al Green—Hi (Cream) (LP)
- 26 CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
- 27 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
- 28 DANCE TO THE MUSIC/WHAT'S GOIN' ON—Muscle Shoals Horns—Ariola (12-inch)
- 29 YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12-inch)
- 30 ROMEO & JULIET—Alec R. Costandinos & The Synphonic Orchestra—Casablanca (LP)
- 31 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
- 32 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12-inch)
- 33 THEME FROM CLOSE ENCOUNTERS—Meco—Millennium (LP)
- 34 LOVE IS FINALLY COMING MY WAY—True Example—Salsoul (12-inch)
- 35 THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12-inch)
- 36 BABY LET'S DO IT THE FRENCH WAY/CHOCOLAT'S MEDLEY—Chocolat's—Ibachi (LP)
- 37 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
- 38 DON'T STOP ME I LIKE IT—David Crispy—Polydor (LP import)
- 39 LOVE MAGNET—Freda Payne—Capitol (12-inch)
- 40 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP/12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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PITTSBURGH

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 2 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 3 DANCE WITH ME—Peter Brown—Drive (LP)
 - 4 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 5 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 6 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 7 TUXEDO JUNCTION—All Cuts—Butterfly (LP)
 - 8 ON FIRE—T-Connection—TK (12-inch)
 - 9 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)
 - 10 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - 11 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 12 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE—Claudia Barry—Salsoul (LP)
 - 13 LOVE BUG—Tina Charles—Columbia (12-inch import)
 - 14 MOON BOOTS—O.R.S.—Salsoul (12-inch)
 - 15 LOVE MAGNET—Freda Payne—Capitol (12-inch)

SAN FRANCISCO

- This Week
- 1 GALAXY—War—MCA (12-inch remix)
 - 2 GIMME SOME LOVIN'/AFRICANISM—Kongas—Crocos (LP import)
 - 3 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 5 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
 - 6 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 7 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 8 I FEEL GOOD—Al Green—Hi (LP)
 - 9 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 10 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
 - 11 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 12 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 13 ROMEO & JULIET—Alec R. Costandinos & The Synphonic Orchestra—Casablanca (LP)
 - 14 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 15 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)

SEATTLE/PORTLAND

- This Week
- 1 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 2 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 3 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - 4 DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - 5 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 6 ON FIRE—T-Connection—TK (12-inch)
 - 7 SUPERNATURE/SWEET DRUMS/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 8 MOON BOOTS—O.R.S.—Salsoul (12-inch)
 - 9 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
 - 10 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 11 THE NIGHTS THE LIGHTS WENT OUT/LOVE PER HOUR—The Trammps—Atlantic (12-inch/LP)
 - 12 WHICH WAY IS UP—Stargard—MCA (LP)
 - 13 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 14 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 15 SNAKE IN THE GRASS—Temptations—Atlantic (LP)

MONTREAL

- This Week
- 1 ONCE UPON A TIME/I LOVE YOU—Donna Summer—Polydor (LP)
 - 2 BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—RCA (12-inch)
 - 3 LA VIE EN ROSE—Grace Jones—RCA (LP)
 - 4 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Quality (12-inch)
 - 5 LE SPANK—Le Plapleuse—Quality (12-inch)
 - 6 DANCE, DANCE, DANCE—Chic—Quality/WEA (12-inch)
 - 7 THE BULL—Mike Theodore—WEA (LP)
 - 8 KISS ME THE WAY I LIKE IT—George McCrae—CBS (12-inch)
 - 9 HOLD ME TIGHT—Caroline Bernier—London (12-inch)
 - 10 COWBOY—Flash Back—Atlantic (12-inch)
 - 11 WHICH WAY IS UP—Stargard—MCA (12-inch)
 - 12 CONQUEST OF THE STARS—Space Project—RCA (12-inch)
 - 13 I WOULDN'T GIVE YOU UP—Goldie Alexander—TC (12-inch)
 - 14 LOSING YOU—Hearts Of Stone—TC (12-inch)
 - 15 DISCO TO THE KING—Douglas Roy—Atlantic (12-inch)

NEW ORLEANS

- This Week
- 1 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 2 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 5 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - 6 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 7 RISKY CHANGES—Bionic Boogie—Polydor (LP)
 - 8 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - 9 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 10 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (12-inch remix)
 - 11 MOON BOOTS—O.R.S.—Salsoul (12-inch)
 - 12 ON FIRE—T-Connection—TK (12-inch)
 - 13 MAGIC LOVE/DISCO DANCE; CAN'T YOU FEEL IT—Michele—West End (LP)
 - 14 GALAXY—War—MCA (12-inch remix)
 - 15 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)

NEW YORK

- This Week
- 1 SUPERNATURE (entire LP)—Cerrone—Cotillion (LP)
 - 2 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO/DON'T LOSE THAT NUMBER—Bionic Boogie—Polydor (LP)
 - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 4 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 5 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - 6 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocos (LP import)
 - 7 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 8 TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - 9 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (LP)
 - 10 WHICH WAY IS UP—Stargard—MCA (LP)
 - 11 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 12 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 13 VOYAGE—All Cuts—Polydor (LP import)
 - 14 ON FIRE—T-Connection—TK (12-inch)
 - 15 THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12-inch)

PHILADELPHIA

- This Week
- 1 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 5 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 6 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - 7 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 8 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocos (LP import)
 - 9 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 10 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 11 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 12 WHICH WAY IS UP—Stargard—MCA (12-inch)
 - 13 AFRICANO/TOUCH TO TOUCH—Timmy Thomas—TK (12-inch)
 - 14 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 15 MANHATTAN LOVE SONG/SALSOL SISTER—King Erisson—Westbound (LP)

PHOENIX

- This Week
- 1 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - 2 SUPERNATURE/GIVE ME LOVE/SWEET DRUMS—Cerrone—Cotillion (LP)
 - 3 ON FIRE—T-Connection—Buddah (12-inch)
 - 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 5 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 6 JOHNNY, JOHNNY PLEASE COME HOME/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 7 DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)
 - 8 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - 9 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 10 THEME FROM CLOSE ENCOUNTERS—Meco—Millennium (LP)
 - 11 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 12 MR. LOVE/ORGAN GRINDER TALE/AUF WIEDERSEHEN DARRO/TRANSISTOR MADNESS—Dr. Buzzard Original Savannah Band—RCA (LP)
 - 13 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 14 MOON BOOTS—O.R.S.—Salsoul (12-inch)
 - 15 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)

DALLAS/HOUSTON

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 4 ON FIRE—T-Connection—TK (12-inch)
 - 5 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 6 KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - 7 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 8 DISCO DANCE—Michele—West End (LP)
 - 9 MOON BOOTS—O.R.S.—Salsoul (12-inch)
 - 10 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 11 RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 12 WHICH WAY IS UP—Stargard—MCA (LP)
 - 13 DANCE WITH ME—Peter Brown—Drive (LP)
 - 14 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 15 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)

DETROIT

- This Week
- 1 BIONIC BOOGIE—all cuts—Polydor (LP)
 - 2 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 4 DANCE WITH ME—Peter Brown—Drive (LP)
 - 5 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
 - 6 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 7 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 9 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 10 LOVE IS FINALLY COMING MY WAY—True Example—Gold Mind (12-inch)
 - 11 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 12 GIVE ME SOME LOVIN'/AFRICANISM—Kongas—Crocos (LP import)
 - 13 I JUST WANT TO TURN YOU ON—Muscle Shoals Horns—Ariola (12-inch)
 - 14 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 15 YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12-inch)

LOS ANGELES/SAN DIEGO

- This Week
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 2 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 3 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
 - 4 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 5 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 6 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
 - 7 WE MUST BELIEVE IN MAGIC/RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 8 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 9 GALAXY—War—MCA (12-inch remix)
 - 10 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 11 IT'S IN YOUR BLOOD—Linda Hopkins—Columbia (12-inch)
 - 12 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
 - 13 DANCE WITH ME—Peter Brown—Drive (LP)
 - 14 ON FIRE—T-Connection—TK (12-inch)
 - 15 THE MORE I GET, THE MORE I WANT—Lorraine Johnson—Prelude (12-inch)

MIAMI AREA

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
 - 2 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 4 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 5 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 6 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/VOLGA BOATMAN/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
 - 7 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 8 GIVE ME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocos (LP import)
 - 9 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12-inch)
 - 10 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - 11 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 12 ON FIRE—T-Connection—TK (12-inch)
 - 13 DANCE WITH ME—Peter Brown—Drive (LP)
 - 14 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 15 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)

ATLANTA

- This Week
- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 3 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
 - 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 5 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 6 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 7 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE—Claudia Barry—Salsoul (LP)
 - 8 MOON BOOTS—O.R.S.—Salsoul (12-inch)
 - 9 WHICH WAY IS UP—Stargard—MCA (LP)
 - 10 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 11 RISKY CHANGES—Bionic Boogie—Polydor (LP)
 - 12 GIVE ME SOME LOVIN'—Kongas—Crocos (LP import)
 - 13 KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - 14 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 15 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)

BALT./WASHINGTON D.C.

- This Week
- 1 RISKY CHANGES/WE MUST BELIEVE IN MAGIC/DON'T LOSE THAT NUMBER—Mumbo Jumbo Bionic Boogie—Polydor (LP)
 - 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 3 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - 6 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 7 AFRICANISM/GIVE ME SOME LOVIN'/DR. DOO DAH—Kongas—Crocos (LP import)
 - 8 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 9 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 10 WHICH WAY IS UP—Stargard—MCA (LP)
 - 11 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - 12 BABY LET'S DO IT THE FRENCH WAY/CHOCOLAT'S MEDLEY—Chocolat's—Ibachi (LP import)
 - 13 I DON'T KNOW—Sweet Cream—Bareback (12-inch)
 - 14 DON'T STOP ME I LIKE IT—David Crispy—Polydor (LP import)
 - 15 YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12-inch)

BOSTON

- This Week
- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 2 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 3 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 5 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - 6 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (12-inch)
 - 7 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 8 DANCE TO THE MUSIC/WHAT'S GOIN' DOWN—Muscle Shoals Horns—Ariola (12-inch)
 - 9 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - 10 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 11 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 12 WHICH WAY IS UP—Stargard—MCA (LP)
 - 13 DANCE WITH ME—Peter Brown—Drive (LP)
 - 14 TAKE IT EASY/LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - 15 GALAXY—War—MCA (LP/12-inch remix)

CHICAGO

- This Week
- 1 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 2 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP)
 - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 4 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 5 DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (LP)
 - 6 DANCIN' FEVER/OPEN THE DOOR/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 7 WHICH WAY IS UP—Stargard—MCA (LP)
 - 8 GIVE ME SOME LOVIN'—Kongas—Crocos (LP import)
 - 9 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 10 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 11 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 12 ON FIRE—T-Connection—TK (12-inch)
 - 13 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - 14 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 15 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)

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

CLAUDJA BARRY

Claudja

SPREADING
"DANCIN' FEVER"
Tonight And Every Night.

Since the startling success of "Sweet Dynamite," the music world is talking about Claudja. Claudja, the singer. Claudja, the total artist. Now, **CLAUDJA**, the second album. A pick in all trades, Billboard heralded her as "a compelling performer," Record World called it "an essential lp" and Cash Box said "she is one of the best female vocalists to arrive on the scene in quite some time." Contact "Dancin' Fever." It's contagious. And outrageous. From **CLAUDJA**. "The Girl Most Likely..."



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Produced by JURGEN S. KORDULETSCH
"A TOM MOULTON MIX"

The album: SA 5525
The 8-track: S8 5525
The cassette: SC 5525
The single - "DANCIN' FEVER": S7 2058



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GLOBAL MISSION

EMI's Intl Drive Helmed By Hill

• Continued from page 1

has totally restructured EMI's London record operation on the principle that "small is beautiful," by breaking it up into a number of separately managed accountable divisions, is clearly seen as the successor to Len Wood and the man upon whom EMI is relying to give greater emphasis internationally to the company's music activities.

Succeeding Hill as managing director of EMI Records U.K. is Ramon Lopez, who joins the U.K. record company Feb. 6. Preparatory to taking up his new appointment on March 13, Lopez, who had at one time been tapped to take the running of EMI's French company, Pathe Marconi, will for the time being retain his position on the newly created EMI international committee set up to implement the image-building policy worldwide.

Taking over as president and

managing director of Pathe Marconi in Paris will be Philip Brodie, who is currently director, planning and facilities department, music, based in London.

Francois Minchin, former Pathe Marconi chief, is now given responsibility for overseeing the Latin sector of EMI's operation as regional director, music operations, France and Southern Europe. Minchin will hold a similar position to Scandinavian supervisor Anders Holmstedt, and will report to EMI's director of operations, music, Europe, Wilfried Jung.

Commenting on the reorganization, Hill says: "I will now have international responsibility with Bhaskar Menon for building the record business operation on a worldwide basis. In addition to overall responsibility for the U.K., I will be in charge of international repertoire acquisition.

"Two months ago we had an international marketing meeting on repertoire and this is a policy which we shall be strongly pursuing. There will be close collaboration between the various EMI companies. "We are proud of the local autonomy enjoyed by our operating companies and don't want to change this, but we will aim at a compromise between that and dictatorship."

Confirming EMI's determination to emphasize the musical aspects of the group, Hill says: "The record business has always been very much integrated in the EMI group because

of its size and importance. And EMI Records' head office is, of course, located in the group's head office. But when we move to the new London complex in two years, the separation and identity of the music division will be emphasized still further with a self-contained part of the building for the music companies.

"It is too early to say what my long-term plans will be, but I am fascinated by the management job and my first task will be to develop strong contacts throughout EMI on an international level so that I can understand what the job is really about. When you can tap the resources of experts in the various areas of the group, then the decision-making process becomes much easier. I expect to be traveling a good deal more."

Commenting on the changes in the French company, Minchin says: "The whole purpose is to prepare and plan for the future. I will now be responsible for the Latin group—France, Spain and Italy—and will supervise all publishing operations in Southeast Europe."

One of the major tasks facing Brodie when he takes over in Paris will be to try to put the ailing Sonopresse Co., the distribution firm which has been suffering heavy losses, on a profitable basis. Says Minchin: "Sonopresse has always made a loss, even before we acquired it. That is why we bought it so cheaply. But this is a problem which is gradually being put right."

Summing up the philosophy behind the changes, Hill says: "EMI was once known as the Beatles company. Now it tends to be known as the scanner company. Of course, we are very proud of the scanner but we think we must maintain a proper balance and reemphasize the music area. I think some of the ways other companies in the industry have recently tackled the image-building process have not been particularly useful or tasteful.

"The important things in our business are the artists and the music. This is what we want to emphasize."

MIKE HENNESSEY & PETER JONES

Dutch To Broadcast Schubert Memorial

HILVERSUM—Dutch broadcasting company NCRV is to transmit all 600 songs of Franz Schubert during the last half of 1978. Starting in June, a weekly 40-minute program of his compositions will be aired.

Most are on tape or record and the rest of the repertoire will be performed by well known soloists. The series is part of Dutch efforts to commemorate the death 150 years ago of Schubert.

VOLUME AT \$23 MIL

Greek Record Sales Rise Despite Rampant Piracy

By LEFTY KONGALIDES

ATHENS—Sales of local and international records in Greece is estimated at \$22.85 million annually and is expected to reach around \$28.6 million by 1980.

The government here regards the local music industry as one of the best sources of getting currency into the country as the three record/tape factories operating here have orders from Arabian countries for unusually high quantities of Arabian product. These orders represent some 40% of total production by local manufacturers.

The big sales increase in hi fi equipment has meant record sales are rising fast, especially international repertoire which is often in a 50-50 percentage situation with local product.

But the main problem remains illegal taping. Merchants, even

gypsies in the suburbs of Athens and Thessaloniki, and even record shop owners, tape replicas of original cassettes or 8-track cartridges, sometimes even putting a selection of the most popular tracks on one unit, regardless of labels involved.

Many pirates here have also imitated the safety paper which is used by local IFPI members to identify legal tapes.

Makis Matsas, managing director of Minos Records, reports a government loss of \$5.7 million from taxes not paid by pirates. He blames the government for not taking specific measures, particularly putting an official seal on each tape, just as it does with packs of cigarettes.

The forgery of a state seal, he feels, could add the threat of serious criminal prosecution.

Jacques Menaheim, public relations chief for Phonogram, says that pirates copy off the cream of all local record companies, feeding the market with badly taped cassettes or cartridges at virtually no expense.

Alekos Patsifas, Lyra managing director, says: "We have lost our hope for justice. I would say consumers buy more records and cassettes, particularly the latter, than ever. Most of the tapes are illegal. But the customer doesn't know that. He doesn't know how to sort out the original, the legal from the criminal. The government has to act fast through special laws pushed through parliament."

Sol Rabinowitz, CBS managing director, says the Greek situation hits record companies and artists alike and generally has an adverse affect on the Greek economy.

For Vasilis Toubakaris, Emial managing director, the answer is that "our country must adopt the international legislation against illegal taping. As it is, everybody loses, not least the phonographic industry which spends so much money for each recording or in buying or promoting the artist."

Martin and Marika Gessar, of Music Box, say that recorded tape sales have multiplied, but profits are way below the anticipated level because of illegal taping.

MPA To Probe Home Taping & Copying Of Print

CANNES—With royalty losses attributed to home tape recording of radio and records running at nearly \$20 million a year, the Music Publishers Assn. of Britain is setting up a top-level inquiry to be conducted by a working committee.

The association announced here that it would also investigate, via another committee, the problem of sheet music photocopying. Said new association secretary Dana Josephson: "We're sure of our figures on home taping, in royalty terms, but it is difficult to get detailed information on photocopying."

"However it seems clear that schools are major offenders in this matter and we shall be approaching local education authorities. Meanwhile, the home-taping committee will go deeply into implications of a levy on sales of all tape equipment and blank tape."

12 NATIONS REPRESENTED

Intl Crossover Urged By CBS At Latin A&R & Sales Confab

By ROMAN KOZAK

MIAMI—Cross-fertilization of product among the various Latin American markets was the goal of the CBS Records International Latin American a&r and marketing convention held here Jan. 21-24.

The convention drew close to 50 delegates to CRI's Latin American Operations (LAO) headquarters in Coral Gables, Fla. The convention itself was held at the Coconut Grove Hotel in Coconut Grove, a Miami suburb.

Attending the meeting were representatives from CRI in New York, France and Spain, as well as delegates from CRI subsidiaries in Mexico, Costa Rica, Colombia, Venezuela, Brazil and Argentina, and from CRI licensees in Peru, Bolivia and the Dominican Republic.

Since the prime reason for the meeting was to familiarize the various a&r and marketing personnel with the music of their neighbors, most of the time was devoted to

product presentations of music from Argentina, Venezuela, Brazil, Mexico, Colombia, Peru, Spain and the U.S.

The meeting also provided an opportunity for the various attendees to see the new LAO offices which opened last July in Coral Gables after a move from Mexico City. Managing directors of the various Latin CRI subsidiaries and licensees will have their chance to see the offices April 3 when they have their own meeting.

According to Ronald W. Chaimowitz, director of planning and administration for LAO, the reason for the separate a&r and marketing meeting was that combined meetings would take too many people away from their jobs for too long.

One of the subjects discussed was the effectiveness of the new CRI Latin policy of automatically releasing in all Latin countries CBS LPs

that have made the Top 30 on the Billboard LP charts.

Chaimowitz says the policy has been fairly successful in introducing Latins to top U.S. product, although there are still delays where local disk jockeys get the magazine and then play import copies before affiliates have a chance to clear the masters through customs and press the product.

The convention was opened by Nick Cirillo, vice president of Latin American operations. He stressed the convention's theme of cross-fertilization, pointing out, for instance, that the single "Cara De Gitna," by Daniel Magal, which has sold 300,000 copies in Argentina at a rate of 10,000 units a day, is something that can be released and exploited elsewhere.

He says that a&r personnel should be objective and recognize that what may be an "alien" sound now, can (Continued on page 83)

Berlin Sound Confab

BERLIN—Worldwide problems of sound and studio trends will be discussed here (Nov. 22-25) at a meeting of sound engineers from many countries. The convention is organized by the Assn. of German Sound Engineers, and radio station Sender Freies of Berlin.

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IN FRANCE



HENRY KAHN

London-born Henry Kahn is a knight of l'Orde des Arts et des Lettres and the doyen of Paris Foreign correspondents. He studied composition at the Royal College of Music in London and has written scores for ballet productions.

Kahn entered journalism as Paris correspondent for British Continental Press, specializing in the arts. Later he was active as foreign correspondent for numerous newspapers and freelanced for various music and show business publications. He has been covering France for Billboard since 1974.

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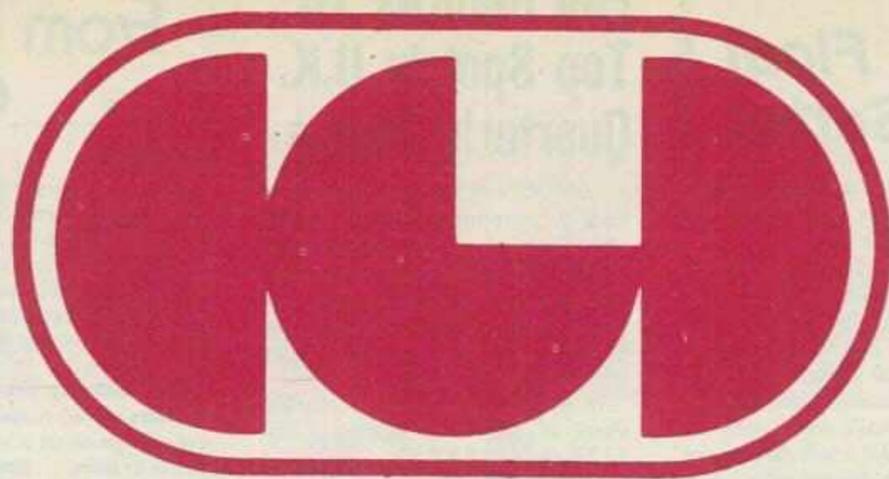
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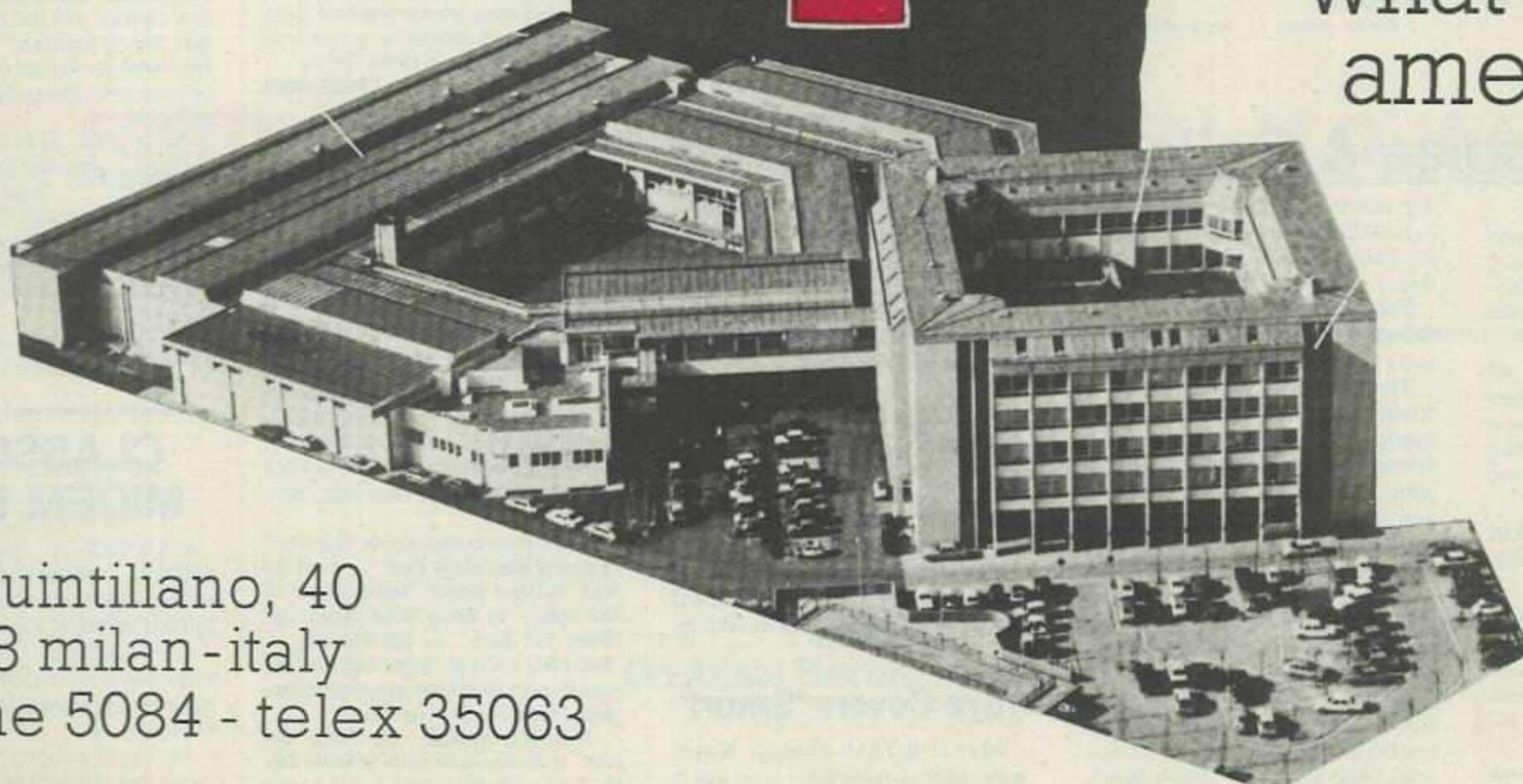
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U.K. PRECEDENT

Block & Ferry Co. Float \$1 Mil Superstar Series

LONDON—In the first deal of its kind in the U.K. promoter Derek Block has joined with Townsend-Thoreson Ferries to present what is billed as \$1 million worth of top international talent at the London Palladium.

Among artists booked for the shows, to be staged for a two-week period beginning May 1, are Mike Yarwood, Petula Clark, Steve Lawrence and Eydie Gorme, Barry White, Diana Ross, Gladys Knight, the Carpenters, Perry Como, Helen Reddy and Tommy Cooper.

While non-music companies often sponsor concert series and/or festivals in the U.S., the move here by the ferry company is seen as setting a domestic precedent. It is designed to celebrate Townsend-Thoreson's golden jubilee. The company carries a reported 3 million passengers and 600,000 cars across the English Channel annually.

Tickets will be scaled from a high of \$38.80 to a minimum of \$3.88 and will be available at first via travel agents. Ferry riders get preferential booking forms. Tickets go on sale later, April 1, at the Palladium box office.

Block tags the series as the first major deal to come out of his new relationship with the William Morris Agency in the U.S. "I was able to negotiate directly with the agency and Townsend-Thoreson," he says,

"and because of that, I believe that no other promoter could have put these shows together."

Block adds: "Townsend-Thoreson is a multimillion-pound company that deals directly with the public, and I've had to select artists who will appeal specifically with their type of customer. The company won't actually make any money. In fact it will lose. But it will gain on the commercial side by attracting customers, which is what it wants."

All the stars booked are expected to be giving their only U.K. concerts of 1978, and all are to be supported by prestige acts, says Block.

NEXT MEET AT IMIC

New Pop Publishers Assn. In Formal MIDEM Launch

CANNES—Sal Chiantia, president of MCA Music in the U.S., was elected first president of the new International Federation of Popular Music Publishers set up here at MIDEM.

Delegates from 15 national music publisher associations were at the meeting during which an executive committee of 10 was named.

Leonard Feist, secretary-general of the new organization and president of the National Music Publishers Assn. in the U.S., said: "One of the first plans is for our new organization to create and circulate a quarterly newsletter, with reports of activities in the various member countries. Through this we hope to develop an international voice for pop music publishers."

He added: "The first big assembly will be at MIDEM next year but there will also be a meeting at this year's IMIC to be held in Venice in

International

EMI Returns To Top Spot In U.K. Quarterly Recap

LONDON—EMI has reasserted its U.K. supremacy in both singles and album sales in the third quarter of 1977, according to chart statistics disclosed by the British Market Research Bureau. CBS and WEA had bumped EMI from the top spot in recent quarterly recaps.

In singles, EMI scored a market share of 18.5%, as against CBS' 17.2% and WEA's 9.5%.

EMI headed the list of albums priced at \$2.80 and above with a substantial margin at 16.3% of market share. The WEA share was 12.6% for the quarter, and CBS came in at 11.6%.

May. For the present, the headquarters will be in New York, while Sal Chiantia is president, but the official seat of the organization is to be in Holland and the archives will be there."

Two vice presidents were named: Ron White, managing director of EMI Music Publishing in London, and Felix Faecq, of Belgium, head of Bizet Music, Kirshner (Belgium), World Music and UIE/IPA Belgium.

Feist said: "The new organization is to run in affiliation with the International Confederation of Music Publishers, with serious music publishers forming an important extra wing."

Countries represented at the inaugural meeting were: the U.S., U.K., Belgium, Canada, Australia, Finland, France, Germany, Brazil, Italy, Japan, Holland, Spain, Sweden and Switzerland.

Peerless Maps Contemporary Shift

By MARV FISHER

MEXICO CITY—Peerless Records, old-line independent label here, is out to change its conservative image to one more reflective of modern trends.

"We're going to turn this com-

pany into a modern and aggressive label," stresses Peter Ulrich, deputy general manager. He says Peerless will "set its sights on newer labels and artists" in the future.

Also in view is a consolidation of the record company with Peerless' pressing plant, a move expected to generate cost savings of about 15%, according to Heinz Klinckwort, president of both operations. He sees consolidation due to be implemented in midyear, as providing benefits in effectiveness beyond the obvious financial gains.

Newer artists being worked on now by Peerless include Ze Luis, Beatriz Adriana and Lino Lujan, in addition to such label standbys as Los Babys, Los Freddys, Los Solorarios and Los Patros.

"Of course, we still have a huge catalog," says Ulrich. "However, we cannot stop with that alone. We're planning some serious streamlining."

He singles out disco product as among the new foreign and national pop material Peerless will be adding.

Kaye Covers 'Smurf'

AMSTERDAM—Danny Kaye, international comedian, is to cut a cover version of "The Smurf Song," or "Het Smurfenlied," a massive hit here for local singer Pierre Kartner, who performs as Father Abraham.

From The Music Capitals Of The World

LONDON

Only one of dozens of Elvis Presley tribute concerts plugged here this year to be sanctioned by the official fan club is to be at a leading London venue and featuring a one-man show by comedian/singer Freddie Starr. ... Mike Batory appointed to the newly created position of international product manager for the Chappell Music Division.

Bram Tchaikovsky, guitarist with Virgin act the Motors, narrowly escaped death when a tree crashed on the bonnet of his car. He had to be cut free by police. ... David Gideon Thomson appointed managing director of Polytel Film Ltd., which handles the Polygram Group's tv and film activities.

New personal assistant to Larry Page of the Page Organization is Sue Fuller, formerly with promoter Arthur Howes and for a while pa to Jon Peters of the Barbra Streisand Corp. in Los Angeles. ... Ross Electronics company based here signed new deal with Manrep Corporation of Miami, Fla., to have its product distributed through the whole of the South American area.

Barn Records first big signing of 1978 is Staveley Makepeace, group which (as Lieutenant Pigeon) had a chart-topper with "Mouldy Old Dough" in 1972 and which now debuts with a revival of the Edith Piaf classic "No Regrets."

... Tony Christie recorded an hour-long tv special with the Syd Lawrence Orchestra for Granada TV showing on the network in March.

First single for black new-wave/reggae band Steel Pulse under its newly signed contract with Island Records is "Ku Klux Klan." ... Sweet back on a U.K. stage for the first time in four years with a Hammersmith Odeon gig (Feb. 24). ... Series of at least eight concerts lined up for Frank Sinatra at the Royal Festival Hall in September. ... Strongly hinted that Steeleye Span will split after its upcoming national tour, mainly because Maddy Prior wants to try a solo career.

Loudon Wainwright III coming for a London Palladium concert (Feb. 19) and major television slots. ... Marianne Faithfull's first album for NEMS Records is called Faithless and represents a determined effort to get her into a country-rock field, with songs by Waylon Jennings and Jackie de Shannon. ... First "in-depth biography" of the Sex Pistols published here (compiled and edited by Fred and Judy Vermorel). Two new new-wave bands signed to Pye Records here: Dead Fingers Talk and Cyanide. ... Full-scale U.K. tour for Hot Chocolate, starting March 2. ... Story in News Of The World, front-paged, has Bay City Roller Les McKeown saying: "I Feel Like I've Made Love To A Million Women." ... Poll results in the Record Mirror here had the late Marc Bolan number one group (T. Rex) and best gig band, best male singer, best-dressed pop personality and his show "Marc" was voted top tv show.

Rock promoter Harvey Goldsmith opening his own boxoffice, specifically for his own shows, at the Chappell headquarters in New Bond Street. ... Joe Cocker, with A&M for the past year or so, now signed worldwide with Elektra/Asylum.

PETER JONES

ATHENS

"All You Need Is Love," by U.K. producer Tony Palmer, back on Greek TV as a 55-minute program after a short spell in half-hour format. ... But "Rock Follies," U.K. production and a series about a three-girl rock group, drew strong protests from viewers and critics and was first transferred to late-night spots and finally withdrawn altogether.

Classical conductor-composer Solon Mihailidis received an Athens Academy award for his English-language book "The Music Of Ancient Greece," plus a cash award worth \$4,000. ... Veteran singer Mary Linda out with a new album on Music Box, "Mary Linda Today Sings Yesterday."

Latest releases by Emial include "Solar Fire," by Manfred Mann's Earth Band; "One From The Road," by Lynyrd Skynyrd; "Sammy Hagar;" "A Real Mother," by Johnny Guitar Watson; and "Sweet Soul Music," by Jose Feliciano. ... "Twelve Russian Popular Songs," translated into Greek by poet Yiannis Ritsos, performed by Margarita Zorbala on a new Lyra album.

"Anthropina Systimata," of "Human Systems," is the new double album by Kostas Hadjis (Philips), who also composed all the songs. The set, recorded live in a night club last year, includes 30 new tunes. ... Singer Mariza Koch to give 40 concerts in Athens performing in 14 songs of her new Minos album, written by top

names such as Vasilis Tsitsanis and Manos Hadjidakis.

Though strict laws forbid the operation of pirate radio stations, there are still hundreds of them in the Athens and Thessaloniki areas, some transmitting on FM and even in stereo, with disco sounds, hard rock and local pop songs dominant in the programming.

Composer Notis Mavroudis set music to poems written by composer Manos Hadjidakis and the album "Pedi Tis Ghis," featuring the works, is performed by Arletta and Elias Lioughos. ... The Golden Note awarded by Phonogram managing director Nikos Antypas to composer George Hadjinisios for his song "Mathima Solfege," the 1977 Greek Eurovision Song Contest entry, and Phonogram also released an instrumental album by Hadjinisios including some of his biggest hits.

ERT-TV sent a five-minute film to tv stations in Russia, Finland, Sweden, Germany, Luxembourg, Romania and Bulgaria, including a festive season greeting from announcer Kelly Sakakou and the song "Let's Make Tonight A Start," by Anna Vissy, a first prize winner in the recent Greek Song Festival. LEFTY KONGALIDES

HAMBURG

Rock singer Inga Rumpf has signed a contract with RCA here. ... Colin Hall new manager of two publishing companies, Musik Unserer Zeit and Neue Welt Musikverlag in Munich, under the direction of Ed Heine, general manager.

Peter Ende has left Deutsche Grammophon and is now head of international exploitation for Intersong in Hamburg. ... Orchestra leader Anthony Ventura (RCA) received gold disk for 400,000-unit sales of "20 Dream Melodies" out on K-Tel.

Dianna Marchal, from Holland, sings on the Jupiter label the soundtrack music of the movie "Speedtrap." ... Metronome getting chart action from the first German language album from country group Truck Stop. ... Klaus Ebert, Metronome marketing chief, reports that the recent Charles Aznavour tour gave sales push to all 25 catalog albums from the artist.

Teldec launched girl singer Helena from Prague with an album produced by Georg Moslehner. ... Readers of trade magazine Musikmarkt voted Peter Maffay (male singer), Donna Summer (girl singer) and group Boney M most popular artists in Germany.

Sales of more than 250,000 for the Fleetwood Mac album "Rumours" in West Germany. ... The German record industry during January this year released 196 pop singles, 245 pop albums and 106 classical LPs. ... Volker Spielberg, April managing director, signed new deal here with Jan Olofson's Crazy Viking Music and Horst Lubitz's Edition Miriana.

Budde Musikverlag in Berlin launched the first album by Mario Hene, "Lieber Allein Als Gemeinsam Einsam," on the Nature label. ... And Chappell Music has launched the duo Joy-Kat, from California, with the Teldec single "One More Step To Happiness." ... Big campaign from Francis Day & Hunter on John Paul Young, newcomer to the German market, with "Love Is In The Air."

Number one for the Essex publishing group in Cologne is group Ram Jam with CBS single "Black Betty." ... Tremendous success for James Last's composition "Lonely Herdsman," through the version by Pan piper Gheorghe Zamfir from Romania. ... Hansa International promoting Sabine Sauvant's "Have You Heard?" on Bellaphon.

Big push from Melodie der Welt on Jack Jer-
(Continued on page 83)

CLASSICAL MIDEM DUE?

CANNES—A classical music MIDEM could well come in a year or two, says Bernard Chevry, chief of the international music event.

Chevry adds that he would like to have one in 1979 to link with centenary celebrations of the Monte Carlo Opera.

He notes, however, that "a problem is that this field of music is not so fast-moving or strong as the pop area. Even so, we'll try it, either next year or in 1980."

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Phonodisk K.K. Factory Opens

TOKYO—A major new 10,200-square-meter joint venture factory of Phonodisk K.K. was dedicated recently, with total capacity of 1 million disks a month. It is the first Polygram Group facility in Asia, and has 10 automatic presses for 12-inch LPs, five for 7-inch disks and five automatic disk testing units in Kofu, central Japan.

Phonodisk K.K. is the manufacturing and distribution firm formed in 1976 by Polydor (45%), Phonogram International (45%) and Polygram (10%). The total site of the new plant is 108,000 square meters, with obvious room for expansion of facilities.

HEAVY ACTION

MIDEM Bubbles & Boils

• Continued from page 1

big to be manageable was reinforced this year as the frenetic atmosphere created the impression that the function was being strangled by its own success.

Veteran U.S. music publisher Al Gallico, president of the Al Gallico Music Corp., feels that the raison d'etre of the gathering was being submerged in a sea of accountants, promotion men and lawyers.

"There are no ears at MIDEM anymore," he says. "They have been replaced by pocket calculators."

Major subjects were the EMI and Polygram changes. And the strength of the gala presentations was probably due to the fact that their production was vested in a variety of in-

CANADA COPY STORM-BOUND

Latin Scene

LOS ANGELES

In a report in this section last week regarding Fama Records' price hike to \$5.98 list, the firm's new wholesale price was incorrectly reported going up to \$2.40. Fama's vice president **Ron Sproehle** clarifies that the firm's current wholesale price on \$4.98 list is \$2.20. The new higher list will up that by 40 cents to \$2.60.

There is a continuing movement in the Latin industry towards higher prices. Label executives are communicating more than usual with each other on the matter. **Jose Angel Rota**, vice president of Orfeon and manager of its branch here, says he met with Fama's Sproehle last week. Rota promises an announcement about his pricing soon. **Edmundo Pedroza** of Gas Records reports he spoke with **Conrado Gonzalez**, head of Taurus Distributors in New York that handles the line, in order to come to a decision for his label. Now **Guillermo Santiso** of the Microfon branch here adds his voice to the chorus, saying he is "very concerned" about the pricing problem. He notes he saw an ad in *La Opinion*, the local Spanish daily, advertising the **Napoleon LP**, a big hit in this market for \$2.98. (Raff Records says it did not take out the ad on its artist). Calling that retail price "a barbarity," Santiso is also considering upping its \$4.98 list.

Santiso is also concerned about the release by Orfeon and Discolando of an album by a group using the name **Los Pasteles Verdes**. Microfon, which has the license for U.S. release of product by the original **Pasteles Verdes** in the U.S., has a current hit with the group. The disputed product on the other labels—both of which apparently have the same album—is by a different group formed by a breakaway nucleus of the original, using the same name.

Meanwhile, executives from some labels in town are complaining about the increasingly frequent practice of certain radio stations in town of playing product obtained from Mexico, or other sources, before the U.S. Latin firms get a chance to release it themselves. **Bill Marin** says, for example, that three stations in town, XPRS, KWKW and KALI, have all gone in the new **Mocedades** single, "Si Yo No Fuera Fiel," released in Mexico on Musart under license from Zafiro in Spain. The month-old airplay has created demand well in advance of the U.S. release by Coco which holds the Zafiro license for this side of the border. Other foreign labels getting airplay here are Ariola, CBS/Mexico, EMI, Melody and RCA/Mexico, among others.

But Marin explains that whether the foreign airplay hurts or helps domestic sales all depends on the timing of the releases within each country. "I don't mind it happening," Marin says, "if the time difference between Mexico and the U.S. is reasonable (a couple of weeks). And I also don't mind if both Mexico and ourselves release the same single." Marin says on the latter point that Coco is watching Mexico more closely, a fact reported here earlier when Coco was mulling the impact of Mexico sales and popularity on its efforts to break Zafiro artists in the U.S.

Marin also reports a potential, and unusual, collaborative effort between Fania and Coco Records. A strategy is cooking to get salsa product from both labels distributed through the same channels to non-Latin retailers, specifically the major retail chains which have been hurting for Fania salsa product since strained relations with M S Distributing caused a gap.

Coco already is distributed through California Music in Glendale and Pacific Records in Emeryville (Northern California). Coco's notion in the matter, as explained by Marin, is that it is helpful for its product to be available at the same outlet as Fania's since the latter has the great bulk of the salsa market. Any distributor's greatest interest, naturally, would be in Fania prod-

uct. And Marin says if the two labels "got under one roof," demand for both labels' product would increase.

Says Marin: "Without Fania, the buyers for the major chain stores will never develop an interest in salsa product." Noting that a couple of years ago Eric Mainland was doing "60% of all the salsa business in California," Marin stresses that the full potential of the market will never be realized in California until the American distribution of Fania is set straight once again.

Fania's **Victor Gallo**, meanwhile, reports that he hasn't been "avoiding the issue" in following through on the strategy. But he says his recent problems in getting his product pressed have made him hesitant to make a new distribution commitment. Fuming about the treatment Fania has received from its long-time (eight years) supplier, which he says kept the company hanging for its product during the heaviest season just before Christmas, Fania turned to a new firm to get its records pressed. In the meantime, he says, Fania had to postpone 12 new releases originally scheduled for December, and at one time had 20 to 25 records on back order. The loss in sales, Gallo estimates, was roughly 15% to 20%, even with extensive digging into inventory.

The situation should straighten out within three weeks or so, Gallo guesses, counting on product now being produced by Fania's plant in Puerto Rico, Salsa Records, Inc., and expecting its new New York supplier, Best Way, to come through on an order for immediate shipping of 30,000 units. Coco Records is also reported to have had pressing problems in the pre-holiday season, as are other labels including Caytronics, Alhambra and Gas. But other labels don't report as severe a problem as Fania, and don't seem particularly worried at this time.

Meanwhile, several Latin label executives on Pico Blvd. are suffering from severe cases of post-Christmas doldrums. The usual sales depression in January, while no more severe than in other years, is being felt strongly here. Gas' Pedroza believes the sales problems are again linked to radio, noting that the life of a tune on a playlist is but six weeks, a fact which undermines "the consistency of a hit." At Alhambra, **Tony Estevez** eloquently expresses his feelings about slow sales the month of January: "I hate it, man."

On a brighter note, Estevez says his firm's general manager, **Miguel Estivil**, is planning a trip to Mexico the first week of February to search for a Mexican music catalog for U.S. distribution. Industry observers can begin looking for a similar move on the part of Fania. Observers can make what they wish of the fact that CBS International has set up a kind of market research department and has set about gathering data on the Latin market in the U.S., including demographics, buying power and relative strength of Latin firms. The head of this effort was told "to define the market" in order for CBS "to have a handle on all our alternatives."

On another matter, Caytronics vice president **Lee Schapiro** reports confusion in communications between CBS/Mexico and his firm which led to the error on the new **Vicente Fernandez** album which in the U.S. version promises the buyer a photo album only contained in the Mexican gate-fold package. Realizing the problem too late, says Schapiro, Caytronics has printed the photo spread as a separate streamer or poster inserted within its single-pocket package.

AGUSTIN GURZA

NEW YORK

The Puerto Rican "New Yorker Show" on WPIX (channel 11) hosted by **Carla Pinza** aired a series concerning Latin music and its affect on the youth in the community Sunday, (29) at 10 p.m. and Tuesday, (31) at 1 p.m. Guests on the show include **Pepe Castillo**, musician, composer, arranger and instructor in Latin music for a community program.

The Chateau Madrid, a popular nightclub here which is celebrating its 41st year in business, is again presenting a show from Spain featuring **Los Chavales de Espana** which began Jan. 17. This is the club's 26th year of presenting this show.

Composer/vocalist **Wilkins** is in the studio recording his first LP for his new label, Coco Records. ... Pop vocalist **Lisette** is also in the studio recording her first LP for Coco. ... Pop vocalist **Juan Bau** is releasing his latest on the Zafiro label entitled "Numero 5."

Pop group **Mocedades** of "Eres Tu" fame is releasing its LP on the Zafiro Label, "Ocho." ...

Latin

NEW YORK & CHICAGO SPECIFIED

FBI Looking Into Reports That Latin Tape Piracy Accelerating

By AGUSTIN GURZA

LOS ANGELES—The FBI is investigating reports of a flare-up in Latin tape piracy in New York and Chicago of major proportions, including the rare case of alleged illicit duplication of Latin LPs.

In New York, Caytronics vice president **Lee Schapiro** says the recent outbreak "appears to be rampant," noting that retailers are being offered services by counterfeiters who are promising product that has yet to be formally released by Latin firms.

An FBI spokesman in the New York field office confirms that the agency has received complaints from Latin labels regarding a new wave of counterfeit 8-tracks, and says the FBI is "working on it."

He would not, however, specify the number of labels involved or the extent of the counterfeiting, except to say that the New York market is seeing "a lot of illegal activity."

The FBI spokesman declined to comment on whether the counterfeit product is being manufactured in New York or simply shipped into the market from elsewhere.

He did say that "it is apparently the case" that the outlets for the counterfeit material are established Latin record/tape retailers rather than off-beat outlets like flea markets and such.

In Chicago, **Guillermo Delgado**, assistant general manager of Pan American Records, a major Chicago distributor, reports that his firm has recently been finding a great deal of counterfeit Latin tapes among its returns.

He says he has met to discuss the problem with an FBI agent in the Chicago field office, from which a separate investigation is apparently being conducted.

The New York FBI spokesman cautions, however, against drawing any connections between the New York and Chicago problems.

Delgado at Pan American says the firms most affected from his vantage point are Alhambra with **Julio Iglesias** product; Musart with **Los Felinos**, **Lucha Villa**, **Antonio Aguilar** and **Juan Torres**; Fama with **Los Humildes** and **Los Tigres Del Norte**; Caytronics with **Vicente Fernandez**, **Gerardo Reyes**, **Los Panchos** and **Javier Solis**; Arcano with **Yolanda del Rio** and **Juan Gabriel**, and **Pronto** with **Camilo Sesto** and **Angelica Maria**.

But unlike New York, Delgado says most of the counterfeit material in Chicago is being pushed through outlets like flea markets and Latin supermarkets.

Says Delgado: "The problem here is something similar to the serious problem that existed in Texas some time back."

There is suspicion in Chicago, says Delgado, that legitimate Latin rackjobbers are working the product which began appearing at alarming rates last November and December.

There is no exact way of estimating the volume, Delgado explains, but he estimates that roughly of every 10 Pan American clients, eight

are bringing in counterfeit product among their returns.

He adds that some of the product is also being sold at small discount electronics shops, pushing the duplicated 8-tracks at two for \$5.

Regarding pricing of the product in New York, the FBI spokesman again declined to give a specific figure, but says the cost difference between legitimate and counterfeit product is so wide that it "makes a ready market."

While the FBI investigation continues in New York, there has not yet been any confiscation of product.

In New York, the FBI says, the quality of the counterfeit product is good in some cases but "not too impressive" in others.

Delgado says the product he has seen in Chicago is often identical to the authentic material. He says that often the only way of distinguishing the two is by playing the tape.

The song sequences on the pirated versions, he says, don't correspond to that printed on the label in many cases.

Delgado adds that some tapes combining hits from several firms have also surfaced. Dubbed either "SuperHits" or "Hitronics" these are usually combinations of product from four different labels.

As for LPs **Victor Gallo**, controller of Fania Records, reports that two of his LPs have been illicitly duplicated, a fact confirmed by the FBI. One, says Gallo, was by **Johnny Pacheco**, the other by **Los Hijos Del Rey**.

Gallo says the sound quality on the bogus LPs is inferior, but "dealers are trying to sell the stuff at the same price" as legitimate product.

The FBI says the record duplication problem is minor compared to the 8-track situation.

Billboard SPECIAL SURVEY For Week Ending 2/4/78

Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS HUMILDES Besitos, Fama 560	1	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
2	CHELO La Voz Ranchera, Musart 10638	2	MARIO ECHEVERRIA En Este Momento & A Estas Horas, Latin International 6036
3	CHELO Con Mariachi, Musart 10585	3	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino
4	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503	4	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
5	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	5	DANNY DANIEL Nuna Nuna Supe La Verdad, Borinquen 1327
6	NAPOLEON Hombre, Raff 9066	6	JOHNNY PACHECO The Artist, Fania 503
7	COSTA CHICA Tampame, Fama 549	7	JOSE LUIS Tu, Top Hits, 2021
8	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	8	LOLITA Abrazame, Caytronics 1489
9	LOS FELINOS Los Felinos, Musart 1701	9	JULIO IGLESIAS El Amor, Alhambra 23
10	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	10	LISSETTE Justo Yo, Borinquen 1306
11	LOS TERRICOLAS En Mexico, Discolando 8240	11	MIAMI SOUND MACHINE Renacer, Audiolon 5426
12	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	12	DYANGO Odiame, Latin International 6917
13	LOS BABYS Regresa Ya, Peerless 1999	13	ALMA Alma, Alhambra 148
14	LOS CADETES DE LINARES Una Lagrima & Un Recuerdo, Ramex 1012	14	YOLANDITA MONGE Reflexiones, Coco 129
15	JULIO IGLESIAS America, Alhambra 27	15	JOSE JOSE Reencuentro, Pronto 1026
16	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014	16	JULIO IGLESIAS A Mexico, Alhambra 21
17	YNDIO Herida De Amor, Miami 6165	17	WILKINS No Se Puede Morir Por Dentro, Velvet 1523
18	LOS HUMILDES Numero 4, Fama 541	18	CHIRINO Chirino 3, Grand Artists
19	TANIA Increible, Top Hits 2014	19	NAPOLEON Hombre, Raff 9066
20	RIGO TOVAR Dos Tardes De Mi Vida, Meicana/Melody 5610	20	CHEO FELICIANO Mi Tierra & Yo, Vaya 69
21	LEO DAN Leo Dan, Caytronics 1442	21	ROCIO JURADO Amor Marinero, Arcano 3382
22	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	22	ELIO ROCA Yo Quiero Dibujarte, Miami 6023
23	NAPOLEON Vive, Raff 9055	23	SOPHY Sophy, Velvet 1521
24	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	24	ELIO ROCA El Show De Elio Roca, Miami 6200
25	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334	25	AMIGO, Caytronics 1503

Vocalist **Basilio** on Zafiro is releasing a single in N.Y. which has grown popular in Europe and South America, "Cisne Cuello Negro." ... **Orquesta Broadway** and **Charlie Palmieri** are going into the studio this month in preparation for their upcoming LPs on Coco Records.

AURORA FLORES

2nd EMI Latin Label: Capitol

LOS ANGELES—EMI will use the Capitol name for its new second label now being established in some Latin American nations (*Billboard*, Dec. 3, 1977).

Thus, each new secondary label will be designated as Capitol de Argentina, Capitol de Brazil, etc.

Hans P. Beugger, EMI's regional director for Latin America and the Caribbean, reports that while the new name has been cleared internally by the firm, "we are still short of full legal clearance."

Billboard Hits Of The World

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FEBRUARY 4, 1978, BILLBOARD

BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Artist	Title
1	1	MULL OF KINTYRE/GIRLS SCHOOL—Wings (Parlophone)—McCartney/ATV (Paul McCartney)	
2	13	UP TOWN TOP RANKING—Altha & Denna—Lightning LIG 506	
3	3	LOVE'S UNKIND—Donna Summer (GTO)—Heath Levy (Moroder/Belotte)	
4	4	IT'S A HEARTACHE—Bonnie Tyler (RCA)—Mighty Music/RAK (Macay/Scott/Wolfe)	
5	2	FLORAL DANCE—Brighthouse & Rastrick Band (Transatlantic)—Chappell (Ivor Raymonde)	
6	5	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United Artists)—United Artists (Allen Reynolds)	
7	7	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)—RSO/Chappell (Bee Gees/Richardson/Galuten)	
8	20	NATIVE NEW YORKER—Odyssey—RCA PC 1129	
9	6	DANCE, DANCE, DANCE—Chic (Atlantic)—Warner Bros. Music (Rodgers, Lehman, Edwards)	
10	8	LET'S HAVE A QUIET NIGHT IN—Macaulay (T. Macaulay)	
11	17	JAMMING/PUNKY REGGAE PARTY—Bob Marley And The Wailers (Island)—Bob Marley/Rondor	
12	14	ONLY WOMEN BLEED—Julie Covington (Virgin)—Warner Bros. (Joe Boyd/John Wood)	
13	9	I WILL—Ruby Winters (Creole)—April (S.J. Prod/Keyseven Music)	
14	45	FIGARO—Brotherhood Of Man—Pye—ATV Music—Tony Hillier (Lee Sheridan/Tony Hillier/Martin Lee)	
15	11	WHO PAYS THE FERRY MAN—Yannis Markopoulos (BBC)—BBC (Y. Markopoulos)	
16	10	I LOVE YOU—Donna Summer (Casablanca)—Heath Levy	
17	30	LOVELY DAY—Bill Withers—CBS—Copyright Control/Chappell Bill Withers/Clarence McDonald (Bill Withers/Skip Scarborough)	
18	12	DADDY COOL/THE GIRL CAN'T HELP IT—Darts (Magnet)—Jewel/Big 3 (T. Boyce/R. Hartely)	
19	15	AS TIME GOES BY—Dooley Wilson—United Artists—Chappells Alan Warner (Herman Humpfeld)	
20	16	MY WAY—Elvis Presley (RCA)—Shapiro (Bernstein)	
21	34	THE GROOVE LINE—Heatwave—GTO—Rondor/Tincabell—Barry Blue (KROD Tamperton)	
22	28	THE FLORAL DANCE—Terry Wogan Philips 6006592 Chappells (Mike Redway)	
23	18	PUT YOUR LOVE IN ME—Hot Chocolate (RAK)—Chocolate/Rak (M. Most)	
24	21	ON FIRE—T-Connection—Sunbury—T-Connection/A. Sadkin/C. Wade (T. Oakley)	
25	19	DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH—Muppets—Pye—Various—(Various)	
26	33	GALAXY—War—MCA—Carlin/Jerry Goldstein (Various)	
27	31	IF I HAD WORDS—Scott Fitzgerald/Yvonne Keely—Pepper—B.U. Music Jonathan Hodge (Saint-Seens)	
28	27	EGYPTIAN REGGAE—J. Richman & The Modern Lovers (Beserkley)—Modern Love Song/WB (Kaufman/Kolotkin)	
29	38	WHO'S GONNA LOVE ME—Imperial—Power Exchange—Gunga Din/April—Tony 'Champagne' Sylvester (A. Davison)	
30	22	BELFAST—Boney M (Atlantic/Hansa)—ATV/Hansa (Frank Farlan)	
31	23	LOVE OF MY LIFE—Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon)	
32	25	RUN BACK—Carl Douglas (Pye)—ERM Int. (K. Rossiter/S. Elson)	
33	50	SORRY I'M A LADY—Baccara—RCA—Louisignymarquee—Rolf Soja (Soja/Dostral)	
34	44	WISHING ON A STAR—Rose Royce—Warner Bros.—Norman Whitfield (Norman Whitfield)	
35	46	COCOMOTION—El Coco—Pye—Equinox Music—W. Michaels Lewis/Laurin Rinder (Lewis/Riner/Ross)	
36	48	HEARTSONG—Gordon Giltrap—Electric	
37	—	MORNING OF OUR LIVES—Modern Lovers (Beserkley)	
38	41	HOLLYWOOD—Boz Scaggs—Epic—Heath Levy—Joe Wissert (Boz Scaggs/M. Omartian)	
39	42	LAY DOWN SALLY—Eric Clapton—RSO—Throat Music—Glyn Johns (Levy/Clapton/Terry)	
40	—	JAM JAM JAM—People's Choice (Philadelphia)	

This Week	Last Week	Artist	Title
41	47	DESIREE—Neil Diamond—CBS—ATV Music—Bob Gaudio (Neil Diamond)	
42	40	I DON'T WANT TO LOSE YOUR LOVE—Emotions—CBS—Carlin, M. White/C. Stepney (W. Hutchinson/J. Hawes)	
43	37	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)—Intersong (Pip Williams)	
44	32	REALLY FREE—John Otway/Wild Willy Barrett (Polydor)—And Son Music (Wild Willy Barrett)	
45	—	ISN'T IT TIME—Babys (Chrysalis)	
46	43	LITTLE GIRL—The Banned—Harvest—Ardmore and Beechwood/KPM T. Keating (Gonzalez/Bskin)	
47	39	BENNY'S THEME—Paul Henry/Mayson Glen Orch.—Pye—ATV Music—Barry Lang (Simon May)	
48	—	ZODIACS—Roberta Kelly (Oasis/Hansa)	
49	—	QUITE THIS TOWN—Eddie & The Hot Rods (Island)	
50	—	BEAUTY & THE BEAST—David Bowie (RCA)	

This Week	Last Week	Artist	Title
1	2	THE SOUND OF BREAD—Bread—(Elektra)	
2	1	DISCO FEVER—Various (K-Tel)	
3	5	RUMOURS—Fleetwood Mac (Warner Bros.)	
4	6	FOOT LOOSE & FANCY FREE—Rod Stewart (Riva)	
5	9	GREATEST HITS—Donna Summer (GTO)	
6	11	GREATEST HITS VOL. 2—Elton John (DJM)	
7	3	20 COUNTRY CLASSICS—Tammy Wynette (CBS)	
8	—	THE BEATLES LOVE SONG—The Beatles (Paralophone)	
9	12	OUT OF THE BLUE—Electric Light Orchestra (United Artists)	
10	13	NEWS OF THE WORLD—Queen (EMI)	
11	8	20 GOLDEN GREATS—Diana Ross & The Supremes (Motown)	
12	21	ARRIVAL—Abba (Epic)	
13	4	30 GREATEST—Gladys Knight & The Pips (K-Tel)	
14	16	40 GOLDEN GREATS—Cliff Richard (EMI)	
15	18	GREATEST HITS—Paul Simon (CBS)	
16	20	MOONFLOWER—Santana (CBS)	
17	15	GREATEST HITS—Abba (Epic)	
18	10	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS—Sex Pistols—(Virgin)	
19	30	A STAR IS BORN—Soundtrack (CBS)	
20	14	LIVE AND LET LIVE—10 cc (Mercury)	
21	—	THE JOHNNY MATHIS COLLECTION—Johnny Mathis (CBS)	
22	26	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	
23	23	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)	
24	—	GREATEST HITS—(EMI EMA)	
25	7	FEELINGS—Various (K-Tel)	
26	—	ONCE UPON A TIME—Donna Summer (Casablanca)	
27	—	WE MUST BELIEVE IN MAGIC—(United Artists)	
28	—	MOTOWN GOLD VOL. 2—Various (Motown)	
29	19	GET STONED—Rolling Stones (Arcade)	
30	24	HEROES—David Bowie (RCA)	

WEST GERMANY

(Courtesy Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt charts evaluated by Media Control)
SINGLES

This Week	Last Week	Artist	Title
1	1	MULL OF KINTYRE—Wings (Capitol/EMI Electrola)—Melodie der Welt	
2	2	DON'T LET ME BE MISUNDERSTOOD—Leroy Gomez (Philips) Phonogram—Intersong/Intro	
3	3	BLACK IS BLACK—Belle Epoque (Carrere/Polydor)—Mellin Siegel	
4	4	TI AMO—Howard Carpendale (EMI/EMI Electrola)—Melodi/Sugar	
5	5	LADY IN BLACK—Ullrich Heep (Bronze/Ariola)—Global	
6	6	LOVE IS IN THE AIR—John Paul Young (Ariola)—FD and H	
7	7	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)—Bellver	
8	8	SURFIN' USA—Leif Garrett (Atlantic)—Arc	
9	9	MISS BROADWAY—Belle Epoque (Carrere/Polydor)—Roba	
10	10	BELFAST—Boney M (HansaInt/Ariola)—Far/Intro/Goldy/Sikorski	
11	11	LOVE ME BABY—Sheila B. Devotion (Carrere/Polydor)—Magazine/Roba	
12	12	NEEDLES AND PINS—Smokie (RAK/EMI Electrola)—UA	
13	13	QUEEN OF CHINA TOWN—Amanda Lear (Ariola)—Arabella	
14	14	TI AMO—Umberto Tozzi (CBS)—Meldoi/Sugar	
15	15	SIEBEN FASSER WEIN—Roland Kaiser (Hansa/Ariola)—Intro	

This Week	Last Week	Artist	Title
1	20	TRAUM-MELODIEN—Anthony Ventura Orch (K-Tel)	
2	HEIMAT DEINE LIEDER—Various Artists (K-Tel)		
3	SEINE 20 GROSSEN HITS—Harry Belafonte (Arcade)		
4	HIGH LIFE—Various Artists (Polydor/DGG)		
5	AUF LAST GEHT'S LOS—James Last (Polydor/DGG)		
6	SANTA ESMERALDA—Leroy Gomez (Philips/Phonogram)		
7	BRIGHT LIGHTS AND BACK ALLEYS—Smokie (RAK/EMI Electrola)		
8	ROCKIN ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)		
9	SUPER 20 INTERNATIONAL—Various Artists (Ariola)		
10	DIE NEUE SUPER 20—Various Artists (Ariola)		

JAPAN

(Courtesy of Music Labo, Inc.)
As of 1/16/78
*Denotes local origin
SINGLES

This Week	Last Week	Artist	Title
1	UFO*	Pink Lady (Victor)—NTVM	
2	WAKAREUTA*	Miyuki Nakajima (Aard Verk)—Yamaha	
3	WANA*	Candies (CBS/Sony)—Watanabe	
4	WANTED*	Pink Lady (Victor)—NTVM, Nichion	
5	TSUGARUKAIKYO FUYUGESHIKI*	Sayuri Ishikawa (Columbia)—Top	
6	ENKA-CHAN-CHAKA-CHAN*	Masaaki Hirano (Teichiku)	
7	AKAI KIZUNA*	Momoe Yamaguchi (CBS/Sony)—Top	
8	TEENS' BLUES*	Shinji Harada (For Life)—Burning	
9	SHIAWASESHIBAI*	Junko Sakurada (Victor)—Yamaha, Sun	
10	FUYU-NO INAZUMA*	Aris (Express)—JCM	
11	BOOTS-O NUIDE CHOSHOKU-O*	Hideki Saijo (RCA)—Geion	
12	KINRYOKU*	Hiroimi Go (CBS/Sony)—Burning	
13	NIKUMIKIRENAI ROKUDENSASHI*	Kenji Sawada (Polydor)—Watanabe	
14	SAKE-TO NAMIDA-TO OTOKO-TO ONNA*	Eigo Kawashima (Elektra)—Shinwakamonoshiko	
15	AI-NO MEMORY*	Shigeru Matsuzaki (Victor)—Bond, NTVM	
16	A BALLADE FOR YOU*	Masanori Sera & Twist (Aard Verk)—Yamaha	
17	CANDY*	Shinji Harada (For Life)—Burning	
18	WAKAKI TABBITO*	Karyudo (Warner Brothers)—JCM, Nichion	
19	KOIBITOTACHI-NO 100-NO ITSUWARI*	Hiroimi Iwasaki (CBS/Sony)—Watanabe	
20	KATTENI SHIYAGARE*	Kenji Sawada (Polydor)—Watanabe	

FRANCE

(Courtesy of HIT PARADE RTL)
As of 1/15/78
SINGLES

This Week	Last Week	Artist	Title
1	BONEY M	Belfast, Hansa/Carrere	
2	MICHEL DELPECH	Pais un bebe (Barclay)	
3	CLAUDE FRANCOIS	Magnolias Forever (Fleche/Carrere)	
4	JOHNNY HALLYDAY	J'al oublie de vivre (Philips/Phonogram)	
5	MICHEL SARDOU	Comme d'habitude (Trema/RCA)	
6	YVES DUTEIL	Tarantelle (Pathe Marconi)	
7	PLASTIC Bertrand	Ca plane pour moi (Vogue)	
8	QUEEN	We Will Rock You (EMI/Pathe Marconi)	
9	NICOLAS PEYRAC	Le Vin me saoule (Pathe Marconi)	
10	JACQUES BRELE	Les remparts de Varsovie (Barclay)	
11	GERARD LENORMAN	L'enfant des cathedrales (Carrere)	
12	ERIC CHARDEN	Pense a moi (AZ/Discodis)	
13	SHEILA & BLACK DEVOTION	Singin' in the rain (Carrere)	
14	VERONIQUE SANSON	Bernard's song (Elektra/WEA)	
15	CHARLES AZNAVOUR	Avant la guerre (Barclay)	

ITALY

(Courtesy of Germano Ruscitto)
As of 1/17/78
LPs

This Week	Last Week	Artist	Title
1	BURATTINO SENZA FILI	Edoardo Bennato (Ricordi)	
2	ONCE UPON A TIME	Donna Summer (Dinam)	
3	MOON FLOWER	Santana (CBS-MM)	
4	L'ORO DEI MATIA BAZAR	Matia Bazar (Ariston—Ricordi)	
5	MINA CON BIGNE/MINA QUASI JANNACCI	Mina (PDU-EMI)	
6	LA PULCE D'ACQUA	Angelo Branduardi (Phonogram)	
7	ROTOLOANDO RESPIRANDO	I Pooh (CGD-MM)	
8	IO DENTRO, IO FUORI	Ornella Vanoni (Vanilla—Fonit/Cetra)	

This Week	Last Week	Artist	Title
9	STORIA O LEGGENDA	Le Orme (Phonogram)	
10	SECOND OUT	Genesis (Charisma-Phonogram)	

AUSTRALIA

(Courtesy of Radio 1270 2SM)
As of 1/20/78
SINGLES

This Week	Last Week	Artist	Title
1	MULL OF KINTYRE	Wings (CAP)	
2	YOU LIGHT UP MY LIFE	Debbie Boone (WARN)	
3	APRIL SUN IN CUBA	Dragon (PORT)	
4	BLACK BETTY	Ram Jam (Epic)	
5	YOU—Marcia Hines	(Miracle)	
6	YOU TO ME ARE EVERYTHING	Real Thing (Astor)	
7	FLOAT ON	The Floaters (ABC)	
8	FROM NEW YORK TO L.A.	Patsy Gallant (Attic)	
9	NOBODY DOES IT BETTER	Carly Simon (Elektra)	
10	UPTOWN FESTIVAL	Shalamar (RCA Vic.)	

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Artist	Title
1	MULL OF KINTYRE	Wings (Capitol)	
2	IF I HAD WORDS	Yvonne Keely/Scott Fitzgerald (EMI)	
3	EGYPTIAN REGGAE	Jonathan Richman and Modern Lovers (Beserkley)	
4	ISN'T IT TIME	Babys (Chrysalis)	
5	SINGIN' IN THE RAIN	Sheila B. Devotion (Carrere)	
6	IT'S A HEARTACHE	Bonnie Tyler (RCA)	
7	FLORAL DANCE	Brighthouse and Rastrick Brass Band (Transatlantic)	
8	TINGELINGELING	Andre van Duin (CNR)	
9	THE CLOWN	BZN (Mercury)	
10	ONLY A FOOL	Byron Lee and Mighty Sparrow (Trojan)	

This Week	Last Week	Artist	Title
1	SMURFENLAND	Vader Abraham (Elf Provincien)	
2	THE ALBUM	Abba (Polydor)	
3	KONINKLIJK KOOR CONCERT	Various Choirs (Omega)	
4	FOOTLOOSE AND FANCY FREE	Rod Stewart (Warner Bros.)	
5	NEWS OF THE WORLD	Queen (EMI)	
6	HENGSTENBAL	Simplistics Verbond (Philips)	
7	MOET NIET ZEUREN	Tol Hansse (CNR)	
8	ASIAN DREAMS	Jack Jersey (EMI)	
9	HEROES	David Bowie (RCA)	
10	I'M GLAD YOU'RE HERE WITH ME TONIGHT	Neil Diamond (CBS)	

MEXICO

(Courtesy of ORTIZ-MEXICO)
As of 1/13/78
SINGLES

This Week	Last Week	Artist	Title
1	MA BAKER	Boney M. (RCA)	
2	YES SIR, I CAN BOOGIE	(Si Senor, pucco bailar)—Baccara (RCA)	
3	SI TU TE VAS	Camille Sesto (Ariola)	
4	YOU'RE MY WORLD	(Eres mi mundo)—Helen Reddy (Capitol)	
5	TARDE	Rocio Durcal (Ariola)	
6	SON TUS PERJUNES MUJER	Los Aharado (Ariola)	
7	AMIGO	Roberto Carles (CBS)	
8	ERES TODA UNA MUJER	Raul Vale (Melody)	
9	PAJARILLO	Napoleon (Raff)	
10	QUE VAS A HACER ESTA NOCHE	Palito Ortega (Orfeon)	

SWITZERLAND

(Courtesy of Germano Ruscitto)
As of 1/15/78
SINGLES

This Week	Last Week	Artist	Title
1	BELFAST	Boney M (Hansa/Ariola)	
2	TI AMO	Umberto Tozzi (CBS)	
3	BLACK IS BLACK	La Belle Epoque (Carrere)	
4	MARY VEN CON MIGO	Dorados (EMI)	
5	DON'T LET ME BE MISUNDERSTOOD	Leroy Gomez (Philips/Phonogram)	
6	COCAINE	J.J. Cale (Shelter/Ariola)	
7	A FAR L'AMORE COMINCIA TU	(Liebele)—Raffaella Carrà (CBS)	
8	BOOGIE WOOGIE BABY	Udo Juergens (Ariola)	
9	MEMORY MELODIE	Peter Sue and Marc (PSM/Metronome)	
10	BALLADE POUR ADELINE	Richard Clayderman (Delphine/Barclay)	

This Week	Last Week	Artist	Title
1	SEINE 20 GROSSEN HITS	Harry Belafonte (Arcade/Phonag)	
2	TRAUM-MELODIEN	Anthony Ventura Orch (K-Tel)	
3	ROCKIN' ALL OVER THE WORLD	Status Quo (Vertigo/Phonogram)	
4	20 GROSSEN HITS	The Beach Boys (Arcade/Phonag)	
5	INNOCENT VICTIM	Uriah Heep (Bronze/Ariola)	
6	AUF LAST GRIT'S LOS	James Last (Polydor)	
7	SUPER 20 INTERNATIONAL	Various Artists (K-Tel)	
8	HEIMAT, DEINE LIEDER	Various Artists (K-Tel)	
9	NEWS OF THE WORLD	Queen (EMI)	
10	EVEN IN THE QUIETEST MOMENTS	Supertramp (A&M)	

GREECE

(Courtesy Lefty Kongalides)
LPs

This Week	Last Week	Artist	Title
1	DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda (Philips)	
2	ROCKIN' DAYS	Elvis Presley (RCA)	
3	LOVE FOR SALE	Boney M (Music Box)	
4	I REMEMBER YESTERDAY	Donna Summer (Casablanca)	
5	MAGIC FLY	Space (Vogue)	
6	RAFFAELLA CARRA SHOW	Raffaella Carrà (CBS)	
7	ONCE UPON A TIME	Donna Summer (Casablanca)	
8	HOTEL CALIFORNIA	Eagles (Asylum)	
9	BOOK OF DREAMS	Steve Miller Band (Mercury)	
10	ANIMALS	Pink Floyd (Harvest)	

EMI Firms Plan For Simultaneous Release

BARCELONA—The EMI companies in Spain, Chile, Brazil, Mexico and Argentina have put into operation a combined plan for the simultaneous release of national artists from those territories.

First disks involved: Jose Augusto, with the single "Americana Latina" and the album "Jose Augusto"; Mario Echevarria's single "En Este Momento Y A Estas Horas"; Luciana's single "Quiero Tu Vida" and album of the same name; Marcelo's "Vuelve a Jerusalem" and album "Marcelo"; and Jose Alfredo Fuentes with the single "Amigos" and similarly-titled album.

McNeal Sings Film Tune At San Remo

AMSTERDAM — Maggie McNeal, leading Holland pop singer, is to perform at the San Remo international song festival (Jan. 25-28). She will sing "The Greatest Battle," a self-penned song to be the title theme of a U.S. movie starring Henry Fonda.

From The Music Capitals Of The World

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sey's album "Asian Dream." ... Metronome started special disco promotion for its January single releases. ... Belle Epoque's "Black Is Black" big publishing success for the Siegel group. ... And UFA Musikverlag in Munich working on the music from the Walt Disney movie "Bernard And Bianca." **WOLFGANG SPAHR**

MADRID

It took seven months for Collage, Italian group, to break their Hispavox single "Como Dos Ninos" here, but now the Spanish-language 45 will be followed by others recorded in Rome. ... Still a great deal of controversy over Joan Baez's performances here, but her single "No Nos Moveran" and the Spanish-language album sell well.

"Don't Let It Be Misunderstood" by Leroy Gomez and Santa Esmeralda (Fonogram) one of the top singles, albums and cassettes recently here, the product allied to disco and promotion works. ... Sales explosion all over Spain for U.K. band Supertramp (Epic) and latest single and album, so that all the band's previous LPs have been rush-released again here.

Zafiro has re-released all Elton John's albums on the DJM label and there is big promotion for his "Greatest Hits Vol. 2" L.P. ... Singer Gonzalo, with big success via "Bellisimo," has to leave to do his military service.

Following two number ones, Pablo Abraira (Movieplay) follows up "O To O Nada" and "Movieplay Palmita" with a new 45 "Polvora Mojada," written by Rafael Perez and produced by Alvaro Nieto. ... After more than two years of no stage appearances, Miguel Rios (Polydor) made a theater tour through 20 Spanish cities, promoting his last two albums "La Muerte Atomica" and "Al-Andalus."

Triple album "Lotus" by CBS act Santana, in a specially numbered edition, selling well here. ... Immediate radio reaction for "Sorrow I'm A Lady" by Baccara (RCA), the duo originating in Spain. ... First pop single on the Nevada label, distributed by Dial Discos, is "C'est La Vie" by Claudia Ashley. ... Following the success of "Magic Fly" by Space (Hispavox) and "Oxygene" by Jean-Michel Jarre (Polydor), almost every company has released records of electronic music, or "spatial" as some call it.

Mexican company Melody, after launching Pepe Domingo Castana, now releasing Mexican singer Hector Meneses on "Alma Mia," recorded in Spain and now distributed through Movieplay. ... Re-edited title "Je T'aime Moi Non Plus" by Jane Birkin (Hispavox) getting strong sales here, but though it is not banned many radio stations are refusing to program it.

The album "Aja" by Steely Dan (Movieplay) still one of the most programmed records on progressive FM stations. ... Pablo Abraira (Movieplay) awarded the "Atraccio 77" trophy by magazine Show-Press for giving most perform-

ances in Spain through 1977. He is managed by Manolo Sanchez. **FERNANDO SALAVERRI**

OSLO

The Jonas Field Band returning to Nashville, Tenn., to produce a new album from Feb. 1, their first from studios there "Tennessee Tapes" going silver and they will use the name U.S. producer Audie Ashworth this time.

Recent visitors to Norway in various musical fields included Blood, Sweat and Tears, Archie Shepp, Danish band Gasolin and U.K. singer John Miles. ... Gunnar Eide one of the most effective working impresarios here. He handles Alex, big new group here, and is soon bringing in Jean-Luc Ponty, Herbie Hancock and Chick Corea and others.

The new Terje Rypdal/Palle Mikkelborg group playing gigs in Sweden and France. Rypdal has moved out of the city to a farm with his singing wife Inger Lise Rypdal. ... Karin Krog off to Jazz Yatra '78, the first Indian jazz festival, staged in Bombay (Feb. 12-20), having just returned from Turkey for concerts with Selcuk Sun's orchestra.

Selcuk Sun, jazz bassist, settled in Copenhagen and Oslo in the early 1960s and played with Bud Powell in Montmartre, but now is a member of the Ankara Symphoniorchestra, as well as having regularly jazz shows on radio. ... Traditional jazz now increasingly popular in Norway, with new bands presented on records and at the Amalienborg Jazzhouse and the trad men have several other important venues.

The Canal Street Jazzband, with ragtime pianist Morten Gunnar Larsen, goes to Warsaw for the trad contest there. ... Recent Norwegian trad representatives in New Orleans have been the Ytre Suloen Jazz Band and the Royal Garden Jazzband. ... Benny Borg, Swedish singer, married to Norwegian pop artist Kirsti Sparboe, invited to make country records in Nashville, Tenn., produced by Audie Ashworth.

Dexter Gordon with Stavanger to play with Norwegian musicians, then using his U.S. band in Oslo later. ... Jan Garbarek with new trio of Haakon Graf, electric piano, and drummer Jon Christensen, providing music for tv presentation of Sidsel Paaske's paintings. ... Kenny Wheeler's new album, with Garbarek, Dave Holland, John Abercrombie and Jack DeJohnette for release soon, via ECM. ... Dr. Hook's "Revisited" album passed the 20,000 sales mark, as did Supertramp's "Even In The Quietest Moments."

CBS here has signed Trond Granlund, Maj Britt Anderson and Erling Bonde, first-named the brother of Paal, head of the Norwegian Elvis Presley fan club and himself a "Presley copy." ... Entries for the Norwegian Grand Priz Song Contest must be in for Feb. 1 judging with the actual finals held April 22. ... U.K. guitarist Lewis Stewart playing in Norway mid-February, together with Per Husby, Geir Holmsen and U.K. drummer Martin Drew. **RANDI HULTIN**

footing with Walter Woyda. His duties now will absorb those of the general manager's position.

Joining the staff of the newly formed Radar Records in London is Mark Anders, former bass player with CBS and UA outfit the O Band, now defunct. ... Alan Pritchard has been appointed factory manager of WEA's recently acquired manufacturing plant at West Drayton, Middlesex, in England, due for completion within the next few weeks. He was previously manager of stock and production control and reports to WEA Distribution managing director Tony Muxlow. Roy House takes on Pritchard's former role, reporting to Muxlow. He was with Phonodisc from 1970 for three years.

David Bachelor has been named overseer of artist development at Mountain Records in London. He has been long associated with the company, having produced all the later Sensational Alex Harvey Band albums. ... Keith Hiller, coordinator of pop repertoire at ATV Music, has been made company professional manager.

International

IMIC Planners In MIDEM Meet

CANNES—Leading representatives of the international music industry thronged the reception held by Billboard Publications during MIDEM here to announce the 8th International Music Industry Conference, scheduled for May 1-4 in Venice, Italy.

Lee Zhito, Billboard editor in chief and publisher, told the gathering in the Hotel Mediterranee: "The 1978 IMIC will be the biggest and best of all in terms of attendance and program interest."

The reception was followed by a meeting of the IMIC advisory committee, where preliminary steps were taken to draw up a list of industry topics which would be covered by the various panels and presentations.

Among those present were Leslie Hill, managing director of EMI Records U.K.; Sal Chiantia, president MCA Music; Chris Wright, chairman Chrysalis Records Ltd. U.K.; Misa Watanabe, president of Watanabe Music Publishing Corp., Japan; Leonard Feist, president, National Music Publishers Assn., U.S.; Paul Marshall, U.S. attorney; Giuseppe Giannini, executive vice president of CGD, Italy; and Leon Cabat, president of Vogue, France.

After a wide-ranging discussion, agreement was reached on a number of major topics to be included in the program which will be announced at a later date.

CBS Intl Latin Convention

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become a big smash in the future for a particular market. He says the Spanish sound is growing now in Latin America, with artists from Spain finding success, especially in Mexico.

The delegates also heard remarks from Bunny Friedus, vice president of marketing, CRI, New York; Fritz Hentschel, director of marketing, a&r, LAO; Arturo Valdes de la Pena, director of sales, CBS-Mexico; Luis Salas, director of a&r, CBS-India, Costa Rica; and Alberto Caldiero, director of a&r LAO, southern zone, Argentina.

"Creativity is what makes great music out of good music in the studio. The same creativity must be used in marketing that music," Friedus told the delegates. Her's and Cirillo's speeches were the only ones in English. The rest of the meeting was conducted in Spanish.

Friedus said that with the market getting more competitive, the various subsidiaries and licensees must "start going with all the guns when an album gets into the stores." To do this, she urges delegates not to hesitate in contacting the New York office for promotional tools.

She said that CRI is beginning to experiment with longer, 45-minute films of artists that can be placed on local variety shows, as well as shorter film clips. She says more and more artists are being made available for promotional visits to Latin countries, citing recent trips by members of Chicago and Ray Conniff.

Friedus urged delegates to encourage telephone interviews with CBS artists in the U.S., and to use radio and television spots. She played various CBS tv commercials used in the U.S.

Hentschel told delegates that while he was researching marketing techniques he learned that the real product is not the record or the music but the artist. If you have an artist, he said, you have image and continuity and you can measure the

BEIERLEIN VIEW

Potential Seen Strong For French Music In Germany

By WOLFGANG SPAHR

MUNICH—Edition Montana, locally based publishing company of Hans R. Beierlein, is geared for a breakthrough of French-produced music in Germany this year.

Beierlein, who has already masterminded German careers for Adamo, Gilbert Beaud and Dalida, says: "Never before has the atmosphere for taking French music out of a specialist category into a wide commercial success been so favorable."

"Though only 8% of the German population speaks French there has been, during the past few years, an increasing interest here in French music, French films and simply in French savoir vivre."

He says this is particularly due to the fact that French productions are now geared more to the international sound so that the German market does not only have to gear itself to the U.K. or U.S.

"I have no doubt music from France will influence the German hit scene most decisively in coming years."

Main factor in the promotion for French repertoire is an album which unites, for the first time, the main French record companies—Barclay, Pathe Marconi, Philips, RCA, Polydor and Sonopress. It contains a

mixture of French music, with artists like Juliette Greco, Jacques Brel, Serge Reggioni, Jean Ferrat, Michel Sardou, Gerard Lenorman, and Charles Trenet, featuring their greatest international hits or songs that made them known in Germany.

There will be backup television appearances on all main German programs. Beaud, Adamo, Sardou and Georges Moustaki will start national tours in Germany. Hans Beierlein himself is holding press conferences, photo sessions and is visiting German radio stations. Also planned is a special information service for dealers.

Teichiku Ups Budget 7.5%

TOKYO—Teichiku Records is shooting for 10 billion yen (\$41.322 million) in sales—a 7.5% increase—for its fiscal year ending this August, after its recent fiscal term wound up about 4.5% below the previous year.

New budget is split 64% records and 36% tapes, similar to the fiscal 1977 sales breakdown.

Stockholders at the recent Teichiku general meeting approved the performance for the year ended Aug. 20, 1977, with sales of 9.306 billion yen (\$38.454 million), compared to 9.75 billion yen (\$40.289 million) the year before.

Product breakdown for fiscal 1977 saw tapes split 36% cartridges and 64% cassettes, while disks had 73% domestic product and 27% imports.

Webber 'Variations' Promoted By MCA

LONDON—MCA Records here is launching a major promotion campaign on an album project "Variations," written by Andrew Lloyd Webber, co-composer with Tim Rice of "Jesus Christ—Superstar," "Evita" and "Joseph And The Technicolored Dream Coat."

The work was written by Webber for his brother Julian, 26, recognized as one of the leading classical cellists in the U.K. It is based on the theme from Paganini's "A Minor Caprice For Violin."

POLYDOR & PHONOGRAM

Labels Retain Identity In U.S. & U.K.

• Continued from page 4

York now, in Polygram terms, is the right place for him to be."

Haayen says it is misleading to talk in terms of large-scale staff reductions at this time. "The fact is that the streamlining and rationalization is a process which has been going on for the past four years. Now we have got it right."

"We have always used the two-pronged system of attack at the creative level and we see no reason to change this policy. In fact, on the creative side competition between Phonogram and Polydor will become even more fierce than that between the Polygram companies and their competitors in the U.K. and U.S. The rationalization and integration of noncompetitive areas has gone as far as it can and this has been reflected in greater efficiency."

He says that, despite the success of such films as "Saturday Night Fe-

ver" and "The Deep," Polygram is by no means as involved in the film area as in records. And Haayen admits that much of this is due to the acquisition by Polygram of the RSO record division in its entirety, plus a substantial share of the RSO film operation. (Polygram's total ownership of the RSO label has been kept quiet in the U.S., but the sale goes back several years.)

In a statement on his return from a visit to the U.S., Sollefeld denies that top management changes are imminent in Polygram's U.S. operation. He acknowledged that the U.S. market had presented a formidable challenge to the group over the past five years, but says the challenge has been met and that last year the group's distribution operation, Phonodisc, had a turnover of \$120 million.

"It is because of this success," he says, "that I am planning to spend more time in the U.S. in the future."

International Turntable

Charles Levison already at work in London as the new managing director of Arista Records U.K., replacing Bob Buziak who has returned to the U.S. to take up another position. Levison was formerly president of Virgin Records in the States.

James Rubenstein has been appointed to the staff of the CBS U.K. division. He was co-founder and guitarist with the rock group Byzantium, which he later managed. He has also worked with Miles Copeland in the management of Curved Air.

Also at CBS and as part of the restructuring of the business affairs department, Guy Cameron has been appointed administrator. Christine Holland becomes a&r administrator, a new position, and Sharon Hood is named copyright manager.

Following the resignation of Robin Taylor as general manager of Pye Records in London, it has been decided not to replace him directly but to appoint Derek Honey, until now deputy managing director as joint managing director on a level

Closeup

HERB ALPERT, HUGH MASEKELA—Horizon SP728 (A&M). Produced by Stewart Levine, Herb Alpert, Caiphus Semenya.

South Africa meets the spirit of the Tijuana Brass in this delightful first teaming of these two trumpet stylists.

The cultural exchange program gains a blending of musical styles and influences as Alpert and Masekela meld harmoniously together in production laid forth in a grandiose style and which swings with the verve, zest and enthusiasm of previous Alpert groups.

Only this time the Tijuana Brass is a fond memory, but its spirit lingers on in the adherence of the two flugelhorn and trumpets.

The LP has a decided African lilt melodically and rhythmically and in a sense this is a musical salute to Masekela's African homeland. This is his first LP for A&M (interestingly the Horizon jazz label) but it sure isn't a true jazz LP nor does it lay claim to be in any way.

The music has arrangements by Caiphus Semenya (horns) and Jimmy Jones (strings). The top L.A. players are all part of this new studio band and what a concert package it would make with the infectious percussion instruments, the rich and sonorous trombone and French horn sections, the three uncluttered, undistorted electric guitars, the various synthesizers and background vocals all sailing into each other, bouncing off each other and cogently connecting along the driven path.

There are lots of subtle synthesizer effects and both of the leader's horns play in the short, punchy style which is Masekela's own brand of individuality.

There are all kinds of delicate sounds which cascade out of the arrangements, percussive devices, including a Latin shaker which adds its own filling sound to the foreground placement of the percussion instruments.

"Skokiaan," the first of the seven cuts, is one of two familiar African works. It is a bouncy, thumping tune with guitars chucking in the background and the brass adding strength to the leaders' assertiveness. At times the TJB flavor is a contrast to the African lyrics with a string bass drum pulsating throughout.

"Moonza" is the only American rockish-tempoed work. The rhythm section plays cleanly and drives up, around and through the two lead horns.

"Ring Bell" is the second familiar African work opening with clean guitar runs and rollicking into a Mexican flavored situation.

"Happy Hanna" (one of four tunes composed by Semenya) features percussion miked in an upfront position with the two lead horns back a bit while the guitars infuse light, inventive but brief figures.

"Lobo," the side two launcher, has snippets of the TJB brass sound with synthesizer holding sustained chords. There is a flowing bass solo,

\$70,000 Marathon

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In the two previous marathons, about 75% of the pledges were actually collected, but because the prizes are so good this year, Factor guesses they could wind up collecting 100% or more of the pledges.

According to Factor, his organization is one of the first to use the concept of the disco dance marathon for charity. Easter Seals chapters in Orange County, the Bay Area, Santa Barbara, Calif., and New York are now picking up on the idea.

some light vocal adds and a call and answer effect with guitar and synthesizer. There's even a brief Alpert lead-in for "London Bridge Is Falling Down" which cuts off and gets into another improvisation.



Hugh Masekela & Herb Alpert

"African Summer" has a distinct synthesizer playing low, rounded notes like a bass with a plaintive vocal, a sort of wail and a brass choir offering short bursts of welcome energy.

"I'll Be There For You" is considerably slower than the other tunes. There is an interesting bass solo working into a guitar showcasing, albeit brief, with a myriad of finely honed fusion sounds creating new highlights.

The use of a string section in sparing fashion adds still another ingredient to the musical gumbo and Donald Cooke's orchestrations allow for the spicing of the compositions with as much pepper as is needed.

This is Alpert's first LP in several which has had the vitality and punch of his past small group outings. The flugelhorn tandem works well, with Masekela's limited range of emotional expression counterbalanced by the collective strength of his and Alpert's collaborative playing. The two horns click.

ELIOT TIEGEL

Klein Trial

• Continued from page 8

be held unless the Appeals Court holds that the defendant's rights would not be violated.

A second fact which may have provided cause for the postponement was the judge's order last Monday (23) that certain documents be produced by subpoena.

Eleven such subpoenas were issued by the court at the request of Assistant U.S. Attorney Thomas E. Engel and are directed at hotels in Los Angeles and Las Vegas.

The subpoenas direct the production of all records involving transactions with Klein. The Las Vegas hotels are also ordered to produce records of any gambling transactions which might have taken place.

The sentencing of former Klein associate Pete Bennett, who served as major prosecution witness in the first trial, also remains under indefinite postponement by Judge Broderick.

Klein continues on \$50,000 bail.

Filming a Special

LOS ANGELES—Pierre Cossette Productions will film a two-hour special next month, "A Tribute To The Recording Industry," for airing over NBC-TV.

General News WEA Price Opposition

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pay as long as we all pay the same. I can compete with anybody on that basis. It certainly appears that it will help one-stops."

"It will cause me to change my buying habit on singles," Steven Libman of the Oz and Music Scene stores out of Atlanta notes. "I will stock more chart singles and less fringe 45s."

"I will stock less fringe LPs and will not be able to plug new fringe albums either. I figure the subdistributor (rack/one-stop) now pays \$3.99, 4 cents more than previously, while I will probably pay \$4.08, 13 cents more."

"How come I, a retailer, have to pay 13 cents more for that royalties increase while the rack pays only 4 cents?"

"The WEA restructuring is a real bummer," Mike Reff of the Everybody's Records web out of Portland, Ore., opines.

"This will end selling WEA product on special at \$4.77. I'll have to raise to \$4.88 or \$4.99. I may drop WEA product from specials for a while."

A spokesman for the purchasing department of the Peaches stores, the national super store chain out of Los Angeles, says Nehi Distributing, the parent company, would probably draft a letter to WEA chief Henry Droz after Tom Heiman returned.

He felt WEA was fishing for feedback. Several other tonnage customers expressed the same feeling. Two major users say they expect WEA to make some changes even before the Feb. 27 effective date. The Peaches spokesman says, "It doesn't suit us. It's in reverse. It's based on volume per location."

Mike Spector, Florida retail pioneer and owner of the nine-store Spec's network, is holding off on forming an opinion. "I don't know. When wholesale goes up, I have to raise my prices commensurately."

"I await the bloodless verdict of the marketplace. I wish they would have introduced the new pricing concept and then raised the base price."

Phil Lasky, whose Danjay warehouses in Portland, Ore., and Denver serve some 90 budget Record & Tape franchises, feels the spread is too small. He wonders what Columbia will decide to do at its recent New Orleans meeting.

"Right now, with only WEA announcing the raise, it's costing us \$30,000 additionally. That's our loss. I must absorb it. Look at their statement. They were 38% up. Whoever dreamt this up was having nightmares," Lasky says.

Steve Cook of the four Pipe Dream Stores in Northern Wisconsin feels the WEA concept penalizes the small chain. It favors the high-grossing store. "How are they going to administer this program? We've been told they will review our status regularly. Will we get a rebate at the end of the year?"

Alan Dulberger of the four-store 1812 Overture skein in Milwaukee feels the WEA program threatens his fiscal health.

"I just boosted my prices. Now I have to do it again. I run a one-stop. I was getting an across-the-board discount. Now the goods that go into my own stores receive a discount at least 2% less than they would have before."

"What about Father's and Son's, Licorice Pizza and sound Warehouse who are in the same boat now?"

RETAILER PRICE LIST

(Effective Feb. 27, 1978)

SUGGESTED LIST PRICE	BASE PRICE	SUGGESTED LIST PRICE	BASE PRICE
LP and Tape:			
\$ 7.98	\$ 4.39	\$ 2.49	\$ 1.37
8.98	5.10	2.98	1.65
9.98	5.67	3.98	2.14
10.98	6.23	4.96	2.34
11.98	6.80	4.98	2.68
12.98	7.37	5.98	3.21
13.98	7.93	6.96	3.29
14.98	8.50	6.98	3.80
15.98	9.07	9.92	4.68
Tape Only			
4.97	2.92	14.88	7.02
		19.84	9.36
5.97	3.52	19.98	11.34
6.97	4.10	24.80	11.70
17.98	10.20	29.76	14.04
Singles			
.94	.54	35.00	19.25
1.29	.67	41.98	23.10

Nonesuch Boost

LOS ANGELES—Though WEA refused comment, a tonnage customer of the firm reports that he had been informed by his branch that effective Feb. 27, the Nonesuch label would boost its LP list price as follows:

	Old Price	New Price
1 pocket	\$ 3.96	\$ 4.96
2 pocket	\$ 7.92	\$ 9.92
3 pocket	\$11.88	\$14.88
4 pocket	\$15.84	\$19.84
5 pocket	\$19.88	\$24.80
6 pocket	\$23.76	\$29.76

Each H-7 series \$6.96 suggested list price remains unchanged, as do all Nonesuch tape list prices.

"It's a bold step forward in that WEA is addressing the problem of the disorderly marketplace and attempting to recreate the distinction between wholesale and retail," Dave Lieberman of Lieberman Enterprises, major rack, feels.

"It's a beginning. The prescription is excellent. The dosage is too small. But at least the structure is there, so that if the remainder of the industry follows suit, a more realistic and meaningful spread could be established."

"I'm stunned," admits Allan Rosen, president of the 11 Flipside stores out of Lubbock, Tex. "I got the news from WEA in the mail Wednesday (26). What can I do about it? I can only adjust to it. I will earn a volume discount. But I think I lose 2% this way. I'm not happy about it."

Roy Imber, who operates 10 Record World stores and an equal number of leased departments from Long Island, says he couldn't understand WEA's reasoning for the price increase, which he dislikes.

"Can this policy be policed properly? To do it right, they must continually police it. Will an account provide them with names of their customers?"

While noting the positive factor of the 2% spread between racks and the large retailers, Handleman executive vice president John Kaplan points out the latter may be better off in the long run.

"WEA can now ship direct to stores with the top volume, instead of to their warehouses, saving transshipping costs and time. And, along with other internal cost savings that can easily top the 2% difference in what they pay for the product."

The Handleman executive doesn't know what it will do to the overall price structure but, "we'll have to go up again to our customers and that's going to be tough."

He also feels it's unfair to put one-stops in the same category as rack-jobbers: "They don't have anywhere

For the Record

NEW YORK—The PSI Inc. named as a defendant in a suit involving the manufacture and sale of recordings of purported Beatle performances, is not connected in any way to Publishers Sales Inc., wholesale print jobbers also known as PSI Publications. PSI Inc. was recently enjoined by a federal court from continuing the mail-order sale of bogus Beatle records and tapes in response to a suit brought by Capitol Records (Billboard, Jan. 28, 1978).

near our overhead. Our computer operation alone runs several million dollars a year."

Sam Shapiro, head of the 56-store National Record Mart chain based in Pittsburgh, feels the price hike overall "will drop our market by a couple of points, maybe 2½% overall. As a volume retailer I pay \$3.95 and now I'll be paying \$4.08 for a \$7.98 list LP or tape. I object to it, but there's not a thing I can do about it."

National uses a central warehouse to service its stores but Shapiro indicates he might go to added locations, or perhaps ship direct to the largest outlets that qualify for the biggest discount, to save some of the internal distribution costs.

Ben Karol, whose seven-store King Karol chain is in the competitive New York City mart, is in an unusual position, with half his business retailing and half as a one-stop.

As a result, he'll be getting an effective 8% discount, since WEA will be strictly monitoring the one-stop percentage of all customers once the new prices go into effect.

"In simple terms, it's a price rise for everyone, despite how complicated it may sound," he points out. "More serious is the new price schedule's overall effect."

"While we'll be paying \$4.04 for a \$7.98 list LP or tape with our 8% discount—about a 2.2% hike—on an \$8.98 list item with a new \$5.10 base, it comes to \$4.69—a 24-cent increase or 5.4% even with our 8% credit."

"WEA's already covered the next industry price increase," he opines. "If everything else is \$7.98 you know damn well they could bring out the next real hot product at \$8.98," the outspoken marketer maintains.

"Maybe it's a blessing in disguise though. We have certain discounters taking advantage of unrealistic net wholesale prices in relation to their sale prices. With wholesale closer to list, there's less room for discounting and more price stability in the market."

JOHN TRAVOLTA

has a new single.

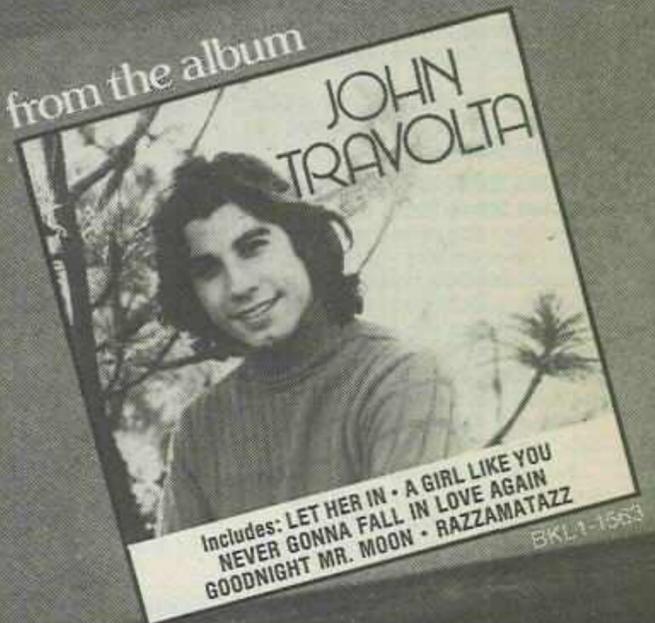
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Pop

TED NUGENT—Double Live Gonzo, Epic KE235609 (CBS). Produced by Lew Futterman, Tom Werman. Culled from various concerts in the last two years, this double LP captures the blistering intensity and raw excitement of Nugent live on-stage in his most natural musical habitat. A solid powerhouse guitar, bass and drums backing supports Nugent out front with his guitar and convincing character pushing all the basic rock riffs to the limits for a brand of wild man rock that's aggressively hard and unquestionably authentic.

Best cuts: "Just What The Doctor Ordered," "Great White Buffalo," "Motor City Madhouse."
Dealers: Definitive Ted Nugent.

RUFUS/CHAKA KHAN—Street Player, ABC AA1049. Produced by Rufus, Roy Halee. Rufus and Chaka Khan continue down a road of r&b/funk in a punchy and biting style laced slightly with a mellow touch. Augmented by horns and strings Rufus' keyboards, spicy guitar, popping bass and Khan's dynamic voice backed by smooth vocal harmonies from the entire group eases through a slick earthiness and crystal clear production. Each selection, including two instrumentals, is warm, forceful and lively.

Best cuts: "Street Player," "Best Of Your Heart," "Take Time."
Dealers: Album is consistent commercially throughout.

ABBA—The Album, Atlantic SD19164. Produced by Benny Andersson, Bjorn Ulvaeus. Once again, Abba has created an LP of intricate arrangements filled with vocal and instrumental surprises. Infectious rhythms pervade all 10 cuts, particularly "Name Of The Game" and "Hole In Your Soul." The group's catchy, thoughtful lyrics are never lost beneath the heavy keyboard/synthesizer support, backed with strings, guitar and bass.

Best cuts: "Eagle," "Take A Chance On Me."
Dealers: Abba fans have been looking for this one.

MANHATTAN TRANSFER—Pastiche, Atlantic SD19163. Produced by Tim Hauser. The Transfer serve up a sophisticated and tasty set of MOR pop that swings, sways and glides to the steady orchestral background. "Pastiche" is an appropriate title as the collection encompasses a broad spectrum of musical tastes from bebop to lush French ballads. The instrumental support, complete with horns and strings is highly commendable as is the alternating vocals and characteristic harmonies. The Transfer cover songs by Cole Porter, Duke Ellington, Gerry Goffin, Holland-Dozier-Holland and others.

Best cuts: "Four Brothers," "A Gal In Calico," "It's Not The Spotlight," "Je Vous Lais," "Walk In Love."
Dealers: Display prominently.

WARREN ZEVON—Excitable Boy, Asylum 6E118. Produced by Jackson Browne, Waddy Wachtel. Zevon's second album proves to be a more balanced and cohesive set of true-to-life tales of day to day living. His lyrics, no matter how morose and down, nevertheless reflect reality and the sad but true deficiencies in the human condition. Zevon's first album was critically acclaimed and this followup should add further credibility to the artist's songwriting ability. Support from Jackson Browne, Waddy Wachtel (of Linda Ronstadt's band), and Russell Kunkel (of Browne's band), support Zevon's piano. Ronstadt, Karla Bonoff and Jennifer Warnes fill in with some harmony.

Best cuts: "Johnny Strikes Up The Band," "Excitable Boy," "Nighttime In The Switching Yard," "Veracruz," "Roland The Headless Thompson Gunner."
Dealers: Zevon built a strong cult following the first time out.

MARY TRAVERS—It's In Every One Of Us, Chrysalis CHR1168. Produced by Vini Poncia. After a two year absence, the former member of Peter, Paul and Mary, resurfaces on Chrysalis with a soothing collection of easy on the ear tunes that bring to mind the sound of the famed trio. Travers covers a variety of contemporary songs by such writers as Robin Battista, Albert Hammond, Dan Fogelberg, Nils Lofgren, Melissa Manchester, Peter Allen/Carol Bayer Sager, David Pomerantz and Barry Mann and Cynthia Weil. Full orchestration including horns and strings are the background for Travers' smooth vocals.

Best cuts: "Single Wing," "The Air That I Breathe," "Home Is Where The Hurt Is," "It's In Everyone Of Us."
Dealers: Travers is on tour supporting this.

WILD CHERRY—I Love My Music, Sweet City/Epic JE35011 (CBS). Produced by Robert Parissi, Carl Maduri. The third album by the group that scored big with "Play That Funky Music" is one of the best attempts by a white band to duplicate the soul and funk of the better r&b bands. Robert Parissi's lead vocals reflects a gutsy soul intonation while still maintaining a foothold in mainstream rock. Parissi, the force behind the band, penned all but three songs, with two written by Holland-Dozier-Holland, enough to attest to the rich r&b roots of the band. Strings, horns by the Brecker Brothers and some tight female harmonies blend well with the rhythm section.

Best cuts: "I Love My Music," "It's The Same Old Song," "Try One More Time," "123 Kind Of Love," "No Way Out Love Affair."
Dealers: Cover of this should attract attention.

IGGY POP & JAMES WILLIAMSON—Kill City, Bomp IMR1018 (Import/Visa/Jem). Produced by James Williamson. Recorded about three years ago during the period after "Raw Power" and before Iggy's recuperation and recording

Spotlight

GEORGE BENSON—Weekend In LA, Warner Bros. ZWB3139. Produced by Tommy Lipuma. Benson's third album for WB is a double live set recorded at the Roxy last fall with six stellar backup musicians including percussionist Ralph MacDonald and drummer Harvey Mason. The LP includes six slick, easy tempo instrumentals as well as five cuts like "The Greatest Love Of All," and "Lady Blue," another Leon Russell song, following Benson's breakthrough hit with "This Masquerade." The entire album has the clear, crisp quality of a studio recording, whether on a funky reggae song, a sweet ballad or a soulful rocker. Benson's jazz guitar is again impeccable.

Best cuts: "On Broadway," "It's All In The Game," "Down Here On The Ground," "Lady Blue," "The Greatest Love Of All."
Dealers: Benson's last two albums went top 10 and platinum.



deal with RCA, this LP should please his growing legion of fans. Williamson, who played with Iggy on "Raw Power" co-wrote the songs here, plays guitar, and recently reworked the LP into viable commercial form. Not as relentlessly primitive as Iggy's work with the Stooges, this LP uses sound effects, congas and Africa drums, and especially John Hardin's saxophones to create rich aural patterns.

Best cuts: "Night Theme," "Kill City," "Beyond The Law," "No Sense Of Crime."
Dealers: This LP will rank among Iggy's classics. Limited edition is available on green vinyl.

Soul

RHYTHM HERITAGE—Sky's The Limit, ABC AA1037. Produced by Steve Barri, Michael Omartian. After a number of crossover successes, the Heritage come up with still more commercial r&b/disco within a rhythmic pop base. Superb instrumentation, including Victor Feldman on percussion, Jim Horn, Ernie Watts, Chuck Findley and other first raters on horns, lend support to a rhythm section that really swings. The music has enough funk and commercial crossover strength to appeal to r&b and pop audiences alike.

Best cuts: "Sail Away With Me," "Theme From 'Starsky & Hutch,'" "Float On By," "Had To Fall In Love."
Dealers: Group has had numerous successes.

Country

TOM T. HALL—New Train—Same Rider, RCA APL2622. Produced by Roy Dea, Tom T. Hall. Hall's first LP for his new label is a collection of mainly original new material, bolstered by contributions from other writers, including the country standard "Burning Bridges." On five of the cuts, Hall receives background vocal support from two former members of the Browns—Maxine and Bonnie Brown. He's backed by fiddle, bass, drums, keyboard and acoustic, electric and bass guitars. A good balance of material and musical blend makes for a well-paced, solid release.

Best cuts: "I'm Not Ready Yet," "I'd Rather Die Young (Than Grow Old Without You)," "May The Force Be With You Always."
Dealers: RCA should get out its heavy promotional guns to boost Hall's first LP for the label.

Latin

DANNY RIVERA—Para Toda La Vida, Graffiti GRLP3003X. Produced by Harvey Averne. Rivera is Puerto Rico's premiere pop vocalist who broadened his popularity through his last LP, a collaboration with Eydie Gorme. In this solo effort, he retains the richly textured, smooth romantic sound of the Gorme LP, but abandons the challenging, outspoken social stance of some previous solo works. This set is characterized by great lyric beauty, sensitivity and perception, with graceful arrangements by Cesar Gentili. Rivera contributes three of the eight tunes.

Best cuts: "Al Nacer Cada Enero," "Una Nueva Manana," "Amiga De La Vida."
Dealers: A sure-fire hit in New York and Puerto Rico.

FAUSTO REY—El Amor Es Natural, Fania JM00517. Produced by Fabian Ross. Though guitarist/vocalist Rey has several LPs to his credit, this is the first U.S. release by a Latin major, and one of Fania's rare non-salsa efforts. The young Dominican greatly deserves the refocused spotlight. His voice here is rich in character, warm and expressive. The songs,

mostly romantic themes, are instantly engaging, and the arrangements are by seasoned veterans Horacio Malvicino and Jorge Candelieri.

Best cuts: "Todavía Creo En El Amor," "Cuando Era Un Niño," "El Amor Es Natural."
Dealers: The title cut is getting good Latin radio reception.

EMIR BOSCAN & LOS TOMASINOS—El Sexto Compas, Top Hits 2020. Produced by Victor Mendoza. As the title indicates, this is the sixth outing for this Venezuelan group, following up its recent hit here "Soy Parrandero." Their style in this album is as before—light tropical rhythms that sometimes border on salsa and borrow from South American folklore as well. Most cuts are short, simple and catchy, not terribly demanding, but quite commercial. Boscan takes lead vocals on some cuts, with arrangements by composer Tomas Palencia.

Best cuts: "Voy A California," "La Sirenita," "La Despedida," "A Orizaba."
Dealers: The group's last album is still selling well on the West Coast.

CHEO FELICIANO—Mi Tierra y Yo, Vaya JMVS69 (Fania). Produced by Cheo Feliciano. The sultry voice of Feliciano can be heard here singing salsa, ballads, and a pot pourri of Mexican tunes in a salsa format. He is backed by an orchestra which includes a who's who of the Fania All-Stars: Papo Lucca, Bobby Valentín, Roberto Roena, Luis Ortiz, etc. Arrangements were skillfully penned by the likes of Lucca, Jorge Millet, Wilson Torres Jr. and others. Surprisingly, Panamanian Ruben Blades can be heard doing coro and doubling with Feliciano on some tunes.

Best cuts: "Brinda Por Mi," "Chenchita," "Quien Sabe," "Nachá."
Dealers: Artist is one of Fania's major salsa acts.

Billboard's Recommended LPs

pop

MUDDY WATERS—I'm Ready, Blue Sky JZ34928 (CBS). Produced by Johnny Winter. This LP is the encore to Waters' successful and highly praised "Hard Again" album. It is another set of straight-ahead, earthy blues by the venerated guitarist/vocalist, once again produced by Winter and featuring most of the same musicians. **Best cuts:** "33 Years," "Copper Brown," "Good Morning Little School Girl."

WHA-KOO—Berkshire, ABC AA1043. Produced by Ken Caillat, Wha-Koo. The second LP from this seven member team is a continuation of its big production efforts. The predominantly jazz/rock songs are complex arrangements with numerous instruments and vocal parts. The pace is changed with a few ballads. **Best cuts:** "Rig-A-Marole," "Fat Love," "(You're Such) A Fabulous Dancer," "Berkshire," "Expire On Me."

VICKI SUE ROBINSON—Half And Half, RCA AFL12294. Produced by Warren Schatz. Though Robinson has made her career in disco, the title implies and the contents verify that Robinson is looking beyond the form to ballad material and r&b. On the disco cuts the bass guitar and the snare provide the beat, not the booming bass drum heard on so much disco product. Robinson has her own band, which does the bulk of the playing while background vocals and strings are generally kept to a minimum. **Best cuts:** "Jealousy," "Freeway Songs," "Half And Half."

KATY MOFFATT—Kissin' In The California Sun, Columbia JC 34774. Produced by Glen Spreen. This delightful singer's first album was geared more toward country but here Moffatt steps out a bit more with some fine pop, progressive country and rock'n'roll tunes. She is joined on the album by the Muscles Shoals horn section, Allman Brothers rhythm section, Dickie Betts and Chuck Leavell. **Best cuts:** "Um-Um-Um-Um," "Kissin' In The California Sun," "Walkin' After Midnight."

THE FIVE DIMENSION—Star Dancing, Motown M7896R1. Various producers. The latest edition of this vocal group

could use Jim Webb's songwriting talent to return it to the dominant position it once enjoyed. The nine songs are mostly heavily orchestrated MOR staples, with a few notable exceptions that should pull it through. **Best cuts:** "Slipping Into Something New," "Star Dancing."

BO HANSSON—Music Inspired By Watership Down, Sire SRK6044 (WB). Produced by Bo Hansson, Pontus Olsson. Hansson continues in his winning track of LPs themed to literary works with six ethereal cuts in which his multi-layered, rich keyboard magic is woven to provide a musical story; Hansson's all-instrumental compositions inspire lyrics in the mind. Backed with guitar, bass, flutes and percussion, Hansson's new effort rivals his "Lord Of The Rings." **Best cuts:** "Allegro For A Rescue," "Legend And Light," "The Twice Victory."

THE NIELSEN-PEARSON BAND—Epic JE34984 (CBS). Produced by Don Murray, L. Gold. Sophisticated rock is the hallmark of this San Francisco quartet's debut LP which ranges from lazy tempo tunes to more fiery, upbeat arrangements. Mark Pearson and Reed Nielsen demonstrate top drawer songwriting capabilities and distinctively evocative vocals. **Best cuts:** "Home," "Down To The River," "Once In Love," "For All Time," "Best Times."

THE VIBRATORS—Pure Mania, Columbia JC35038. Produced by Robin Mayhew, Vibrators. Performed with impeccable clarity and precision, this quartet of guitar, bass, drums and keyboards has all the droning and driving of punk yet avoiding its bombastic excesses. Production is simple but effective with a sufficient degree of variation to keep the LP alive throughout its 15 short selections. However, vocals lack a bit in character without enough distinction between lead and background. **Best cuts:** "Yeah, Yeah, Yeah," "Sweet, Sweet Heart," "London Girls."

RUBICON—20th Century T552. Produced by Richard Podolor. Former members of Slide and Cold Blood are among the musicians in this seven-piece band. The music is partly surrealistic, part basic hard rock. Some tight instrumentation and enthusiastic lead vocals highlight the package while Richard Podolor's production brings out the vitality and drive of the band. **Best cuts:** "And The Moon's Out Tonight," "Far Away," "I'm Gonna Take Care Of Everything."

KAYAK—Starlight Dance, Janus JXS7034. Produced by Kayak, Jack Lancaster. Five-man English group demonstrates its ability to play intelligent rock music and supplement it with better than average lyrics. Orchestration is based around lavish synthesizers, organ, mellowtron, clavinet and rhythms that gives the work a rather haunting, earthy feel. The complex arrangements utilize each instrument effectively. **Best cuts:** "I Want You To Be Mine," "Ballad For A Lost Friend," "Starlight Dancer," "Turn The Tide."

GOOD RATS—From Rats To Riches, Passport PB9825 (Arista). Produced by Flo and Eddie. This hard-rocking quintet is turning toward a more eclectic repertoire of tunes that range from the humorous to the socially-conscious, all of them done with verve. Plenty of good rock music too, with well-crafted arrangements and some interesting lyrical hooks. **Best cuts:** "Dear Sir," "Coo Coo Coo Blues," "Could Be Tonight."

CHARLIE AINLEY—Too Much Is Not Enough, Nemperor JZ35080 (Atlantic). Produced by John Porter, David Hentschel, Charlie Ainley, John Gilbert. Despite predictable lyrics and familiar chord patterns, Ainley's obvious love affair with early rock exudes an infectious energy level throughout these 11 cuts. Ainley's rhythm guitar and raw vocals, backed with strong lead, bass, drums and keyboards, take us back to rock's blues and gospel roots. **Best cuts:** "Here Comes That Train," "Slow Train," "Hitch With the Devil."

JOHN NICHOLAS & FRIENDS—Too Many Bad Habits, Blind Pig BP00477. Produced by Edward Chmielewski, Jerry Del Guidica, John Nicholas. This is an unassuming and thoroughly charming country blues and rock LP. Nicholas wrote many of the songs, plays guitar, mandolin and piano, and handles the vocals. Friends on this include members of Asleep At The Wheel and other musicians. **Best cuts:** "Too Many Bad Habits," "Careless Love," "Gettin' Out Of Town."

PETER HAMMILL—Visions, Visa/Import Records IMP1016. Produced by Peter Hammill, John Anthony. This is a compilation LP of some notable tracks from Hammill's solo career and his long stint with Van Der Graaf Generator. It is a good sampler of the stormy work of an artist who is a success on the continent, but a cult figure in the U.S. and his native Britain. The music is jazzy art-rock with strong complex lyrics. **Best cuts:** "Imperial Zeppelin," "Vision," "In The End."

RUSTY WARREN—Sexplasion, GNP-Crescendo GNPS2114. Produced by Gene Norman. This would have been an under-the-counter disk a decade ago but Warren's spicy, bluish nightclub act today offends few patrons. She's got it on this LP effectively, with a roaring, spontaneous audience taped in a Dallas bistro. Both sides are all dialog and much of Rusty's routine is sly and funny. **Best cuts:** Both sides of uninterrupted grooves.

MICKEY FINN—Caught In The Act, GNP-Crescendo GNPS 2115. Produced by Gene Norman. West Coast pianist, a cele-

(Continued on page 88)

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, Augustin Garza, Roman Kozak, Dick Nasser, Jim McCullough, Paul Grein, Ed Kelleher.

1 9 / 8

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PRODUCED BY ANDREW GOLD WITH BROCK WALSH. ENGINEERED BY GREG LADANYI WITH DENNIS KIRK

NEW ON ASYLUM RECORDS & TAPES 6E-116 

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 2/4/78

Number of singles reviewed
this week 79 Last week 83

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BEE GEES—Night Fever (3:32); producer: Barry, Robin & Maurice Gibb, Karl Richardson and Alby Galuten; writers: Barry, Robin and Maurice Gibb; publisher: Stigwood (Unichappell), BMI RSO RS889. The Brothers Gibb followup "Stayin' Alive" and "How Deep Is Your Love" with another cut from the hugely successful "Saturday Night Fever" LP. A jumping disco beat backs the smooth falsetto lead. Another melodic, catchy tune by the hottest group around.

DEBBY BOONE—California (3:24); producer: Joe Brooks; writer: Joe Brooks; publisher: Big Hill, ASCAP, Warner Bros. WBS8511. This is the followup single to Boone's 1977 smash, also taken from the "You Light Up My Life" LP. A soft-toned cut with orchestration that swells and ebbs, the song unabashedly extols the mellow, laid-back, surf and lifestyle of Southern California.

BARRY MANILOW—Can't Smile Without You (3:13); producers: Ron Dante, Barry Manilow; writers: David Martin, Chris Arnold, Jeff Morrow; publisher: Dick James, BMI. Arista AS0305. This easy tempo MOR song is transformed into a big-building ballad with handclaps and background vocalists adding to the noisy excitement. The song opens sweetly with a soft whistle, and then builds in volume and intensity, as have most of the singer's biggest hits.

CRYSTAL GAYLE—Ready For The Times To Get Better (2:23); producer: Allen Reynolds; writer: A. Reynolds; publisher: Aunt Polly's, BMI, United Artists UAXW1136. The followup to Gayle's smash crossover single has the same broad appeal as "Don't It Make My Brown Eyes Blue." It's a melodic, bittersweet ballad featuring a torchy vocal and a gypsy-like violin dancing in the background which creates an hypnotic effect.

CHICAGO—Little One (3:29); producer: James William Guercio; writers: D. Seraphine, D. Wolinski; publisher: Balloon Head/Big Elk, ASCAP, Columbia 310683. Terry Kath sings lead vocal on this change of pace track from one of the most professional and consistent pop groups. The approach is laid-back in MOR ballad fashion with mellow horn work and strings.

PAUL NICHOLAS—On The Strip (2:50); producer: Paul Nicholas, Christopher Neil; writers: D. Bugatti, F. Musker; publisher: Keyboard Pendulum/Chappell, ASCAP, RSO RS887. A danceable disco beat backs Nicholas' vocals on this catchy tune about Hollywood's Sunset Strip. Background female harmonies join in on the action while guitar and percussion pace the orchestration.

GORDON LIGHTFOOT—The Circle Is Small (3:51); producer: Lenny Waronker, Gordon Lightfoot; writer: Gordon Lightfoot; publisher: Moose Music, CAPAC, Warner Bros. WBS8518. A reworking of a previous Lightfoot song is a powerful, upbeat ballad. As usual, lyrics are strong and predominant over the basic acoustic guitar instrumentation with strings added for texture.

recommended

NEIL YOUNG—Sugar Mountain (5:36); producer: Neil Young; writer: Neil Young; publisher: Cotillion/Broken Arrow, BMI, Reprise RPS1393 (Warner Bros.).

DAVID BOWIE—Beauty and the Beast; (3:29); producers: Bowie & Visconti; writer: Bowie; publishers: Bewlay Bros./Fleur, BMI, RCA JH11190.

WILD CHERRY—I Love My Music (3:30); producer: Robert Parrisi, Carl Maduri; writer: R. Parrisi; publisher: Bema/RWP, ASCAP, Sweet City/Epic 850500.

MARY TRAVERS—The Air That I Breathe (3:30); producer: Vini Poncia; writers: Albert Hammond, Mike Hazlewood; publisher: Landers-Roberts, ASCAP, Chrysalis CHR1168.

JACKIE DE SHANNON—To Love Somebody (3:13); producer: Jim Ed Norman; writers: R. Gibb, B. Gibb; publisher: Caserole (Unichappell), BMI, Amherst AM728.

B.J. THOMAS—Without A Doubt (2:23); producer: Chris Christian; writers: B.J. Thomas, Chris Christian; publishers: Bae Jay Thomas/Home Sweet Home/Caseyem, BMI, Myrrh M176.

Z.Z. HILL—This Time They Told the Truth (3:25); producer: Bert deCoteaux; writer: F. Knight; publisher: Two-Knight, BMI, Columbia 310680.

MINK DE VILLE—Cadillac Walk; (3:14); producer: Jack Nitzsche; writer: Moon Martin; publishers: Bug/Creasy Shift, BMI.

TALKING HEADS—Psycho Killer (4:20); producers: Tony Bongiovi, Lance Quinn, Talking Heads; writers: D. Byrne, M. Weymouth, C. Frantz; publishers: Bleu Disque/Index, ASCAP, Sire SRE1013 (Warner Bros.).

SPLINTER—Motions of Love (3:26); producer: Norbert Putnam; writer: Parker McGee; publisher: Dawnbreaker, BMI, Dark Horse DRC8523 (Warner Bros.).

WEE WILLIE SMALL & THE LITTLEBAND—Tall People (2:50); producer: none listed; writers: Wee Willie Small & Tiny Stump; publisher: Del Segno, BMI, Miggitt MGT101A.



LTD—Never Get Enough of Your Love (3:47); producer: Bobby Martin; writer: Ray Dahrage; publishers: Sister Jahn/Vignette, BMI, A&M 2005. A pulsating rhythmic base supports this smooth flowing, joyous ode to love. A tasteful string arrangement provides pronounced accents to the strong, deep lead vocal. Contrasting background vocals join in on the infectious chorus.

SPINNERS—Easy Come, Easy Go (3:26); producer: Thom Bell; writers: L.M. Bell, C. James, T. Bell; publisher: Mighty Three, BMI, Atlantic 3462. The veteran group returns here with a melodic, medium tempo song which has a soft, fluid-vocal and slick instrumentation. A catchy jangling sound effect acts as a hook at the opening, as does the rhythmic groove that runs through the record.

recommended

THE DRAMATICS—Ocean of Thoughts and Dreams (3:21); producer: Don Davis; writers: Eddie Robinson, Don Davis; publisher: Groovesville, BMI, ABC AB 12331.

BOBBY WOMACK—Trust Your Heart (3:34); producer: Don Davis; writers: B. Womack, L. Ware, D. Davis; publisher: Tracebob/Unart/BMI, Jobete, ASCAP, Columbia 310672.

SLAVE—The Party Song (3:25); producer: Jeff Dixon and Slave; writers: M. Adams, C. Bradley, T. Dozier, M. Hicks, T. Lockett, F. Miller, R. Turner, S. Washington, D. Webster, O. Wilhoite; publishers: Spur Tree/Cotillion, BMI, Cotillion 44231.

THE PIPS—If I Could Bring Back Yesterday; (3:45); producer: Arthur Wright; writers: Ben Taylor, Merlad "Bubba" Knight; publisher: Rick's Music/Competition, BMI, Casablanca NB912D1.

THE JONESES—In Love Again (3:18); producer: Bobby Eli for Valentine-Dorsey; writers: G. Dorsey; publisher: Landy, BMI, Epic 850505.

ROY AYERS—Freaky Deaky (3:07); producer: Roy Ayers, William Allen; writers: Edwin Birdsong, Roy Ayers; publishers: Michelle Bird/Roy Ayers Ubiquity, ASCAP, Polydor PD14451.

SPYDER TURNER—I've Been Waitin' (3:14); producer: Norman Whitfield; writer: Miles Gregory; publisher: May Twelfth/Warner/Tamerlane, BMI, Whitfield WHI8526 (Warner Bros.).

RARE GEMS ODYSSEY—Love Won't Set Me Free (3:15); producers: Arthur G. Wright, Sye Mitchell; writer: Johnny Ross; publishers: Rick's Music/Trek, BMI, Casablanca NB910D1.

KENI BURKE—Keep on Singing (3:18); producer: Keni Burke, Frank Clark; writers: Burke, Askey; publishers: Ganga, BMI, Dark Horse DRC8522 (Warner Bros.).



CRYSTAL GAYLE—Ready For The Times To Get Better (2:23) producer: Allen Reynolds; writer: Allen Reynolds; publisher: Aunt Polly's, BMI, United Artists UAXW1136. A catchy intro beat blazes the way for Gayle's powerful vocal work, and the sing-song background pattern continues to the final fade. Written and polished by her producer, Allen Reynolds, the song looks like another vehicle for continued major country and pop success.

DON WILLIAMS—I've Got A Winner In You (2:34); producer: Don Williams; writers: Wayland Holyfield-Don Williams; publishers: Maplehill/Vogue, BMI, ABC AB12332. Williams' casual, authoritative voice receives the focus here, easing through the lyrics of the song he co-wrote with Wayland Holyfield. Appropriately, the instrumental background is as laidback and creatively crafted as the vocal element.

CHARLEY PRIDE—Someone Loves You Honey (2:12); producer: not listed; writer: Don Devaney; publisher: Music City, ASCAP, RCA JH11201. Pride renders a soulful love ballad by Don Devaney. He's surrounded by a pleasant blend of strings and guitars, with the emphasis on his smooth voice.

BILLY "CRASH" CRADDOCK—Another Woman (3:12); producer: Ron Chancey; writers: Buzz Cason-Dan Penn; publishers: Buzz Cason, ASCAP/Dan Penn, BMI, ABC AB12335. Though Craddock has fled ABC for Capitol, his former label still has vault material on him. This country ballad should have both labels vying with Craddock product in the upper reaches of the chart.

DOTSY—Here In Love (2:58); producer: Roy Dea; writer: Kent Robbins; publisher: Pi-Gem, BMI, RCA JH11203. Backed by a refreshing montage of stringed instruments and percussion, Dotsy performs an upbeat, optimistic song. The tune's title, repeated in the refrain, provides an alluring hook.

JERRY WALLACE—At The End Of A Rainbow (2:18); producer: Gene Kennedy; writers: Jimmy Krondes-Sid Jacobson; publisher: Criterion, BMI, BMA WIGBMA80006A. A brilliant choice of material—the Earl Grant smash of the '50s—gives Wallace one of his strongest outings in years. Bracketed by background voices, cascading strings and guitar, Wallace sings a rock steady version of the revived tune.

recommended

TOMPALL GLASER—Drinking Them Beers (3:33); producer: Jimmy Bowen; writer: Bill Chappell; publisher: Tompalland, BMI, ABC AB12329.

HANK SNOW—Love Is So Elusive (2:36); producer: Chuck Glaser; writer: Dave Burgess; publisher: Single Tree, BMI, RCA JB11192.

GORDON LIGHTFOOT—The Circle Is Small (3:51); producer: Lenny Waronker; writer: Gordon Lightfoot; publisher: Moose, CAPAC, Warner Bros. WBS8518.

LEON EVERETTE—Still Loving You (2:10); producer: Howard A. Knight, Jr.; writer: T. Shondell; publisher: Acuff/Rose, BMI, True T112.

ANN J. MORTON—Black And Blue Heart (2:35); producer: Larry Morton; writer: Dennis Morgan; publisher: Annextra, BMI, Prairie Dust PD7621.

LORI PARKER—(I'll Believe) Everything You Say Tonight (2:30); producer: Bill Walker; writer: Lori Parker; publisher: Wiljex, ASCAP, Con Bro CBK130.

WOODY—Waltz Of The Mind (3:34); producer: David Kastle; writer: Fred Rose; publisher: Milene, ASCAP, ABC/Hickory AH54023.

DeANNE HORN—I Just Want To Love You (2:40); producer: Johnny Howard; writer: R. Sharp; publisher: Alberthail, BMI, Chartwheel CW102.



recommended

DARCUS—It's Got To Be Love; (3:40); producer: Richie Rome; writers: Phil Hurt, Richie Rome; publishers: Cookie Box/Valeria, BMI, Richie Rome, ASCAP, RCA JH J1199.

Billboard's Recommended LPs

• Continued from page 86

brated ragtime purveyor, contributes a delightful program of 11 tracks (18 tunes) in his debut on this label. Finn's music is simple but irresistibly entertaining as he delves into an old-time bag for "happy" foot-tapping standards. **Best cuts:** "King Of The Road," "Bonnie & Clyde," "Side By Side."

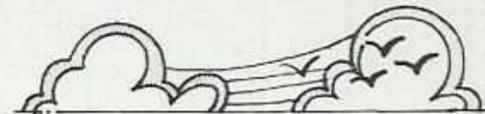
THE KING AND I—Original Soundtrack, Yul Brynner, Constance Towers, RCA Red Seal ABL1-2610. Produced by Thomas Z. Shepard. This new recording of the latest version of the original 1951 Broadway classic could do as well as the first soundtrack. Three never-recorded numbers are included and Brynner's voice shows no signs of diminishing. While Towers may not have the dramatic appeal of Gertrude Lawrence, her unique vocal qualities are an excellent complement. **Best cuts:** "Hello Young Lovers," "A Puzzlement," "Getting To Know You," "We Kiss In A Shadow."

soul

B.T. EXPRESS—Shout It Out, Roadshow/Columbia JC35078. Produced by B.T. Express, Billy Nichols. Precise instrumentation with smooth and energetic vocals are coupled with excellent material on this LP. Instruments are as important as vocals with special emphasis given to the heavy rhythm section. This LP is a compilation of high energy ditties with ballads tossed in. **Best cuts:** "Shout It Out," "Put It In (In The Pocket)," "You Got Something."

JOE TEX—Rub Down, Epic 35079 (CBS). Produced by Buddy Killen. Tex journeyed to Nashville to cut this disk but the country influence is minimal and, as you might expect, soul carries the day. Tex growls and rasps his way through 10 selections, all of which he had a hand in writing. **Best cuts:** "You Might Be Digging The Garden (But Somebody's Picking Your Plums)," "Congratulations (Where You Been, Girls)," "Rub Down," "Be Kind To Old People."

BLUE MAGIC—Message From The Music, Atco SD38104 (Atlantic). Produced by Skip Scarborough, Blue Magic. This group is traditionally known for its move to mellow tunes and the material on this LP is basically from the same mold. But there



Easy Listening

recommended

RANDY RICHARDS—There's Always A Goodbye (3:12); producer: Robert Appere; writer: Randy Richards; publishers: Irving/Little Angel/Ezra, BMI, A&M 20145.



recommended

MAYNARD FERGUSON—Maria (2:55); producer: Jay Chataway; writers: Leonard Bernstein, Stephen Sondheim; publishers: G. Schirmer/Chappell, ASCAP, Columbia 310678.



CORY WELLS—Starlight (3:15); producers: David Anderle, Cory Wells; writers: Jay Gruska, Paul Gordon; publisher: Jade Eye, BMI, A&M 2013. The familiar voice behind many of Three Dog Night's big hits makes a welcome return here with a sassy-pop song which shows off his powerful, commanding pipes. The song has a funky, hard-sounding electric guitar break which cooks until the record comes to a deliberately abrupt end.

STONEBOLT—Queen Of The Night (3:19); producer: Walter Stewart, J.C. Phillips; writer: Adam Mitchell; publisher: Warner Bros., ASCAP, Parachute RR507 (Casablanca). This new rock outfit has a subtle country feel to it although it doesn't stray from the realm of mainstream rock. Lead vocals are smooth and the rhythm section pulsates to a strong up beat. Catchy hook and melody is a grabber.

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.

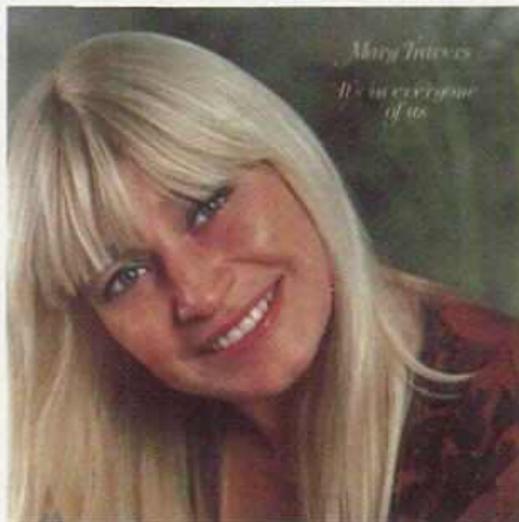
is a vocal maturity here not heard on past LPs. Instrumentation is easy throughout and always in the background. **Best cuts:** "Can't Get You Off My Mind," "Four Leaf Clover," "I Waited."

FRESH—Feelin' Fresh, Prodigal P710024R1 (Motown). Produced by John Ryan. Good high energy funk-rock-soul from this seven-member group formerly on MCA. The production by Ryan (who handled Styx's "Lady") is punchy and sassy, adding to the songs' appeal. The band is at its best on irrepressible, cherry songs in the Sly Stone, Tower of Power mold. **Best cuts:** "Just How Does It Feel," "Feelin' Fresh," "Hey Kid," "Preparation."

CROWN HEIGHTS AFFAIR—Do It Your Way, De-Lite SR9502. Produced by Freida Nerangis, Britt Britton. A high-energy set of disco/soul/funk featuring tight, driving rhythms and a bright, punchy horn section. Some cuts give soloists room to stretch, others feature the expressive lead vocals of Phillip Thomas. Harmonized backing vocals are arresting. **Best cuts:** "Searching For Love," "Dancin'," "French Way."

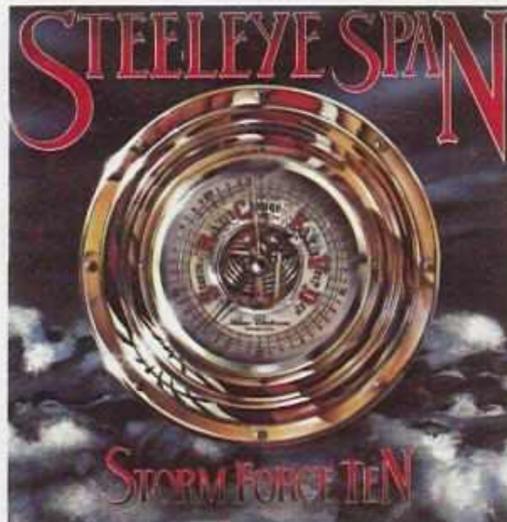
PRINCE PHILLIP MITCHELL—Make It Good, Atlantic SD19160. Produced by Prince Phillip Mitchell. This newcomer proves to be a refreshing entry in the r&b disco funk derby. Mitchell handles upbeat boogie rockers and ballads with slick ease while his vocals are both fluid and flexible. Full orchestration in back of him with horns, strings, percussion cushioning Mitchell's vocals. **Best cuts:** "Star In The Ghetto," "You're All I Got In The World," "You'll Throw Bricks At Him."

DAVID RUFFIN—At His Best, Motown M7895R1. Various producers. This is a greatest hits LP which features material from Ruffin's solo career as well as his work as lead singer for the Temptations. Included are such classics as "Ain't Too Proud To Beg," "(I Know) I'm Losing You," "My Girl" and "I Wish It Would Rain." Unfortunately the Temptations' material is so strong that it overshadows Ruffin's later work which in comparison seems like the reworking of formulas already perfected. **Best cuts:** Those mentioned above.



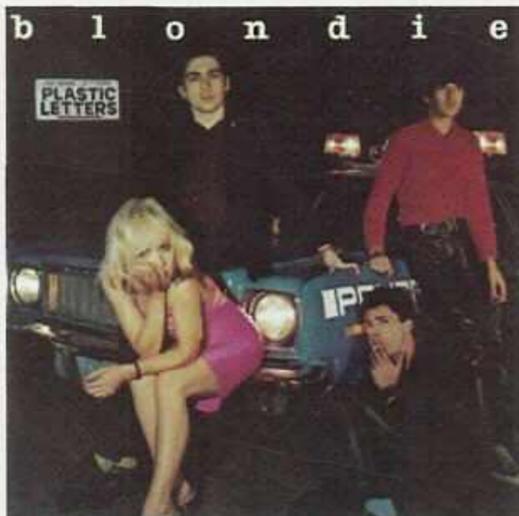
MARY TRAVERS CHR1168

This is the first recording that Mary Travers has made in some time. Working with Vini Poncia of Mad Vincent Productions, she has selected a group of appealing and lyrical songs that closely reflect her personality and a new attitude toward life. Many people still associate Mary Travers with Peter, Paul & Mary. This album will introduce them to a new, more sensitive Mary. We think a lot of people will identify with her new outlook on life.



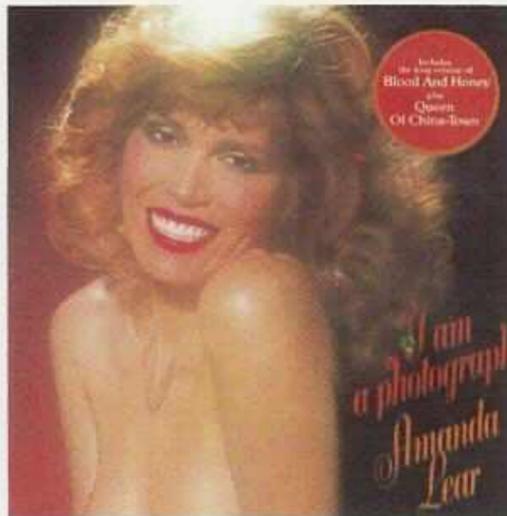
STEELEYE SPAN CHR1151

A newly reorganized Steeleye Span now boasts the return of one of its founding members, Martin Carthy. Still featuring the exquisite voice of Maddy Prior, Steeleye Span has collected a new group of traditional English folk songs and has arranged them in the unique Steeleye Span manner. "Storm Force Ten" is a welcome breeze. Produced by Steeleye Span and Mike Thompson.



BLONDIE CHR1166

Blondie does it...well. After globetrotting for 6 months, they have established themselves as an international act in Australia, Japan, England and 6 other European countries. There's no doubt about it. Blondie is the group to watch in 1978. And lead singer Deborah Harry is guaranteed to bring you to your knees. Produced by Richard Gottehrer.



AMANDA LEAR CHR1173

We'd like you to meet The White Queen of Disco. A well known and controversial figure, Amanda Lear took the continent by storm after producing a string of disco hits in Europe in 1977. She had 4 Top 10 singles from this album in Italy alone. "I am a Photograph" is now being released in the United States. Long live The Queen. Produced by Anthony Monn.

FOUR WOMEN

This month, Chrysalis brings four women together. Each comes from a different background. And each has a totally different sound. But all four are incredibly talented, unique

singers. We're very proud of each release. Because we think that each one is a strong statement from a strong personality. But then, Chrysalis wouldn't release anything else.

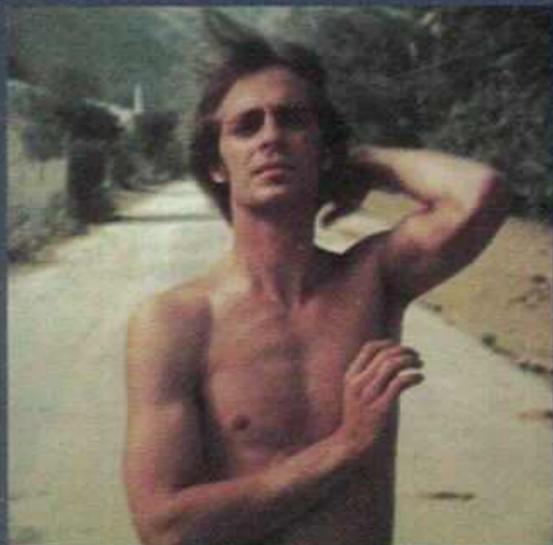


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**KEITH CARRADINE
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GE/114

His new album on Asylum
Records and Tapes 

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CURTAIN CALL—Shown back stage at New York's Schubert Theater are "A Chorus Line" producer Michael Bennett, left, Mrs. Brigitta Lieberson and CBS Records Group president Walter Yetnikoff, who appeared on stage at curtain call to present gold disk awards for the show's CBS cast album. Mrs. Lieberson accepted for her late husband, Goddard, "A Chorus Line" was his last original cast LP production.

All CBS Elements Tied To Break Unknown Talent

By ROMAN KOZAK

NEW ORLEANS—New artist development is a total commitment at CBS, with all elements of the company tied together for a complete attack plan.

That was the game plan explained to persons attending CBS' staff meeting here at the Fairmont Hotel last week.

Speaker after speaker stressed the point that promotion, publicity, tour support incentive plans, merchandising and all other aspects of marketing are tied to breaking the performer.

At a briefing with top CBS executives they noted that breaking artists is a reasonable matter for most acts, and if there is interest in one market that is exploited and built upon once a goal is reached, new goals and new markets are sought.

Ron Alexenburg in his speech welcomed to the Epic, Portrait, Associated Labels family such new additions as Lifesong, Nemperor and Tabu Records and said that "conversations are being held to bring more music and excitement to you."

Now the task is to be even more selective than ever before.

While all the executives were enthusiastic about CBS' professed ability to recently break more new artists than any other record company, Jack Craigo in his speech reminded the attendees that competition was "pretty tough" with a lot of good artists not on CBS.

He urged enthusiasm, hard work and the ability to be "reckless with excitement." "It is my experience that if you're going to do it better you must do it a lot," he said.

Tribunal Juke Pleas

Continued from page 1
this information under its licensing jurisdiction.

However, Register Barbara Ringer suggested the Tribunal might have the right to require it in regulations to provide licensors access to boxes and locations as a factor in determining royalty shares.

ASCAP and SESAC, in a joint comment to the Tribunal, say location lists are indeed essential to access regulations under the wording of the statute.

But they have asked the Tribunal to hold off the final rulemaking until around next April 1. By that time, these two licensor groups hope to work out an agreement with BMI on dividing the jukebox royalty pool.

An agreement—with antitrust immunity granted under the law—would keep down licensing administrative costs. It would also eliminate the need for the Copyright Royalty Tribunal to determine disputed shares, another administrative cost that would come out of the licensor royalty pool.

Between now and the issuing of final access rules, ASCAP and SESAC would first like to learn the size of the royalty pool, based on licensing statistics the Copyright Office "should have" available by March 1. (Jukeboxes must register for the compulsory licensing of music on their records by the end of January).

The type of royalty distribution would depend on what is "affordable" once this total is determined, and once the hoped-for agreement with BMI on shares is reached.

BMI and the operators' association (AMOA) comments both suggest that jukebox music popularity charts in several trade papers now carrying them could be used to determine the share of the market percentage due each licensor group—a relatively simple and inexpensive solution.

The operators still insist that making up location listings for the frequently moved jukeboxes would be burdensome.

They also feel it would violate operators' "confidentiality" of information as to where their boxes are put.

But licensors say there is no burden to the minimal task of periodically noting when a new location is added, or an old one dropped. They do not ask that the frequent "trading down" moves of boxes within the operators' network of locations be required.

Licensors dismiss the idea of "confidentiality" for locations, since all jukeboxes are in full view of the public.

BMI points out that overall costs of on-the-spot inquiries run to more than \$30 each (nearly four times the \$8 per box per year royalty). Also, BMI says a check of English and Dutch location listings by operators "have proven not to be a burden on anyone." BMI adds that these overseas jukeboxes pay an average of \$52 for licenses.

Reply comments on the access regulations are due at the Tribunal by Feb. 10.

Lifelines

Births

A son, Evan "Kidd" to Neil and Joyce Bogart in Los Angeles Jan. 23. Father is founder and president of Casablanca Records.

A daughter, Caitlin, to Dan and Kay Moran Jan. 25 in Oklahoma City. The parents are founders and principals in Bromo Distributing, feeder warehouse for the Sound Warehouse store chain in Texas and Oklahoma.

Deaths

Terry Kath, 31, lead guitarist of the rock group Chicago, in Woodland Hills near Los Angeles Jan. 23. Cause of death was an apparent gun accident. He was also a vocalist and one of the original founding members of the group in 1968 when it was known as the Chicago Transit Authority. He is survived by his widow, Camelia, and a son.

Victor Ames, 52, an original member of the Ames Brothers singing group, in Nashville, Jan. 23 of injuries sustained in an automobile accident. After the break-up of the group, he pursued a solo career as late as a few years ago when he mixed singing with his job as a manager of Nashville's King of the Road rooftop lounge. He is survived by his widow, Hazel; a son, two daughters, two sisters and three brothers: Ed, Gene and Joe.

Lewis E. Gensler, 81, composer, lyricist and producer, Jan. 15 in New York following a long illness. He wrote "Love Is Just Around the Corner" for Bing Crosby who introduced it in a film by Paramount for which Gensler worked six years starting in 1933 as a producer. His survivors include his widow, Bess, and a brother.

Jackson Dale Sanders, 41, in Nashville of pneumonia. Owner of Jackson Dale Sanders Enterprises and president of two music publishing firms, he was active since age 18 in the fields of music, advertising and radio. Survivors include his widow, two sons, two brothers and three sisters.

Clyde "Skeets" Yaney, 68, in St. Louis, Jan. 22. Cause of death was cancer. He was a country music entertainer who began his career 51 years ago.

Sales Slashed

Continued from page 16

United Artists Records while ABC Records enjoyed perfect attendance.

At Acuff-Rose Publications, operations were slowed considerably with about 55% of the employees getting to work. "We're lucky to have had most of our promotion staff make it in," says Bud Brown.

Combine Music and Tree International note that all employees made it in except the secretaries, and at Cedarwood, four out of six full-time workers arrived safely at the job.

A price tag has never been attempted for the weather-related losses suffered by Nashville's music industry, but it would be high enough to send icicles down the spines of many corporate chiefs watching the bottom line.

It has caused reduced work efficiency, cancelled concerts, rescheduled sessions, fouled communications, reduced record sales and other problems that had many Nashville executives wondering whether they were living in Nashville or Nome.

COPYRIGHT SHARING CORP.

Collection Agency Welcoming Others

By PAUL GREIN

LOS ANGELES—Copyright Sharing Corp., the new religious central collection agency for royalties which licenses print music to churches and schools for an annual fee of \$125 (Billboard, Jan. 28, 1978) is not limited to its present three publishers, according to Jim Boyd, the firm's vice president.

The corporation was founded with three publishers, F.E.L. Publications, Ltd. with 1,250 copyrights; American Catholic Press, with 200 copyrights; and Servant Publications, with 50 copyrights.

But Boyd notes, "We are still actively attempting to interest other liturgical and secular publishers who have appropriate popular songs which are used for worship in guitar, folk for charismatic services."

"We want to add other publishers' copyrights to our licenses so we can truly make the Copyright Sharing Corp. a licensing clearing house, so those who want and need print copy permission can deal primarily with one permissions entity."

The firm is also not limited to Roman Catholic institutions, but includes "a goodly number" of Protestant churches and military chaplains, according to Boyd.

"Also, we are willing to produce author/composer royalty statements and pay the writers directly, as long as their publishers agree, and we will do this at no additional cost to the participating publishers."

"We feel the individual author/composers should sign up as participants so that the Copyright Sharing Corp. may pay them directly."

While Boyd acknowledges that he doesn't expect to break even this first year of operation due to high start-up costs, he stresses that "we will most definitely see that all royalties are paid to participating publishers, authors or composers, as per our contractual agreements."

"As time goes on and our license volume increases, we expect to pay higher royalty amounts to participants each year based on total license receipts earned income."

Alleged Pirate Says

Continued from page 6

defited by the piracy, so there is no victim, no crime and the charges against him should be dropped.

Whetzel and co-defendant Leon Wais, also of North Carolina, were picked up by FBI special agents during a D.C. police "sting" type of undercover trackdown of dealers in stolen goods.

The case is being prosecuted out of the U.S. Attorney's Office here by Asst. U.S. Attorney Stephen Spivack.

In December 1977, a grand jury indicted Whetzel and Wais for infringement of copyrighted recordings, and transporting them from

D.C. into Maryland. The two defendants unwittingly tried to make a \$1,040 sales of tapes worth \$5,000 retail, to FBI undercover agent Gandy.

Defendants were charged with 18 counts of infringement on recordings by such stars as Kiss, Marvin Gaye, the Emotions, Richard Pryor, Loretta Lynn and others, on labels including Motown, Casablanca, MCA, CBS, A&M, TK, Warner Bros., Laff and others.

They were charged with a total of 37 counts of transportation of illegal tapes in 8-track cartridges from North Carolina to the District, between June and July 1977.

FEBRUARY 4, 1978, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Num ^r (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Num ^r (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Num ^r (Distributing Label)		
★	3	9	STAYIN' ALIVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten For Karlyby Productions), B.R.M. Gibb, RSO 885 WBM	★	39	7	NAME OF THE GAME—Abba (Benny Andersson, Bjorn Ulvass, B. Andersson, S. Anderson, B. Ulvass, Atlantic 3449 B-3/IMM	69	73	3	LET IT GO, LET IT FLOW—Dave Mason (Dave Mason, Ron Nevison) D. Mason, Columbia 310662		
★	2	13	SHORT PEOPLE—Randy Newman (Lanny Waronker & Russ Helman), R. Newman, Warner Bros. 8492 ALM	36	36	9	EASY TO LOVE—Leo Sayer (Richard Perry), L. Sayer, A. Hammond, Warner Bros. 8502 ALM	70	70	9	THE NEXT HUNDRED YEARS—Al Martino (Joel Diamond), Bernstein, Adams, Capitol 4508 CPP		
3	1	19	BABY COME BACK—Player (Dennis Lambert, Brian Potter), P. Beckett, J.C. Crowley, RSO 879 (Polydor) CPP	★	40	8	I LOVE YOU—Donna Summer (Giorgio Moroder, Peter Bellette), D. Summer, G. Moroder, P. Bellette, Casablanca 907 ALM	71	61	9	GOD ONLY KNOWS—Marilyn Scott (Bobby Torres, Leanne Meyers), B. Wilson, Big Tree 16105 (Atlantic) ALM		
★	6	16	WE ARE THE CHAMPIONS—Queen (Queen), F. Mercury, Elektra 45441 CPP	★	58	4	THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge (David Anderle), W. Robinson, R. Rogers, A&M 2004 CPP	★	82	3	EVERYONE LOVES A RAIN SONG—B.J. Thomas (Chip Moman) M. James, C. Moman, MCA 40854 CPP		
★	10	14	LOVE IS THICKER THAN WATER—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb & A. Gibb, RSO 883 WBM	★	42	17	FALLING—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struzick, Big Tree 16100 (Atlantic) CPP	73	80	3	TOUCH & GONE—Gary Wright (Gary Wright) G. Wright, R. Reichay, Warner Bros. 8494 WBM		
★	9	13	JUST THE WAY YOU ARE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10646 ABP/BP	★	43	6	ALWAYS & FOREVER—Heatwave (Barry Blue), R. Temperon, Epic 8-50490 ALM	74	79	3	SUPERNATURE—Cerrone (Cerrone) Cerrone, Cotillion 44230 (Atlantic) CPP		
7	7	20	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten/For Karlyby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882 WBM	★	41	20	17	BACK IN LOVE AGAIN—LTD (Bobby Martin), L. R. Hanks, Z. Gray, A&M 1974 CHA	75	55	14	AS—Stevie Wonder (Stevie Wonder), S. Wonder, Tamia 54291 (Motown) CPP	
★	11	11	SOMETIMES WHEN WE TOUCH—Don Hill (Matthew McCauley, Fred Molina), D. Hill, B. Mann, 20th Century 2355 WBM	★	46	7	CURIOUS MIND—Johnny Rivers (Johnny Rivers), C. Mayfield, Big Tree 16106 (Soul City) WBM	★	76	NEW ENTRY	NIGHT FEVER—Bee Gees (Barry, Robin, Maurice Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889		
9	4	15	YOU'RE IN MY HEART—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8475 WBM	★	47	6	GALAXY—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, MCA 40820	★	88	2	EBONY EYES—Bob Welch (John Carter), B. Welch, Capitol 4543		
★	17	12	EMOTION—Samantha Sang (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178 WBM	★	48	14	BREAKDOWN—Tom Petty & The Heartbreakers (Danny Cordell), T. Petty, Shelter 62008 (ABC) CPP	★	89	2	IF I CAN'T HAVE YOU—Yvonne Elliman (Freddie Perren), B. Gibb, R. Gibb, M. Gibb, RSO 884		
★	15	15	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic (Neil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rogers, Atlantic 3435 WBM	★	45	25	13	RUNAROUND SUE—Leif Garrett (Michael Lloyd for Mike Curb Productions), D. Dimucci & E. Maresca, Atlantic 3440 ALM	★	91	2	YOU REALLY GOT ME—Van Halen (Ted Templeman), R. Davies, Warner Bros. 8515	
12	12	13	HEY DEANIE—Shaun Cassidy (Michael Lloyd for Mike Curb Productions), E. Carmen, Warner/Curb 8488 WBM	★	50	11	COCOMOTION—El Coco (Michael Lew), W.M. Lewis, L. Rinder, M. Ross, AVI 147 ALM	★	91	2	IT'S YOU THAT I NEED—Enchantment (Michael Stokes), M. Stokes, V. Lamier, Road Show 1124 (United Artists)		
★	13	14	TURN TO STONE—E.L.O. (Jeff Lynne), J. Lynne, Jet 1099 (United Artists) B-3	★	52	4	JACK & JILL—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0283 CPP	★	91	NEW ENTRY	UNTIL NOW—Bobby Arvon (John Lombardo) B. Arvon, First Artists 41000 (Mercury) CPP		
★	16	15	SERPENTINE FIRE—Earth, Wind & Fire (Maurice White), M. White, U. White, S. Burke, Columbia 310625 CPP	★	53	8	GOODBYE GIRL—David Gates (David Gates), D. Gates, Elektra 45450 WBM	★	92	10	STORYBOOK CHILDREN—Bette Midler (Brooks Arthur), D. Pomeranz, S. Proffer, Atlantic 3431 WBM		
15	5	17	SLIP SLIDIN' AWAY—Paul Simon (P. Simon & P. Ramone), P. Simon, Columbia 3-10630 WBM	★	60	4	SO LONG—Firefall (Jim Mason), R. Roberts, Atlantic 3452 WBM	★	93	4	WHICH WAY IS UP—Stargard (N. Whitfield), Warner Tamerlane/May 12th/Dutchess, MCA 40825		
★	18	24	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV) WBM	★	62	4	OUR LOVE—Natalie Cole (Charles Jackson & Marvin Yancy For Jay's Enterprises), C. Jackson & M. Yancy, Capitol 4509 CHA	★	94	NEW ENTRY	SILVER DREAMS—Babys (Ron Nevison), Brock/Waits, Chrysalis 2201		
★	19	10	DESIREE—Neil Diamond (Bob Gaudio) N. Diamond, Columbia 3-10657 WBM	★	54	7	MINDBENDER—Stillwater (Buddy Buie), R. Walker, B. Buie, Capricorn 0280 (Phonodisc) WBM	★	95	NEW ENTRY	BEFORE MY HEART FINDS OUT—Gene Cotton (Steven A. Gilson), R. Goodrum, Ariola America 7675		
18	8	20	COME SAIL AWAY—Styx (Styx) D. DeYoung, A&M 1977 ALM	★	68	3	WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon (Art Garfunkel) L. Adler, H. Alpert, S. Cook, Columbia 3-10676 CPP	★	96	NEW ENTRY	HOLLYWOOD—Boyz Scaggs (Joe Wissert), B. Scaggs, M. Ombrian, Columbia 310679		
★	21	14	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Nicolas Skorsky, Jean Manuel De Scaramo), B. Benajmin, S. Marcus, G. Caldwell, Casablanca 902 B-3	★	54	56	6	REACH FOR IT—George Duke (George Duke), G. Duke, Epic 850463 ALM	★	97	NEW ENTRY	COME GO WITH ME—Pockets (Verdine White), A. McKinney, V. White, R. Wright, Columbia 310632	
★	28	12	PEG—Steely Dan (Gary Katz), W. Becker & D. Fagen, ABC 12320 CPP	★	55	35	21	YOU CAN'T TURN ME OFF—High Energy (Kent Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown) CPP	★	98	6	SWEET, SWEET SMILE—Carpenters (Richard Carpenter), J. Newton, O. Young, A&M 2008	
★	23	10	WHATS YOUR NAME—Lynyrd Skynyrd (N.A.) G. Russington, R. Van Zant, MCA 40819 MCA	★	56	41	22	BLUE BAYOU—Linda Ronstadt (Pete Asher) R. Orblson, J. Meison, Asylum 45431 WBM	★	99	NEW ENTRY	YOU BROUGHT THE WOMAN OUT OF ME—Hot (Clayton Ivey & Terry Wood Force), D. Lambert & B. Potter, Big Tree 16108 (Atlantic)	
★	24	7	THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND—John Williams (John Williams, Rick Chertoff), J. Williams, Arista 0300 CPP	★	57	49	13	POINT OF KNOW RETURN—Kansas (Jeff Glicken), S. Walsh, P. Ehart, R. Steinhilber, Kirshner 84273 (Columbia) WBM	★	99	NEW ENTRY	LOVE ME RIGHT—Denise LaSalle (Denise LaSalle), D. LaSalle, ABC 12312 WBM	
★	27	9	LONG, LONG WAY FROM HOME—Foreigner (John Sinclair, Gary Lyons), M. Jones, L. Gramm, I. McDonald, Atlantic 3439 WBM	★	69	3	SHOUT IT OUT LOUD—Kiss (Kiss & Eddie Kramer), J. Simmons, P. Stanley, B. Ezrin, Casablanca 906	★	92	4	1,000 LAUGHS—Eloise Laws (Linda Creed & Jerry Goldstein), L. Creed, ABC 12313		
★	26	13	NATIVE NEW YORKER—Odyssey (Sandy Linzer, Charlie Calelo), S. Linzer, D. Randell, RCA 11129 CHA	★	59	44	8	SWEET MUSIC MAN—Kenny Rogers (Larry Butler, Kenny Rogers), K. Rogers, United Artists 1095	★	93	4	AIN'T GONNA HURT NOBODY—Brix (Phil Banton & Brix), R. Hargis, Bong 735	
25	13	17	HERE YOU COME AGAIN—Dolly Parton (Gary Klein), B. Mann & C. Weil, RCA 11123 CPP	★	71	3	LADY LOVE—Lou Rawls (Sherman Marshall, Von Gray, Jack Faith) V. Gray, S. Marshall, Philadelphia International 8-3634	★	94	2	NEVER HAD A LOVE—Pablo Cruise (Bill Schnee), L. Jenkins, A&M 1999		
★	29	8	TOO HOT TO TROT—Commodores (James Carmichael & Commodores), T. Clary, M. Williams, W. Darrgo, L. Richie, R. LaPread, W. King, Motown 1432F CPP	★	61	65	6	TAKE ME TO THE KAPTAIN—Prism (Bruce Fairbairn), R. Higgs, Ariola 7678	★	95	26	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Alton Reynolds), R. Leigh, United Artists 1016 B-3	
★	30	8	FFUN—Con Funk Shun (Skip Scarborough), M. Cooper, Mercury 73959 (Phonogram) CPP	★	62	64	6	CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7021 CPP	★	96	17	THE WAY I FEEL TONIGHT—Bay City Rollers (Harry Maslin), H. Shield, Arista 0272 CPP	
★	45	6	LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor) WBM	★	66	66	10	ROCKAWAY BEACH—Ramoness (Tony Bongiovi, Tony Erdeligi) Ramoness, Sire 1008 (Warner Bros.)	★	97	18	IT'S SO EASY—Linda Ronstadt (Peter Asher), B. Holly, N. Pettay, Asylum 45438 B-3	
★	33	6	THEME FROM CLOSE ENCOUNTERS—Meco (Meco Monardo, Tony Bongiovi, Harold Wheeler), J. Williams, Millennium 608 CPP	★	67	76	4	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection (Michael Zagar For Love Zagar Productions), R. Cook, B. Woods, Buddha 582 (Arista) WBM	★	98	11	OOH BOY—Rose Royce (Norman Whitfield), N. Whitfield, Whitfield 8491 (Warner Bros.) WBM	
★	30	32	LOVELY DAY—Bill Withers (Bill Withers, Clarence McDonald), B. Withers, S. Scarborough, Columbia 3-10627 CHA	★	67	76	4	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection (Michael Zagar For Love Zagar Productions), R. Cook, B. Woods, Buddha 582 (Arista) WBM	★	99	8	IF IT DON'T FIT DON'T FORCE IT—Kellie Patterson (Larry Farrow), L. Farrow, C. John, Shadybrook 451041 CPP	
★	34	8	HAPPY ANNIVERSARY—Little River Band (John Boylan & Little River Band), B. Birtles, D. Briggs, Capitol 4524 WBM	★	68	74	11	LE SPANK—Le Pamplemousse (Michael Lewis), M. Lewis, L. Rinder, G. Karson, D. Williams, AVI 112154 ALM	★	100	6	BELLE—N. Green (N. Green), A. Green, F. Jordan, R. Fairfax, HI 77505 (Cream) ALM	
★	32	22	YOU LIGHT UP MY LIFE—Dobby Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8455 CPP	★	81	2	DUST IN THE WIND—Kansas (Jeff Glicken), K. Luigren, Kirshner 84274	★	96	57	17	THE WAY I FEEL TONIGHT—Bay City Rollers (Harry Maslin), H. Shield, Arista 0272 CPP	
★	37	8	THUNDER ISLAND—Jay Ferguson (Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum/Noneseuch) WBM	★	78	2	POOR POOR PITIFUL ME—Linda Ronstadt (Peter Asher), W. Zevon, Asylum 45462	★	97	59	18	IT'S SO EASY—Linda Ronstadt (Peter Asher), B. Holly, N. Pettay, Asylum 45438 B-3	
★	38	10	STREET CORNER SERENADE—Wet Willie (Gary Lyons) M. Duke, J. Hall, W. Smith, Epic 850478 CPP	★	66	66	10	ROCKAWAY BEACH—Ramoness (Tony Bongiovi, Tony Erdeligi) Ramoness, Sire 1008 (Warner Bros.)	★	98	72	11	OOH BOY—Rose Royce (Norman Whitfield), N. Whitfield, Whitfield 8491 (Warner Bros.) WBM

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Ain't Gonna Hurt Nobody (Caliber/Good High, ASCAP) 93	Curious Mind (Warner-Tamerlane, BMI) 42	I Love You (Rick's BMI) 37	Love Me Right (Warner-Tamerlane/ASCAP) 47	Sweet Music Man (Jolly Rogers, ASCAP) 59	Until Now (Colgems, EMI/First Artists, ASCAP) 82
Always & Forever (Aimo/Randor, ASCAP) 70	Dance, Dance, Yowsah, Yowsah (Cotillion/Kreimers, BMI) 11	It's So Easy (VPL Communications, BMI) 97	Serpentine Fire (Sagfire/Free delivery, BMI) 14	We Are The Champions (Queen, ASCAP) 4	What's Your Name (Duchess/Git Loose, BMI) 21
As (Jobete/Black Bull, ASCAP) 40	Desiree (Stonabridges, ASCAP) 17	It's You That I Need (Desert Moon/Songs Limited/Willow Girl, BMI) 24	Short People (Hightree, BMI) 2	What's Your Name (Duchess/Git Loose, BMI) 21	What's Your Name, What's Your Number (Dick James/Chriswood, BMI) 70
Baby Come Back (Touch Of Gold/Crowbeck/Stigwood, BMI) 3	Don't It Make My Brown Eyes Blue (United Artists, ASCAP) 95	Name Of The Game (Countless Songs LTD, BMI) 35	Slip Slidin' Away (P. Simon, BMI) 15	The Next Hundred Years (Silver Blue, ASCAP) 70	Which Way Is Up... 67
Back In Love Again (Cortan, BMI) 41	Don't Let Me Be Misunderstood (Ben E. Benjamin, ASCAP) 19	Never Had A Love (Irving/Pablo Cruise, BMI) 94	Silver Dreams (Hudson Bay, BMI) 85	Theme From Close Encounters Of The Third Kind (Cold Horizon, BMI) 22	Wonderful World (Kags, BMI) 53
Before My Heart Finds Out (Salmaker/Chappel, ASCAP) 86	Hollywood (Boz Scaggs, MCA) 12	Night Fever (Stigwood/Unichappel, BMI) 76	So Long (Warner-Tamerlane, EMI) 50	Theme From Close Encounters (Gold Horizon, BMI) 29	You Brought The Woman Out Of Me (ABC Dunhill, BMI) 90
Belle (Jec/AI Green, BMI) 100	Hey Deanie (CAM/USA, BMI) 66	Our Love (Chappell, ASCAP) 25	Stavay Alive (Stigwood/Unichappel, BMI) 6	The Way I Feel Tonight (Rosewater/Careers, BMI) 76	You Can't Turn Me Off (Jobete, ASCAP) 55
Blue Bayou (Adu/Rose, BMI) 55	Holywood (Boz Scaggs, MCA) 12	Le Spank (Equinox, BMI) 68	Stavay Alive (Stigwood/Unichappel, BMI) 6	The Way I Feel Tonight (Rosewater/Careers, BMI) 76	You Light Up My Life (Big Hill, ASCAP) 32
Breakdown (Skyhill, BMI) 44	Homebound (Magic Land, ASCAP) 79	Long, Long Way From Home (Smetser/Evansongs/WB/Muc Drum, BMI) 23	Stavay Alive (Stigwood/Unichappel, BMI) 6	The Way I Feel Tonight (Rosewater/Careers, BMI) 76	You Really Got Me (Jay Boy, BMI) 80
Cocoon (Equinox, BMI) 46	How Deep Is Your Love (Stigwood, BMI) 66	Love Is Thicker Than Water (Stigwood/Andy Gibb/Hugh & Barbara Gibb/Unichappel, BMI) 5	Stavay Alive (Stigwood/Unichappel, BMI) 6	The Way I Feel Tonight (Rosewater/Careers, BMI) 76	You're In My Heart (Riva, ASCAP) 9
Come Go With Me (Verdange/Rocket, BMI) 98	How Deep Is Your Love (Stigwood, BMI) 66	Lovely Day (Golden Withers/Chappell, BMI) 30	Stavay Alive (Stigwood/Unichappel, BMI) 6	The Way I Feel Tonight (Rosewater/Careers, BMI) 76	1,000 Laughs (Mighty Tree, BMI) 92
Come Sail Away (Almo/Stylian Songs, ASCAP) 18	How Deep Is Your Love (Stigwood, BMI) 66	Le Spank (Equinox, BMI) 68	Stavay Alive (Stigwood/Unichappel, BMI) 6	The Way I Feel Tonight (Rosewater/Careers, BMI) 76	
Crazy On You (Ardora, ASCAP) 62	How Deep Is Your Love (Stigwood, BMI) 66	Long, Long Way From Home (Smetser/Evansongs/WB/Muc Drum, BMI) 23	Stavay Alive (Stigwood/Unichappel, BMI) 6	The Way I Feel Tonight (Rosewater/Careers, BMI) 76	

"WAIT UNTIL TOMORROW"^{PB-11180}

The new single by Bill Quateman

"Quateman wields his contained sense of energy and dramatic flair with irresistible results."
— *Los Angeles Times*

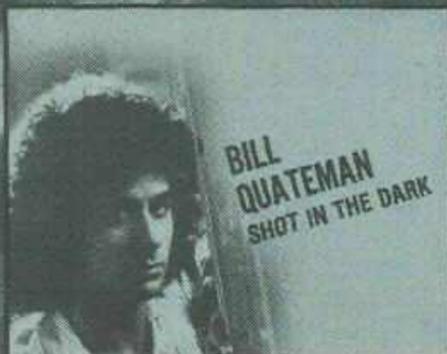
"'Shot In The Dark' is a formidable statement affirming Quateman's place in rock pantheon. All eight of the record's songs, including Jimi Hendrix's 'Wait Until Tomorrow,' reflect the cynicism of a thoughtful man."
— *Chicago Sun Times*

"Hendrix's 'Wait Until Tomorrow' is rearranged in epic style behind the blazing guitars of Quaye and Quateman."
— *Milwaukee Journal*

"Quateman reworks this Hendrix favorite in a loping tempo, with Clapton-like guitar work standing out. The mood...impresses."
— *Record World*

"He's triple threat here on keyboards, electric guitars and lead vocals. That's not even mentioning Bill's wry and sometimes biting lyrics, one of his best assets."
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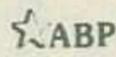
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Vol. 90 No. 5



NEW SOUNDS — John Williams works on recording the score for his newest film project "The Fury" on 20th Century-Fox, top. His son Joe Williams debuts as a lyricist on two of the theme tunes. Williams' last three credits include "Jaws," "Star Wars" and "Close Encounter Of The Third Kind." Left, BMI's Booke Escott enthuses with John during a playback.



Alleged Pirate Charges Labels Helped In Fraud

By MILDRED HALL

WASHINGTON—A defendant under grand jury indictment for record piracy here has made the far-out claim that legitimate record companies may have deliberately provided lengthy "pancake" reels of their recordings to pirates to "market test" them on the piracy sales circuit.

Defendant David Whetzel of North Carolina has asked Federal District Court Judge John L. Green to subpoena top label presidents here for questioning about the alleged practice.

Among the Record industry "who's who" list he wants to appear are: Mo Ostin, Warner Bros.; Barney Ales, Motown; Walter Yetnikoff, CBS; Lou Mellini, ABC Record & Tape Sales; Jerry Moss, A&M, and Clive Davis, Arista.

He also includes New Jersey distributors Frank Marsico and Alex Araco in the subpoena request.

Whetzel built his argument on an FBI undercover agent's statement that some record company employees "may have embezzled" legitimate recordings taped on the lengthy pancake reels, and sold them to pirates.

Whetzel turns this around and tells the court "it is just as likely that the legitimate record industry is using the pirate phenomena as one of the means of testing marketability of new records before the major expense of release is undertaken."

Whetzel, who is represented by Washington attorney Clifford Michael Bailey, of Herrick, Allen, and Davis, says the record companies' "designed inattention . . . amounted to consent" to some of the employees' embezzlement.

Therefore, he reasons, in all seriousness, that the companies have not been harmed, but possibly benefited.

(Continued on page 91)

PLACED ON PROBATION

4 Men Plead Guilty Of Piracy; Fined \$18,000

WASHINGTON—The Justice Department successfully wound up its case against a four-man, wide-area piracy ring here last week when the last of the four received sentencing in Federal District Court Thursday (26).

The Pirates, Maurice H. Rishel, Richard W. Webster, Benny Church and Richard Nelson all pleaded guilty (Billboard, Sept. 24, 1977).

Webster and Church, both of North Carolina, were each sentenced (Jan. 24) to \$18,000 fines, and three years probation. The court ordered destruction of more than 27,000 of their infringing tapes.

Webster and Church had each pleaded guilty to four counts of infringement, one count of conspiracy to infringe and one count of interstate transportation of stolen property.

Sentenced earlier was Rishel, who drew an \$8,000 fine and three years probation. Infringing tapes and

some equipment were seized from his home and destroyed.

Rishel had pleaded guilty to 26 counts of copyright infringement and two counts of conspiracy to infringe.

Nelson was the last to be sentenced Thursday. He had pleaded guilty to 19 counts of copyright infringement and one count of conspiracy to infringe. He received a fine of \$1,000 and was out on probation for two years.

The pirated tapes sold by the defendants, who were tripped up by FBI undercover special agents posing as buyers, included top hits by Fleetwood Mac (Warner Bros.); Crosby, Stills & Nash (Atlantic); the Emotions (CBS); the Commodores (Motown); Peter Frampton (A&M); Kiss (Casablanca); Isley Brothers (T-Neck); Dolly Parton (RCA), and a wide selection of other rock, soul and country top charters.

N.Y. Music Hall a Landmark? Not Yet

NEW YORK—A meeting to consider designating Radio City Music Hall a city landmark has proved inconclusive, despite ringing pledges from Mayor Ed Koch and others in support of the 45-year-old facility, still scheduled to shutter following its Easter show in April.

The meeting of the New York City Landmarks Preservation Committee

focused on plans to declare the 6,200-seat facility a nonprofit organization, thereby paving the way for National Arts Foundation funding.

No decision was reached at the conclave, which was attended by Koch and other city and state officials as well as top level members of show business unions.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL	★	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL	SUGGESTED LIST PRICE									
											ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE											REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL			
106	107	16	JOAN ARMATRADING Show Some Emotion A&M SP 4653	7.98		7.98		7.98			136	132	22	FOGHAT Live Bearsville BRK 6871 (Warner Bros.)	7.98		7.98		7.98			169	167	22	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP-1707	6.98		6.98		6.98					
★	125	19	VILLAGE PEOPLE Casablanca NBLP 7064	7.98		7.98		7.98			137	138	16	GRACE JONES Portfolio Island ILPS 9470	7.98		7.98		7.98			★	180	3	LE PAMPLEMOUSSE Le Spank Amigo 6032 (AMI)	7.98		7.98		7.98					
108	110	11	CHARO & THE SALSOUL ORCHESTRA Cuchi-Cuchi Salsoul S2S-5519	6.98		7.98		7.98			★	148	6	EDDIE MONEY Columbia PC 34505	6.98		7.98		7.98			171	171	6	GLEN CAMPBELL Live At The Royal Festival Hall Capitol SMBC 11707	9.98		9.98		9.98					
109	58	18	BLACKBYRDS Action Fantasy F 9535	7.98		7.98		7.98			★	150	6	DONNY & MARIE OSMOND Winning Combination Polydor PD 16127	7.98		7.98		7.98			172	172	15	SOUNDTRACK You Light Up My Life Arista AB-415H	7.98		7.98		7.98					
110	78	72	BOSTON Epic JE 34188	7.98		7.98		7.98			★	140	142	12	NAZARETH Expect No Mercy A&M 4856	7.98		7.98		7.98			173	166	9	GARY WRIGHT Touch And Gone Warner Bros. BSK 3137	7.98		7.98		7.98				
111	111	7	RAMSEY LEWIS Tequila Mocking Bird Columbia JC 35018	7.98		7.98		7.98			★	157	4	STYX Equinox A&M 4558	7.98		7.98		7.98			174	176	17	JEAN MICHEL JARRE Oxygene Polydor PD1 6112	7.98		7.98		7.98					
112	114	18	THE TALKING HEADS Talking Heads: 77 Sire SR 6036 (Warner Bros.)	6.98							142	90	18	DIANA ROSS Baby, It's Me Motown M 7890R1	7.98		7.98		7.98			175	146	27	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra KE-6002	9.98		9.98		9.98					
113	74	60	LINDA RONSTADT Greatest Hits Asylum AE 106	7.98		7.98		7.98			★	144	144	27	MECO Star Wars & Other Galactic Funk Milestone MNL 8001 (Casablanca)	6.98		7.98		7.98			★	186	2	LENNY WILLIAMS Choosing You ABC AB 1023	7.98		8.98		8.98				
114	116	15	ELVIS PRESLEY Elvis In Concert RCA APL2-2587	13.98		13.98		13.98			★	NEW ENTRY	158	4	DETECTIVE It Takes One To Know One Swan Song SS 8504 (Atlantic)	7.98		7.98		7.98			★	187	2	MCCOY TYNER Inner Voices Milestone M 9079 (Fantasy)	7.98		7.98		7.98				
115	106	9	SEX PISTOLS Never Mind The Bollocks Here's The Sex Pistols Warner/Virgin BSK 3147	7.98		7.98		7.98			★	147	147	36	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	7.98		7.98		7.98			178	181	13	DAVID BOWIE Heroes RCA AS1 2522	7.98		7.98		7.98				
116	120	10	PATTI AUSTIN Havana Candy CPI 7-5006 (Creed Taylor)	7.98		8.98		8.98			★	148	152	4	LEVON HELM Levon Helm & The RCO All Stars ABC AA 1017	6.98		7.98		7.98			179	184	25	FIREBALL Luna Sea Atlantic SD 19101	7.98		7.98		7.98				
117	119	17	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	6.98		7.98		7.98			★	149	149	22	ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP-2765	6.98		6.98		6.98			★	190	2	BIONIC BOOGIE Polydor 106123	7.98		7.98		7.98				
118	118	36	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34185	6.98		7.98		7.98			★	151	153	6	SIDE EFFECT Goin' Bananas Fantasy 9537	7.98		7.98		7.98			181	182	7	ANNIE HASLEM Annie In Wonderland Sire SR 6046 (Warner Bros.)	6.98		6.98		6.98				
119	127	7	RICK DANKO Arista AB 4141	7.98		N.A.		N.A.			★	152	96	10	BAY CITY ROLLERS Greatest Hits Arista AB 4158	7.98		7.98		7.98			182	185	89	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98		7.98	7.98	7.98				
120	122	23	DAVE MASON Let It Flow Columbia PC 34880	6.98		7.98		7.98			★	154	154	12	BRASS CONSTRUCTION Brass Construction III United Artists UALA 775H	7.98		7.98		7.98			183	183	101	EAGLES Their Greatest Hits 1971-1975 Asylum AE 105	7.98		7.98		7.98				
121	130	132	FLEETWOOD MAC Reprise MSK 2281 (Warner Bros.)	7.98		7.98		7.98			★	155	159	59	EAGLES Hotel California Asylum AE-103	7.98		7.98		7.98			184	98	19	ROBIN TROWER In City Dreams Chrysalis CHR 1148	7.98		7.98		7.98				
★	141	68	K.C. & THE SUNSHINE BAND Part 3 TK 605	7.98		7.98		7.98			★	157	179	2	BILLY PAUL Only The Strong Survive Philadelphia International PZ 34923	7.98		7.98		7.98			185	121	13	RAY CHARLES True To Life Atlantic SD 19142	7.98		7.98		7.98				
123	89	6	NEIL DIAMOND His 12 Greatest Hits MCA 2106	7.98		7.98		7.98			★	158	168	3	T-CONNECTION On Fire Dash 30008 (TK)	7.98		7.98		7.98			186	124	21	BARRY WHITE Songs For Someone You Love 20th Century T-543	7.98		7.98		7.98				
124	126	15	MEAT LOAF Bat Out Of Hell Epic/Cleveland International BL 34947	6.98		7.98		7.98			★	160	161	29	ELVIS PRESLEY Moody Blue RCA AFL-2428	7.98		7.98		7.98			187	196	65	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98		7.98		7.98				
125	131	23	CRYSTAL GAYLE We Must Believe In Magic United Artists UA-LA771-G	6.98		7.98		7.98			★	161	162	19	KARLA BONOFF Columbia PC 34152	6.98		7.98		7.98			188	108	9	BING CROSBY Bing Crosby's Greatest Hits MCA 3031	7.98		7.98		7.98				
126	80	67	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G	7.98		7.98		7.98			★	162	163	13	BLUE OYSTER CULT Spectres Columbia JC 35019	7.98		7.98		7.98			189	177	33	EMOTIONS Rejoice Columbia PC 34762	6.98		7.98		7.98				
127	87	10	JAMES TAYLOR Greatest Hits Warner Bros. BS 2979	6.98		6.98		6.98			★	164	104	7	SALSOUL ORCHESTRA Christmas Jollies Salsoul S2S 5507	6.98		7.98		7.98			★	NEW ENTRY	191	191	192	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98		
★	139	8	PAT TRAVERS Putting It Straight Polydor PD-1-6121	7.98		7.98		7.98			★	166	161	29	ELVIS PRESLEY Moody Blue RCA AFL-2428	7.98		7.98		7.98			192	117	16	CARPENTERS Passage A&M SP 4703	7.98		7.98		7.98				
★	140	3	SEAWIND Window Of A Child CPI 7-5007 (Creed Taylor)	7.98		8.98		8.98			★	167	162	19	KARLA BONOFF Columbia PC 34152	6.98		7.98		7.98			193	194	9	TEMPTATIONS Hear To Tempt You Atlantic SD 19143	7.98		7.98		7.98				
130	86	8	TRAMMPS Trammps III Atlantic SD 19148	6.98		7.98		7.98			★	168	174	3	SAMMY HAGAR Musical Chairs Capitol ST-11706	6.98		7.98		7.98			194	128	8	RICK WAKEMAN Criminal Record A&M SP 4660	7.98		7.98		7.98				
★	143	3	WET WILLIE Manorisms Epic JE 34983	7.98		7.98		7.98			★	164	104	7	SALSOUL ORCHESTRA Christmas Jollies Salsoul S2S 5507	6.98		7.98		7.98			195	195	33	TED NUGENT Cat Scratch Fever Epic JE 34700	7.98		7.98		7.98				
132	136	6	O'JAYS Collector's Items Philadelphia International PZ6 35024 (CBS)								★	175	3	PAUL DAVIS Singer Of Songs, Teller Of Tales Bang 410	7.98		8.98		8.98			196	197	59	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98					
★	145	7	VARIOUS ARTISTS Disco Boogie Salsoul S2S-0101	7.98		7.98		7.98			★	NEW ENTRY	176	174	3	STEVE KAHN Tightrope Columbia JC 34857	7.98		7.98		7.98			197	129	8	JOAN BAEZ Best Of Joan Baez A&M SP 4668	7.98		7.98		7.98			
134	137	11	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98			★	NEW ENTRY	177	174	3	ELOISE LAWS Eloise ABC AB 12313	7.98		7.95		7.95			198	133	19	CHICAGO Chicago XI Columbia JC 34860	7.98		7.98		7.98			
135	135	7	SOUNDTRACK Pete's Dragon Capitol SW 11704	7.98		7.98		7.98			★	178	2	KOOL & THE GANG In Force De-Lite DRS 9501									199	134	7	JOHNNY "GUITAR" WATSON Funk Beyond The Call Of Duty DJM DJL PA 714	7.98		7.95		7.95				

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	11
Angel	99
Armatrading	106
Ashford & Simpson	117
Austin	116
Babys	54
Joan Baez	197
Barbieri	143
Bar-Kays	82
Bay City Rollers	152
Beattles	86
Bee Gees	57
Bionic Boogie	180
Blue Oyster Cult	162
Debbie Boone	85
Blackbyrds	109
David Bowie	178
Karla Bonoff	161
Boston	110
Brass Construction	154
Brick	65
Jackson Browne	10
Peter Brown	105
Captain & Tennille	55
Glen Campbell	171
Carpenters	192

Shaun Cassidy	16, 33
Cerrone	155
Ray Charles	185
Charo & The Salsoul Orchestra	108
Chic	38
Chicago	198
Eric Clapton	21
Natalie Cole	32
Judy Collins	175
Commodores	26, 98
Con Funk Shun	76
Rita Coolidge	42
Elvis Costello	60
Bing Crosby	188
Isaac Hayes	90
Crosby, Still & Nash	200
Rick Danko	119
John Denver	59
Detective	146
Paul Davis	165
Neil Diamond	7, 123
George Duke	72
E.L.O.	157, 183
Earth, Wind & Fire	5, 126
Elton John	94
El Coco	102
Emotions	93, 189
Emerson, Lake & Palmer	87, 89
Enchantment	96
Firefall	179
Roberta Flack	64

Fleetwood Mac	6, 121
Dan Fogelberg	118
Foghat	136
Foreigner	22
Art Garfunkel	41
Leif Garrett	39
Crystal Gayle	125
Genesis	53
Andy Gibb	81
Al Green	103
Sammy Hagar	163
Rita Hayworth	89
Annie Haslem	181
Isaac Hayes	90
Heart	101
Heatwave	78
Helm	148
Dan Hill	48, 100
High Inergy	79
Millie Jackson	49
Bob James	51
Jean-Jack	174
Billy Joel	9
Elton John	94
Waylon Jennings	66
Olivia Newton-John	34
Grace Jones	137
Kansas	15
Steve Kahn	166
K.C. & The Sunshine Band	122

STOCK UP NOW

His New Album.



AFL1-2521

His New TV Special.

"John Denver in Australia"

February 16th 8:30 to 10:00 P.M. E.S.T. (7:30 C.S.T.)

Features 5 great selections from his album:

I Want To Live

"How Can I Leave You Again," "It Amazes Me,"
"Tradewinds," "Druthers" and "I Want To Live."

The guest stars will be:

Robby Benson, Debby Boone, John Newcombe,
Susan Saint James and Special Guest Star: Lee Marvin.

RCA
Records



Produced by Milton T. Okun

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Inside Track



PUTTING OUT—Elton John (right) lays down piano tracks for English rock pioneer Lonnie Donegan at a recent studio session. Donegan's new UA album entitled "Puttin' On The Style" features guest appearances from a number of English superstars including Ringo Starr and Ron Wood.

MCA Meets

• Continued from page 4
"Galaxy") and two on the pop chart (Lynyrd Skynyrd's "What's Your Name" and "Galaxy") as signs of an upswing.

He adds that MCA is still taking a close look at future production deals.

Attending the meetings were Bibby, Stan Bly, vice president of promotion; Jeff Scheible, vice president of sales; Sam Passamano, vice president of distribution; Bob Siner, vice president of advertising; and Joan Bullard, vice president of artist relations and publicity.

While two of these sales meetings were held last year, Bibby says they will be conducted quarterly in future.

New artist Bob McBride performed for the executives while in Chicago.

FEBRUARY 4, 1978, BILLBOARD



CONSERVE ENERGY

Conservation Capricorn Plea

NASHVILLE—With the release of "Wet Willie/Greatest Hits," all Capricorn LPs will carry an energy conservation logo.

The logo was designed by Phil Walden, Capricorn president and Keith Crossley. Capricorn plans to use the logo, based on an idea submitted by the White House, to help make citizens aware of the need to conserve energy.

"There's a national need for the conservation of energy, and we're trying to make the public aware of the energy crisis," comments Walden.

'Inferno' Revived

LOS ANGELES—Atlantic Records is reissuing "Disco Inferno" by the Trammps due to the success of the "Saturday Night Fever" soundtrack.

"Disco Inferno was originally issued as a single in February 1977 and eventually hit No. 1 on Billboard's disco chart.

For the Record

NEW YORK—A Talent In Action review of the Runaways (Jan. 28, 1978) referred to the exit of Kim Fowley as producer of that group. A spokesman for Fowley reports he has not left the group and is still to be considered its producer of record.

'Punkabilly' Taped Down Nashville Way

By PAT NELSON

NASHVILLE—Louis Lofredo, president of Mandala International, has sealed a production agreement with Lee Hargrove to record the first new wave sounds emanating out of Nashville.

Hargrove specializes in the various sound capabilities of the synthesizer and plans to use that instrument as the main force of the Hargrove Effect, his concept album project.

As a session musician, Hargrove has programmed effects or consulted with producers on synthesizer sounds for recordings by artists including Ray Stevens, Ronnie Milsap, Wildfire and Floyd Cramer. For his own purposes he plans to use the synthesizer more as an instrument rather than a gimmick.

"I don't feel that what I'm doing is as raw as most of the English punk rock pinups," Hargrove explains. "But I do feel that people are tired of all the slick productions we hear these days, so I plan to get back to a more basic sound."

Hargrove, Lofredo, Vickie Burnette and Jan Robin Meurer, writers for Punk Rock Music, ASCAP, are contributing material for the album—which will be recorded, primarily 8-track, beginning Friday (10).

"There'll be some satirical subject matter, like 'Brown Eyes Black,' 'Baby You Beat Me Right' and 'So Good, So Bad,'" Hargrove says. "But there's a serious side to our writing too."

"Punk rock will be a hit when there is a hit punk rock song," Lofredo adds. "There just hasn't been one in the U.S."

Noting that music always comes back in cycles, Hargrove feels he's just going back to basic rock 'n' roll roots.

"I've pulled some songs from the shelf that just seemed a little too crazy at the time," he remembers, "but they fit now."

WORKSHOP ON CASSETTE

NEW YORK—Cassettes carrying the complete proceedings of the NMPA copyright workshop held in Los Angeles last fall are now available from the association.

They may be ordered from the association here at a cost of \$10 for a package which also includes a guide to the new copyright law published by the Copyright Office.

Counsel representing Capitol Records and Rocco Catena should be requested shortly to argue precise parts of the voluminous briefs they proffered Federal District Judge William P. Gray recently. The litigants are sparring legally over whether Capitol fraudulently hyped its financial picture to investors, as charged by Catena in the class action suit here. Both parties have now filed trial briefs. Capitol's was almost 700 pages. Catena's took almost 400 pages. At the trail's end in June 1976, Gray notified both that he would probably want portions of the case orally argued after briefs were in. The suit consumed more than 60 days in Gray's court in 1975 and 1976... What were the results of the lengthy huddles between Coen Solleveld of Polygram worldwide and Neil Bogart, president of Casablanca Records, in that label's Hollywood offices?

Bluesmen Muddy Waters and Willie Dixon have settled out of court with Arc Music, Phil Chess and Harry and Gene Goodman in regard to the lawsuit they filed, charging the defendants with conspiring to defraud the pair of record royalties... Filthy Rich Record Co. is hawking a nine-tune demo tape by an unknown Canadian singer, Arista records says. The unknown diskery raised many eyes when it placed heavy advertising to attract the ear of Clive Davis... John Berg, CBS Records vice president in charge of art and package design, is subject of a one-man show currently sponsored by the American Institute of Graphic Art... Marvin Hamlisch and Carole Bayer Sager team again to pen a special theme for this year's Academy Awards... George Levy says the slowdown in Sam Goody purchasing, reported in Track last week, is normal for this time of year and "in no way associated with the proposed American Can merger."

The Goddard Lieberman album tribute reported last week was produced as well as written by Mort Goode...

Ex-KALI P.D. Requests Delay

Meono Accuses 2 Of Misconduct At AFTRA Hearing

• Continued from page 18

gave FCC investigators during interviews they conducted at the station in late November and early December of last year.

Ortal says in an interview that he believed the female employee, who is not a union member, was somehow manipulated by Fernandez Moreno and Valdes to implicate him in the payola matter. The purpose of his complaint, he says, was to clear his name.

Fernandez Moreno and Valdes had both expressed surprise that Ortal joined Meono in lodging the union complaint against them. They say they had never had, nor do they now have any evidence that Ortal was involved in alleged payola. And they say they never suggested this to the FCC, or to any other party.

AFTRA did not grant Meono's request for an indefinite continuance, according to sources present at the hearing, but ruled instead that a new hearing be scheduled March 2 on Meono's complaint.

Neither Meono nor union executives responded to repeated attempts to contact them for comment.

Fernandez Moreno and Valdes are still under suspension without pay from the station, although AF-

TRA executive secretary Allen Davis has already stated that the union considers the suspensions unjustified (Billboard, Jan. 28, 1978).

Fernandez Moreno and Valdes charge the union with partiality in the case for acting swiftly on Meono's complaint against them,

but taking no action in the matter of their suspensions.

Andres Alonso Jr., attorney for the pair, points out that "my clients can't even collect unemployment because they weren't fired," and chides the union for not acting aggressively on their behalf.

Cable TV, AM-FM Link Receives FCC Go-Ahead

WASHINGTON—The FCC has decided not to put any restrictions or special requirements on the carriage of AM and FM radio stations by cable television systems.

However, the commission says it may look into regulations in the future, if developing trends should indicate a need for it. Also the FCC will consider petitions for special relief from radio stations claiming economic loss from local cable radio service.

The Commission has rejected rulemaking petitions by the National Assn. of FM Broadcasters (NAFMB) asking for a total ban on radio programming by cable systems.

Also rejected was the NAB petition that cable systems be prohibited from offering radio programs unless all local FM stations are also carried.

The Commission says investigation has not shown that cable tv carriage of local or distant radio signals currently harm either radio

broadcasters, cable subscribers or the general public.

The commission began an inquiry back in February 1972 to consider whether unregulated cable carriage of radio station programming would be a threat to the welfare of local broadcasting generally, or any particular types or class of broadcast service, and FM service in particular.

The Commission says there are no facts to indicate that cable systems discriminate against local radio stations in favor of distant ones.

The Commission has found that cable carries radio "as economically as possible." Some 27% of the systems carry none at all, and 51% carry all band FM service. Other cable systems carry AM or FM stations on a selective basis.

Superscope Move: Dividends Withheld

LOS ANGELES—Superscope, Inc. will suspend dividend payments due to what the firm claims are indications of "disappointing" fourth quarter earnings.

The Chatsworth, Calif., electronics giant declared its initial cash dividend, 25 cents in December 1976 and paid in January 1977.

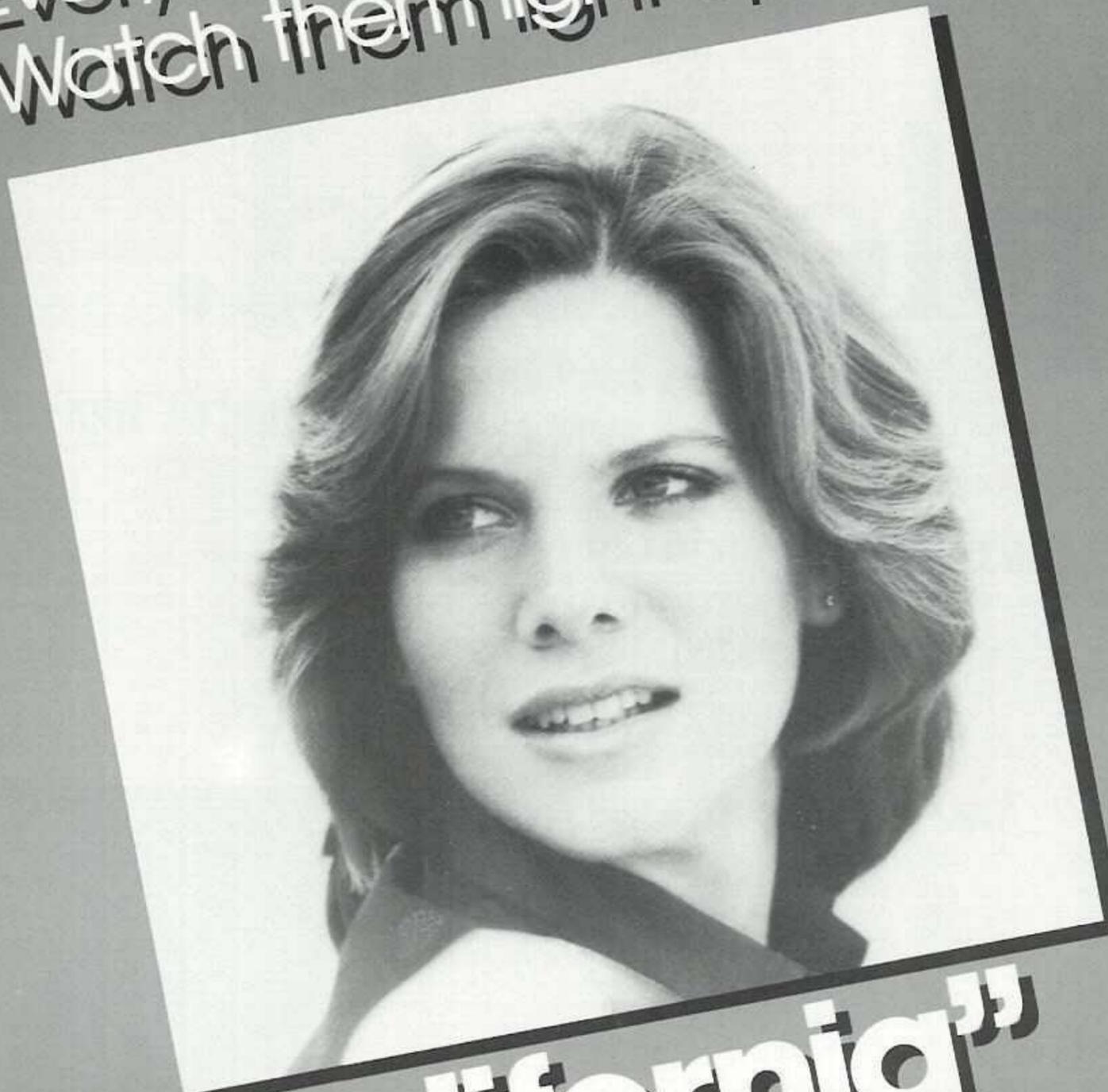
The company will resume dividend payments contingent on a change in business conditions and profitability. Copyrighted material

ASCAP Nominates

NEW YORK—Sixteen writers and 14 publishers have been nominated as candidates for ASCAP's board of review.

Candidates were chosen from the pop and standard fields by a nominating committee of their peers. Those elected serve two-year terms. The board is charged with settling disputes from members concerning ASCAP fees and rules.

Everybody's favorite new singer.
Everybody's favorite state.
Watch them light up the charts.



WBS 8511

"California"

a new single by

Debby Boone



on Warner/Curb Records

Splendid.

A year like never before.
Our thanks to all the men
and women in our record
companies around the world
who made it happen.

Steve Ross
Warner Communications Inc.

