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NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

April 8, 1978 • \$1.95 (U.S.)

AT IMIC '78 IN VENICE

Dempsey & Hill Key Exec Training Panel

NEW YORK—Two top international executives—Don Dempsey and Leslie Hill—will key an IMIC '78 panel exploring the area of executive development.

Dempsey, vice president of marketing for Columbia Records and Hill, EMI's director of group music, will discuss "Executive Training: Where Will The Industry's Leaders Come From?" at the Billboard-sponsored event at the Excelsior Ho-

tel in Lido, Venice, during the May 1-4 gathering.

Dempsey will detail how CBS' internal programs develop executives while Hill will offer the European counterpart to this discussion, one which holds a high priority among top management of music and record firms around the globe.

Rounding out the discussion on executive development will be a

(Continued on page 84)

Tower Series To Foil U.K. Importers

By MIKE HENNESSY

LONDON—Capitol Records is taking action to combat the flood of U.S. albums coming into the U.K. by direct import—a traffic which costs the label thousands of dollars worth of business each year.

The U.K. office of Capitol is launching a new series this month, Tower, aimed at beating the importers at their own game, while at the same time offering better marketing

(Continued on page 73)

and promotion for artists who don't always get such attention.

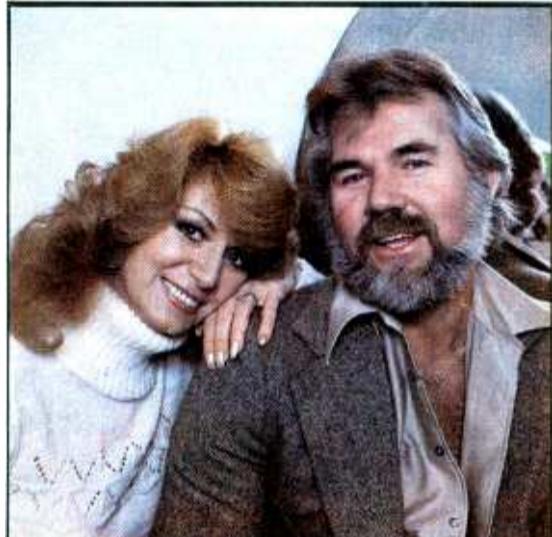
The Tower label was activated in the U.S. some 15 years ago by Capitol and was guided by Gordon "Bud" Fraser and Eddie Ray.

The LPs, pressed here, will be jacketed in album sleeves imported from Capitol in the U.S. They will be shrink-wrapped and stickered

(Continued on page 73)

After recording activity had shifted in the late 1960s to Los Angeles, Nashville and Europe, Gothic

(Continued on page 63)



On March 5, 1978, Kenny Rogers and Dottie West hosted The World's Largest Indoor Country Music Show at the Silver Dome in Pontiac, Michigan. This Wednesday, from 9-11 PM, this show becomes an NBC-TV Big Event Special. Country music's hottest new recording duo has come to television. Watch them!!

(Advertisement)

A&M Sues Calif. For 'Master' Tax

By JOHN SIPPEL

LOS ANGELES A&M Records here has filed a precedent suit against the California State Board of Equalization, seeking a refund of approximately \$900,000 in sales and use tax on record masters covering the period from July 1, 1970, to March 31, 1974.

The Superior Court action here is an outgrowth of an attempt by the state tax levying wing to assess a 6% or 6.5% sales and use tax on record masters.

An industrywide nucleus of Cali-

(Continued on page 16)

LARGEST EVER

6,000 To Flood Vegas For NAB

By DOUG HALL

NEW YORK—AM stereo, ratings research—particularly the new TRAC 7 system satellite distribution of programming—and new promotion ideas are among the topics of particular interest to programmers at this year's NAB convention.

The 56th annual caucus opens April 9 in Las Vegas for four days in what will be a record-breaking attendance of more than 6,000.

(Continued on page 30)

NAB president Vincent Wasilewski will make two state of the industry speeches, one to radio broadcasters and one to television station operators.

In both he is expected to reiterate that the NAB is unalterably opposed to either mandatory access by citizens groups to air time and any form of frequency use tax or fee.

(Continued on page 30)

Firms Press First U.S. Digital Disks

By ALAN PENCHANSKY

CHICAGO Audio annals will log 1978 as the year in which digital tape recordings first were pressed by U.S. companies.

Domestic digitals will begin appearing shortly, with California's Orinda Records leading the way, says Dr. Thomas Stockham, inventor of the Soundstream digital tape recorder.

According to Stockham, three U.S. labels already are using the

Soundstream system. He estimates that as many as one dozen digital disks produced with the equipment will be issued here in 1978.

Stockham says his company is working with Orinda Records, Crystal Clear Records and Telare Records—all direct disk producers—in the preparation of commercial digital releases.

According to the inventor, Orinda

(Continued on page 59)

Heat At Royalty Hearings

By PAUL GREEN

LOS ANGELES—The relationship between the radio and record industries—keyed to the issue of record performance royalties was hotly debated in a two-day meeting Wednesday (29)-Thursday (30) of the House Judiciary Committee's Subcommittee on Courts, Civil Liberties and the Administration of Justice at the Beverly Hilton Hotel here.

Broadcasters claimed the present relationship between radio and record companies is a tradeoff, a fair exchange of services, and that the equation should not be tipped by making them pay royalties to artists, singers, musicians and record companies as provided in H.R. 6063, a proposed amendment to the General Revision of Copyright Law.

Said Peter C. Newell, vice president

(Continued on page 10)

Rock Promoters Book Broadway Productions

By RADCLIFFE JOE

NEW YORK—Top Broadway shows ranging from "The Wiz" and "Belle Of Amherst" to "Give 'Em Hell Harry" and "Your Arms Too Short To Box With God," are being successfully booked into theatres and college auditoriums across the country by rock concert promoters who had previously resisted having anything to do with them.

According to Rand Stoll of Headliners Talent Agency, the change in attitudes by rock promoters, many of whom are now earning as much as 50% of their income from theatrical

(Continued on page 94)



"CORNELL DUPREE'S SATURDAY NIGHT FEVER" spotlights Cornell's unique guitar talents in contemporary jazz interpretations of today's hottest chart hits. "Stayin' Alive," "Boogie Nights," "Lovely Day," "How Deep Is Your Love" . . . powerfully illustrate Cornell's unrivaled virtuosity. On Versatile Records and Tapes (MSG 6001).

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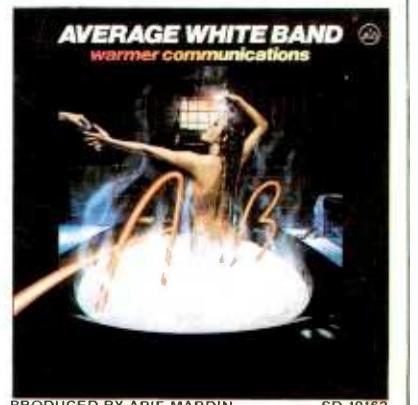
AVERAGE WHITE BAND

warmer communications



ON ATLANTIC RECORDS & TAPES

ON TOUR SOON



PRODUCED BY ARIF MARDIN

SD 19162



A full-page photograph of Cher performing on stage. She is wearing a shimmering, sequined, floor-length gown with a deep V-neckline. Her arms are raised, and she is looking upwards. The background is dark, making her sequined dress stand out.

CHER...special

Monday, April 3, 9 P.M. EST

on ABC

With Special Guests

Dolly Parton, Rod Stewart,
and The Tubes.

Stay tuned for
Cher's new album from
Casablanca Record
and FilmWorks Inc.



Convention Produces Optimistic 1978 Views

By JOHN SIPPEL

LOS ANGELES—In the immediate aftermath of the biggest NARM convention in the association's 20 years, reactions from key segments of the industry are varied—but generally on the positive side, representing overall optimistic views for 1978.

An across-the-board sample responds to the query: "Fresh from the 1978 NARM convention, what did you think of it and what would you suggest for 1979?"

• **Danny Heilicher**, consultant to Pickwick International, Minneapolis: "The convention was good. The oldtimers stayed out in the hall. But a whole bunch of new people were in on the sessions. The family-oriented business seminar was needed. NARM is right in slowly getting rid of the panel just sitting there. The a/v presentations were better. Joe Cohen is doing a great job. We know where we stand. We were better budgeted.

"There's a change to enlightening various facets of the busi-

ness. I'd like to see actual representative samples of the best. Take, for example, the finest ads from firms in NARM or typical ads and have experts point out the good and bad. Maybe the convention was a day too long."

• **Sam Broadhead**, sales manager/vice president, Allied Recording Pressing, Los Angeles: "More specialized sessions for people in record manufacturing. I saw representatives of 10 different plants there. Let's talk about the Oregon dealers who are griping about the heavy return of defectives. It's a common problem. How can we help them and they help us?"

"Let's get people like Dave Neckar, Keith Holzman and other production executives for labels to join us in a seminar. And how about the jacket makers and those who design them? They might fit in nicely. It would really be helpful if we could get some kind of an estimate on production needs for calendar

1978 at a NARM. It would help relieve the burden that comes when unexpectedly in September we get those heavy holiday orders."

• **John Hollands**, chairman, BSR (USA) Ltd., Blauvelt, N.Y.: "NARM was very professional. Right from the moment the doors opened at the right time the first morning, the mechanics were right. The registration check-in procedure was efficient. The convention books were well-prepared. The NARM daily news sheets under our hotel doors prepared us for each day's individual participation. At our hardware shows, those papers are too full of ads; it's distracting."

"I promise that next year our EIA portion of the show will be better. Our exhibit didn't get set up properly. Next year we'll be ready early. I want a bigger, better sign over our area explain-

(Continued on page 80)



"**LIEBER MAN**"—Wearing his "Superman" styled T-shirt following a filmed parody on his company's success, Dave Lieberman, chairman of the board, Lieberman Enterprises, left, embraces the firm's president, Harold Okinow, as Jim Tyrrell, vice president, marketing, Epic/Portrait/Associated Labels, who presented rackjobber of the year award to them, looks on. It was the second consecutive award for the Minneapolis company.



YETNIKOFF HONOR—Departing NARM president George Souvall of Alta Distributing, Phoenix, left, presents the organization's presidential award to Walter Yetnikoff, president, CBS Records Group, for his outstanding contribution to the industry.



DAVID'S DAY—Paul David, right, founder/president, Stark Record Service, N. Canton, Ohio, accepts NARM's retailer of the year award from Walt Lee, vice president, sales, Capitol Records, for the prosperous growth of his Camelot/Grapevine stores' chain.

ARISTA MUSIC *Mesher Reports Start-Up Costs Recouped, Group Turning Profit*

By JIM McCULLAUGH

LOS ANGELES—After a little more than a year in operation, the Arista Music Publishing Group has recouped all of its start-up costs and is now operating at a profit, according to Billy Mesher, vice president and general manager based here.

Roshkind Plea: Not Guilty To 2 Tax Charges

LOS ANGELES—Motown Industries vice chairman Michael Roshkind has entered a not guilty plea to both counts of a federal grand jury indictment charging him with income tax evasion.

Appearing before Judge Robert M. Takasugi in Federal District Court here Monday (27), the Motown executive through his attorney, Bruce Hochman, told the court that "we anticipate a disposition in this case," and requested a date for a status conference.

The "anticipated disposition" apparently refers to a plea bargaining process that could resolve the matter.

Set for April 17, the status conference will be a private meeting between Judge Takasugi, defense counsel, and the prosecutor, Asst. U.S. Atty. Leonard Sharenow who originally took the case before the grand jury following an internal IRS investigation of Roshkind's affairs.

If the opposing attorneys can

come to an adequate agreement to present to the court at that time, it is likely the case will not go to trial.

Roshkind was indicted March 13 by the grand jury, which charged him with evading income taxes totaling \$134,649 for the years 1972 and 1973 (Billboard, March 25, 1978).

It has been reported that Roshkind, through an arrangement that involved his wife, did not declare income proceeds they allegedly derived from a television marketing deal between Motown and California International Marketing Co.

More NARM coverage and photos on pages 15, 58, 60, 77.

York, You've Got Me Dancing," "I Wouldn't Want To Be Like You" and Kenny Dale's "Bluest Heartache Of The Year" which all earned high chart positions.

Recently, Careers Music, Inc., obtained 50% worldwide co-publishing rights to the recent Larry Farrell/Caroline Jones song by Kelly Patterson on Shadybrook Records called "If It Don't Fit, Don't Force It," a top five r&b hit.

Mesher notes that Careers Music, Inc., will now administer the copyright throughout the world under the terms of an agreement with Funky Caroline Music.

In the Arista Music, Inc., and Careers Music, Inc. stable of writers are: Baby Grand, Be-Bop Deluxe, Sid Beverly, Wayne Bickerton, Dave Blue, Mike Chapman, Nicky Chinn, (Continued on page 94)

HOROWITZ 'RACKED'

NEW YORK—The "Golden Jubilee Concert—Vladimir Horowitz" LP on Red Seal Records is moving into the pop racks following Handelman Co.'s decision to buy 23,000 copies of the LP to rack in the huge Kmart chain.

The LPs will be put in bins along with the best selling pop LPs. RCA reports that with sales of 100,000 units in three weeks, the LP has become one of the biggest selling classical items in recent years.

Delsener Supporting Shubert Ticket Plan

By DICK NUSSER

NEW YORK—The Shubert Organization's new plan for a national computerized ticket service enabling quick telephone reservations to be made has drawn a favorable response from at least one rock promoter here.

"That's exactly what we've always wanted to do but the computer has been too expensive to employ," comments Ron Delsener, whose main venue is the Palladium here. He says he plans to begin discussions with the Shubert Organization soon.

Summer Inherits Revitalized RCA

NEW YORK—The appointment of Bob Summer to the presidency of RCA Records is testimony to both the executive's abilities since being placed in charge of domestic operations earlier this year, and to outgoing president Louis Couttolenc's successful revamp of the company at home and abroad (see Executive Turntable).

The latter, returning to the RCA Mexico post from whence he came last June, completes his troubleshooting stint to beef up the company's earnings, realign its overseas outposts and groom a permanent successor.

But Couttolenc will continue to be available for corporate assignments (Continued on page 16)

The Shubert plan, announced Wednesday (29), would "multiply the theatregoing public three- or four-fold," according to Shubert's president Bernard B. Jacobs. However, Jacobs is cautious about its application for arena attractions.

"The Rolling Stones at Madison Square Garden would undoubtedly tie up our 'dedicated' phone lines under the present system," Jacobs claims. "We're gearing this towards individual theatre use." The Palladium or Radio City Music Hall would qualify for the inclusion in the Shubert plan, he believes.

The new system, called SEATS (Shubert Entertainment and Arts Ticketing System), employs a Control Data 2000 computer enabling every seat at all 22 Shubert venues to be linked to a central and branch terminal facility.

The Ticketron division of Control Data Corp. will provide technology and hardware for the SEATS system, which will be operational a year from now, according to Jacobs.

Although Jacobs has invited non-Shubert theatres to participate in the system, officials at nearby Lincoln Center are adopting a wait-and-see attitude before joining the SEATS plan.

"We've had some discussions about it," admits Lincoln Center's head of community ticket services Joseph Caron. "But we're not making any decision about it until (Continued on page 16)

FELTON JARVIS AUDITIONS TAPE

Work Presley Producer's Balm

By GERRY WOOD

NASHVILLE—What happens to the producer of the world's biggest recording star when that artist dies?

For Felton Jarvis—producer of Elvis Presley—the secret has been to keep busy. Perhaps hit harder than anyone else, professionally and personally, by the untimely death of Presley last August, Jarvis has reset his priorities with equal emphasis on past product and future potentialities.

The past product involves "reams and reams" of tape, from cassettes to masters, that has already yielded some surprising discoveries of new-found Presley songs. The future includes Jarvis' production of Carl Perkins for Jet Records and a selective eye for more acts to produce.

"There seems to be tons of tape

on Elvis," comments Jarvis, who has spent weeks sifting through tape. In cataloging every tape, Jarvis is going through the material and listening to it from top to bottom. "A lot of times Elvis would record a song, and we wouldn't use it. The song would never even be pulled out—it would be left in there with the rejects."

Describing the process as "time consuming," Jarvis notes that much of it is repetitive, "but you're afraid if you skip through it, you're going to miss something."

Most of the tapes are in Nashville, though there are some masters in Los Angeles and New York. One of the tapes yielded a long forgotten, never released, Presley gem—a song, previously unreleased, he did for the motion picture "King Creole."

The song was supposed to have been the title song until the original title was scuttled in favor of "King Creole." "It's a good song," maintains Jarvis.

The exhaustive searching has also resulted in some more cuts "that nobody knew we had," reveals Jarvis. "Elvis tapes are all over the place," says Jarvis, observing that another set of early Elvis tapes are presently being held by Shelby Singleton who has been battling RCA Records to maintain ownership of the Sun Records era product.

Jarvis reveals that "Softly, As I Leave You," one side of Presley's new single, was recorded on a small cassette recorder, as was "America." The other side, "Unchained Melody," is longer than

(Continued on page 38)

HAAYEN ACTS Gotham Polydor Nabob Moves Aggressively, Sets Triple Deal

By ADAM WHITE

NEW YORK—Fred Haayen is planting firm footsteps along his new road as president of Polydor Inc.

The newly New York-based executive has wrapped up a triple package with Britain's EG Management, bringing Polydor worldwide the latest band formed by onetime Yes/King Crimson player Bill Bruford, tagged U.K., plus solo projects by Bruford and Roxy Music man Phil Manzanera.

The debut album by U.K. is rush-released here next week.

Haayen is also actively pursuing the Steve Gibbons Band—the British combo is with Polydor in other territories, but has been signed to MCA Records most recently in the U.S.—and embarking upon negotiations to capture at least one established superstar attraction.

The moves reveal the value of Haayen's past experience (when he was managing director of Polydor

United Kingdom, he wooed the EG artist roster away from its long association with Island) and hint at the a&r bias which observers expect him to bring to his American role.

The talent lineup at Polydor Inc. is obviously not yet complete, he says, while emphasizing that any future acquisitions will be a matter of "quality, not quantity."

Haayen does not necessarily prefer to pitch for established talent over newcomers, but points out that big companies need the volume which superstars generate.

If this means acquiring acts of that type, he adds, so be it. "If the right situation comes along with major names, we will go after them."

The Dutchman is used to dealing with talent's top echelons, both artistic and managerial. As chief of Polydor Britain, he negotiated contracts with Ringo Starr, David Crosby and Graham Nash and the Sweet, as well as the aforementioned EG crew.

He also fronted the company's near-miss 1977 talks with the Rolling Stones—a pact never consummated, sources say, because of premature news leaks.

When he left London late last year to become vice president of Polydor International, Haayen handled deals which brought the company, in various territorial configurations, Jim Capaldi, Alvin Lee and Richard Coccante.

Personally speaking, he believes his appointment now to the presidency of Polydor Inc. to be well timed. "It's always been a wish of mine to work in a music center like New York. But I couldn't have done this job a few years ago. I needed the experience which came with the British post."

A few years ago, too, Haayen doubts that the company was fully equipped to meet the challenge of

(Continued on page 84)

And Still No Jimmy's Pay Plan Filed

NEW YORK—Jimmy's Music World has still not filed a plan for paying its creditors although ordered to do so more than 60 days ago.

The retailer and its wholesaler parent, Sutton Record Distributors operating under Chapter XI of the Bankruptcy Law, were to have filed a plan of arrangement by March 21, but did not meet that deadline.

At a hearing before U.S. Bankruptcy Judge John J. Galgaj Tuesday (28), Stephen Karotkin, attorney for Jimmy's, told the court: "We have reached an agreement with the (creditors) committee contingent on our reaching an agreement with the Bank of Commerce."

As the only secured creditor, the bank expects full payment of all money owned to it. Some \$800,000 has already been paid leaving a total remaining debt to the bank of \$1.1 million. Karotkin added that he thought he could reach an agreement with the bank "within the next two weeks."

The creditors committee is perturbed by the successive delays in the case, according to Albert Togut, counsel to the committee.

Togut told Judge Galgaj that an "understanding had been reached" that the plan of arrangement be filed

by March 21. "We don't want the debtors to come back every month," he declared.

The judge told Togut that he could move for an adjudication, upon which the court would order the business totally liquidated, but the attorney did not request this step be taken.

Judge Galgaj adjourned the proceedings until April 11 with the assurance that Jimmy's would reach the necessary agreements by that date. "Let's get the show on the road!" he said.

Harlan Opening Seattle 1-Stop

LOS ANGELES—R.A. Harlan, who recently acquired the leading independent label distribution point in Seattle from ABC Record and Tape Sales, has opened a one-stop auxiliary, Super Sound. The one-stop occupies about 10,000 square feet in the South Fidalgo building whose remaining 22,000 feet are utilized by Sound Distributors.

The one-stop, serving five Western states and Hawaii and Alaska, will be managed by Sound vice president Ed Richter. Claudette Ernsdorff is buyer.

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Executive Turntable

Robert Summer is named president of RCA Records. He succeeds **Louis Couttolenc**, who completes his one-year assignment of restructuring the company's worldwide operations, and returns to his responsibilities as president and general manager of RCA Mexico. Summer, headquartered in New York, has been division vice president, RCA Records U.S., since February.

Jay David Saks is named executive director, Red Seal artists and repertoire, at RCA Records, New York, from Red Seal a&r producer.... **Helen Pine**, who has worked in the international division of ABC Records in Los Angeles several years, becomes vice president, marketing services, international division, for ABC.... **Robert Perlstein** and **Aryne Teitelbaum** are new directors, talent contracts, at CBS Records, New York. Both

were associate directors with the department.... **Andrew Kazdin** is promoted at CBS Records Group, New York, to director, Masterworks a&r services, reporting to **Paul Myers**. He has been serving as an executive producer with the company.... At CBS Records International, New York, **Christian Otis** steps to manager, music publishing administration, and **Nancy Brennan** to coordinator, publishing services. Both are newly created posts. Otis was manager of financial analysis, Brennan administrative assistant, publishing.... **Marc Paul Simon**, vice president of special projects for Casablanca Record & FilmWorks, has dissolved his former company, Provocative Promotions, and has assimilated his staff into the special projects department at Casablanca in Los Angeles. Provocative staffers joining Simon

at Casablanca are **Michele Hart**, director of special projects; **Arnie Smith**, national disco promotion coordinator; **Cathy Jacobsen** and **John Ford**.... **Lou Galliani**, formerly regional director of promotion and sales for ABC Records in Los Angeles, is appointed to the newly created position of national field director for the label.... **Bettie Fujii**, with A&M Records in Los Angeles for 10 years and currently on special assignment at A&M's newly established European head office, A&M Records Europe S.A. in Paris, becomes director of international production for the label.... **David Ezzell** appointed vice president in charge of promotion for Monument Records, Nashville. Recently an independent promoter based in Nashville, Ezzell was formerly national promotion director of A&M Records.... **Michael Abramson** is appointed director, national promotion, RCA Records, New York. He was director, artist development.... **Pat Woods** is director of administration, West Coast division, for Chappell Music. She moves from administration at Bicycle Music, L.A.... **Morris Weisman**, general manager of King Carol Records, New York, is promoted to executive vice president, while continuing his current responsibilities with the retail chain....

James Scheuchl takes over as general manager of the Dallas branch of ABC Record & Tape Sales Corp., joining from Pickwick International, where he was a branch manager.... **Dick Broderick** has resigned as managing director of Morningstar Records and director of a&r for Springboard International. He will be working as an independent consultant in the future.... **Kevin Clougherty** is

manager, planning, within CBS Records' business development unit, New York, moving from senior planning analyst for the department.... **Kip Kaplan** and **Peter Knight Jr.** are new marketing coordinators for Musexpo, based in New York and London respectively. Former was studio manager at Chappell Music, latter head of his own U.K. company, Catalyst.... **Judy Bochner** steps

to single sales coordinator at Polygram Distribution's New York branch, a new post from Win Records.... **John Penney** is national singles promotion director for Amherst Records, joining from WDBS, Durham, N.C., where he was musical director.... New appointments at Atlantic Records, New York, see **Art Collins**, formerly East Coast publicity manager, as publicity manager, Atlantic and affiliated labels; **Bob Kaus**, former

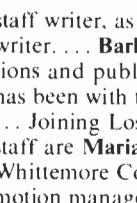
staff writer, as chief writer; and **Dan Nooger**, previously with Chess, as staff writer.... **Barbara Wyatt** promoted to West Coast director of the artist relations and publicity departments for MCA Records, Inc. in Los Angeles. She has been with the label's artist relations and publicity department since 1976.... Joining Los Angeles based Jet Records in an expansion of its promotion staff are **Maria Polivka** as national singles manager. She had been with the Whittemore Corp. as director of promotion. **Al Moss** joins as Southeast promotion manager basing in Atlanta. He was most recently affiliated with Rabbit Records in Macon, Ga., as promotion coordinator. And **Beverly Padratik** joins as East Coast promotion manager basing in New York. She was previously an account executive at radio station KSJO.... New appointments at Butterly Records, Los Angeles, include: **Risa Grobert**, previously director of finances of the Community Free Schools in Boulder, Colo., to director of accounting; **Gail Mellow**, a director of home medical services and an administrator of public health programs for Dade County, Florida, joins as assistant to the director of accounting; and **Laurie Levitt**, formerly a production assistant at Queens Litho in Hollywood, joins as production manager.... **Laurie Hersch** joins Cream Records, Inc., Los Angeles, as director of publicity. She has been with the firm two years.... **Elaine Cooper** joins ABC Records, Los Angeles, as manager of West Coast publicity. She joins **Sue Sawyer** who has been promoted to the same position. Cooper comes to the label from Casablanca where she was tour publicity manager; while Sawyer has been a tour publicist with ABC.



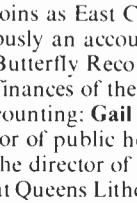
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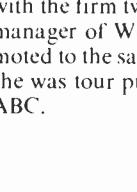
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Hersch



TED NUGENT IS INTO Y&C.

On his new single, Ted admits you can do anything you want to him. Just don't bother to thank him. He knows how good it feels.

The following stations have already taken him up on his most generous offer: WTRU (3G), KSLQ (26), WZZP (32), WGCL (29), WDFO (17), WZUU (LP), WTRY (LP), WYSL (LF), KBEQ (HB), WKWK (LP) and CKLW (LP).

"YANK ME, CRANK ME!"

2-RECORD SET

KE2 35069

Ted Nugent *Double Live Gonzo*

including:

Yank Me, Crank Me
Baby, Please Don't Go/Starve Me
Motor City Madhouse/Cat Scratch Fever



The new single from
"Double Live Gonzo."
On Epic Records and
Tapes.

Produced by Len Futterman and Tom Verma
for The Next City Corporation
Direction: David Krebs and Steve Leber for
Leber-Krebs, Inc.

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The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
 (213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669
EDITOR IN CHIEF: Lee Zhit (L.A.) **Paul Ackerman, Editor Emeritus, 1908-1977**
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Vol. 90 No. 14

General News

SPARKED BY CBS

Lifesong Diversifies In New Acts

By ADAM WHITE

NEW YORK—Tommy West and Terry Cashman are now moving into high gear since signing their Lifesong Records to CBS for distribution last year.

The producers have pacted the label's first female artist, first country act and first veteran hitmaker. That's Nina Kahle, Gail Davies and Dion, respectively.

The moves mark Cashman and West's desire to see Lifesong shed its singer-songwriter image in favor of a more diverse identity.

An early step in that direction was the inking of a black music combo, the Voltage Brothers. Their debut album was released in January, while the first 45 from the disk, "Feeling Good," shipped three weeks ago.

Cashman and West themselves embark upon a personal first next week, traveling to Nashville to record Davies. They have never before produced in the country capital.

The financial freedom to diversify is a result of Lifesong's CBS link. The label was independently distributed before last August, which led to "a plethora of problems," admits general manager George Brown.

MacDonald Will Reopen N.Y.'s Apollo Theatre

NEW YORK—Harlem's Apollo Theatre will reopen officially May 5 with a six-day show featuring an all-star jazz band led by percussionist Ralph MacDonald. This will be the first show in the newly renovated theatre under the new ownership.

According to Frank Billips, who is handling publicity for the theatre, the Apollo is now owned by a group of black businessmen headed by Guy Fisher. Prior to purchasing the Apollo Fisher was, in Billips' words, "into freelance investing."

Two brothers, Rich and E.T. Morris, are also involved in the ownership of the Apollo. Their backgrounds are similar to Fisher's according to Billips.

The seats directly in front of the stage will be \$15 and the rest of the house scaled from \$6 to \$10 dollars. These will be the highest ticket prices ever charged at the 1,600 seat facility.

Though he grew up eight blocks from the Apollo, this will be the first time MacDonald has ever played on the theatre's stage.



CHARITY VISIT—Atlantic Records chairman Ahmet Ertegun, third from the right, takes a tour of the T.J. Martell Memorial Laboratory in New York's Mt. Sinai Hospital. With him, left to right, are Shorewood Packaging vice president Floyd Glinert; Mrs. Ertegun; Dr. James Holland; Ertegun; CBS Records vice president Tony Martell, for whose son the leukemia research lab is named, and Dr. George Bekesi. Ertegun is the honoree at the foundation's April 15 dinner.

NEW WAVE LABEL

Red Star Plans Street Demonstration

NEW YORK—If all goes as planned, Sixth Ave., in Manhattan will be the scene Friday (10) of the first "symbolic demonstration" mounted by the new wave Red Star Records label.

Red Star, was founded last May by Marty Thau, who was involved with Buddah/Kama Sutra Records in the '60s and later managed the New York Dolls.

Letters To The Editor

Dear Sir:

CBS Records is to be commended for its black music marketing division and the cooperation it gives to the black community ("CBS Hikes Public Relations," March 25 issue). However, LeBaron Taylor, its vice president, may not be aware of the activities of other record companies in this regard.

I am executive director of Young Activists Now, a Harlem and South Bronx organization of teenagers, parents, teachers, and community leaders formed three years ago for the purpose of finding jobs and job training for our young people.

CBS Records, and particularly James Tyrrell, has been very helpful to us and we are appreciative. We are also grateful to RCA Records, which has given internships to 12 students at wages well above min-

imum; to ABC Records, which has trained seven and Warner Communications and Polydor, each of which has trained six young people.

Some of these students have gone on to regular employment in these companies. Other companies provide personnel and funds for special projects involving teenage jobs in our community, including A&M, Buddah, Capitol, Motown, RSO, and 20th Century.

Black and Hispanic young people, among whom the unemployment rate is 40% and who have meager resources, place high priority upon record purchases. It is heartening to see the companies respond to their needs.

Jan Berger,
Executive Director,
Youth Activist Now
New York

tations, while the late singer's catalog was tied up in a legal tangle with ABC Records.

"So we made a deal last August to become an associated label of CBS, drawing upon their resources in sales, merchandising, promotion, publicity and advertising," declares Brown.

This has enabled Lifesong to focus on the a&r side; recording, developing and guiding its artists. "It's important for us to know that we can now concentrate our energies on making good music, certain that its potential will not be restricted as before."

It is equally important, emphasizes Brown, for Lifesong to maintain an identity as a record label, regardless of its means of distribution. "We do not just want to be viewed as a production company."



The demonstration calls for a sound truck to cruise up New York's "Broadcast Row" playing new wave music to protest the media's distortion or ignorance of the music.

"We are not going to be throwing rocks at CBS or anything like that. It will be more of a fun thing with our friends in the truck playing music to the lunch time crowd," promises Roy Tarkin, director of creative promotions at Red Star.

Trakin says the company's name, and its logo, a red star, have raised some eyebrows, especially when the company issued a press release vowing to "go to the street" against "any institution which has either exploited the more sensationalistic aspects of the new wave, or has completely ignored it."

Targets include the major radio stations, television networks, newspapers and established record companies. But, Trakin says, it is all being done tongue in cheek.

So far, Red Star has only two acts on its roster: Suicide, an electronic minimalist duo, and the Real Kids, a rock'n'roll band. The label released LPs of both of these acts last December. Its product is distributed by about 30 independent distributors around the country.

"Many of the distributors don't really understand us or the music, but we are not looking at this time for sales for 50,000 or 100,000 units. Right now we are very happy with 10,000 to 15,000 units," says Trakin.

Announcing the

New Captain & Tennille Single

"I'M ON MY WAY"

AM 2027



ON A&M RECORDS 
Produced by Daryl Dragon

See its Television Premiere on "The Captain & Tennille Special," April 3, ABC-TV.

CBS Cites Music Division In \$3.23 Bil Industry Year

By STEPHEN TRAIMAN

NEW YORK—CBS estimates 1977 U.S. recorded music sales at retail climbed 22%—to \$3.23 billion from \$2.74 billion the prior year—

with the industry-leading performance of the CBS Records Division as the key factor in the CBS/Records Group's growth.

The diverse elements contributing to the best year ever for CBS Inc. are highlighted in the just-released annual report, with the CBS/Records Group and the music operations of the CBS/Columbia Group among those singled out.

Domestic sales and profits were the key factor in the group's growth, with the CBS Records International division also cited for significant progress. The group achieved its largest dollar increases ever both in sales (\$767.9 million from \$599.2 million) and profits (\$79.9 million from \$63.9 million).

Substantial advances in sales and operating profit are noted for the CBS/Columbia Group. Major profit growth is credited to the Columbia House division, with its highest record and tape club membership ever; the Retail Stores division, with the successful entry of Pa-

cific Stereo into Texas, and the Toys division with the addition of Wonder Products.

In highlights of the CBS/Records Group, the report notes the emergence of a vital and growing "afterteen" market, as recent studies by the market research department indicate more adults than in past generations have continued a pattern of frequent record buying well into their 20s and beyond.

The sudden spurt in retail tape sales is also cited, with cassettes garnering the largest share of the increase for the first time last year. The wider appeal of more specialized categories of music also reflects the growing importance of the afterteen market, with country, MOR, jazz, classical and soul music all continuing to rise at a healthy pace.

Among the domestic division's other activities, also mentioned are the manufacturing operations (for which major expansion capital investments are committed), Columbia special products which repackages previously released recorded music, and April-Blackwood music publishing. The division is actively pursuing other opportunities in music publishing, the report emphasizes.

Highlights of CBS Records International for its 24 subsidiaries, three joint ventures and 16 licensees operating in more than 100 markets also are impressive. Largest future growth is expected from such countries as Spain, Iran, Nigeria, Brazil and other Latin markets.

Cited were the start of an injection-molding facility for blank cassettes in Wales, completed plans for a record pressing plant in Aylesbury (U.K.), formation of a joint venture with a tape duplicating plant in Iran, dissolving of the Italian joint venture and establishment of a wholly owned subsidiary there, and a licensing agreement for distribution of A&M product in continental Europe, as well as worldwide distribution rights for TK Records outside the U.S. and Puerto Rico.

Buried in a supplementary information note is equity income of \$5 million credited to the Records Group from an unconsolidated investment in Japan, a 39% increase from the \$3.6 million reported in 1976. The group also is credited with "identifiable assets" of \$365 million, up nearly 33% from the \$275 million noted for 1976. Capital expenditures rose nearly 58%, to \$18.3 million in 1977 from \$11.6 million the prior year.

In the CBS/Columbia group, the Columbia House division was credited for the most successful sales in its 22-year history, with the products of 15 new labels added for a total of 61. Mail-order music packages contributed substantially to success, while the record packages sold under the Vista Marketing name and advertised exclusively on television faced competition from many new companies in the field.

Retail Stores division sales outpaced the gains of the audio component industry, the report says, with Pacific Stereo sales increasing in all its regions. In 1977, 11 stores were added for a year-end total of 78, with four in Dallas/Fort Worth, four in Houston and one in Seattle—all new markets. A supermarket-style Sound Works was opened as a pilot outlet in San Francisco in January 1978, to test this concept.

Also noted in the report are the

Market Quotations

As of closing, March 30, 1978

1976 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
40%	34%	ABC	6	398	39%	39	39%	+ %
38%	34%	American Can	6	234	36%	36	36%	+ %
13%	9%	Ampex	11	378	12%	12%	12%	- %
3%	2%	Automatic Radio	—	—	—	—	3	Unch.
24%	22	Beatrice Foods	10	349	23%	23%	23%	+ %
49%	43%	CBS	7	81	46%	46%	46%	+ %
18%	13%	Columbia Pictures	4	303	17	16%	16%	- %
13%	8%	Craig Corp.	3	85	10	9%	9%	- %
39%	31%	Disney, Walt	13	342	32%	32%	32%	- %
3%	2%	EMI	6	38	2%	2%	2%	- %
9%	8%	Gates Learjet	4	235	9%	9%	9%	+ %
13%	11	Gulf + Western	5	893	13%	12%	13	- %
12%	9%	Handiman	7	59	11%	11%	11%	+ %
4%	3	K-tel	32	24	4%	4%	4%	- %
6%	4%	Lafayette Radio	—	9	5%	5%	5%	Unch.
31%	22%	Matsushita Electronics	9	49	31%	31%	31%	+ %
41%	32%	MCA	8	190	41%	40%	40%	+ %
32%	26%	Memorex	6	88	31%	30%	30%	- %
48%	44	3M	13	174	44%	44%	44%	- %
39%	35	Motorola	11	132	39%	38%	39%	+ %
27%	24%	North American Philips	5	54	25%	25%	25%	+ %
14%	10	Pioneer Electronics	10	33	14%	14	14%	+ %
7%	6%	Playboy	16	34	7%	7%	7%	- %
26%	22%	RCA	8	275	25	24%	24%	Unch.
8	6%	Sony	13	110	7%	7%	7%	- %
13%	9%	Superscope	65	30	11%	11%	11%	+ %
37%	29%	Tandy	7	324	36%	36%	36%	- %
8%	5%	Telecor	8	103	8%	8%	8%	- %
4%	2%	Texel	10	476	4%	4%	4%	+ %
2%	1%	Tenna	—	13	1%	1%	1%	Unch.
15%	12%	Transamerica	6	254	14	13%	13%	Unch.
28%	20%	20th Century	4	1237	29%	28	28%	- %
34%	29%	Warner Communications	6	114	33%	33%	33%	+ %
14%	11%	Zenith	—	260	14%	14%	14%	- %

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	—	4%	5	Integrity Ent.	6	68	2%	2%
Electrosound Group	—	—	2%	3%	Koss Corp.	41	5	4%	4%
First Artists Prod.	2	19	4%	5	Kustom Elec.	—	2	2%	3%
GRT	5	2	1%	2%	M. Josephson	6	5	13	13%
Goody Sam	26	8	5	5%	Orrox Corp.	—	60	19/16	113/16
					Recoton	5	6	3%	3%
					Schwartz Bros.	6	—	2%	3%

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

TIES WITH WHITE SOX

200 Chicago Area Dealers Involved In WEA's Promo

By ALAN PENCHANSKY

CHICAGO—Two-hundred area retail outlets are offering discount tickets to an April 25 White Sox baseball game here, in a giant sports-themed sales promotion staged by WEA.

The campaign, "Pre-Season Hits," hypos albums by 16 WEA artists with \$1 reserved seat tickets, a reported \$60,000 in advertising and a variety of baseball-themed merchandising tools, including three-by-nine-foot banners.

Participating record stores also are registering customers in a drawing for an expense-paid trip for two to a White Sox road series.

Radio station WKQX and the American League ballclub are integral to the promotion, that runs March 27 through Sunday (9). WKQX is providing 180 promotional spots tagging all participating dealers.

According to Rick Cohen, branch sales manager, the campaign is being adopted by chain retailers, racked accounts and accounts supplied by one-stops. "Every participating dealer got some form of advertising," Cohen states.

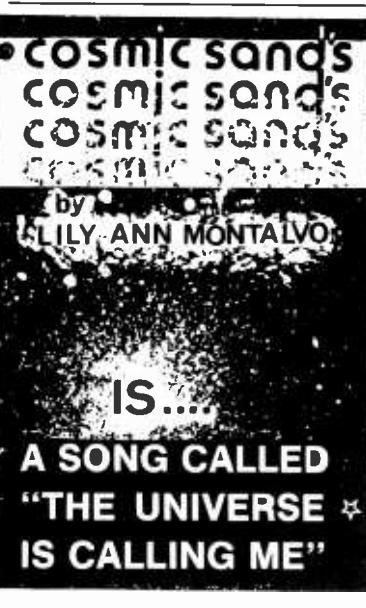
Contributions of the CBS Technology Center in Stamford, Conn.: for developing equipment to modernize and automate the audiotape plant in Terre Haute, Ind.; for developing a new quality control monitor in the prerecorded tape duplicating process there, and developing the DISComputer automatic disk-cutting lathe controller.

Chalice Files Suit Vs. CBS

LOS ANGELES—Chalice Productions here is suing CBS Records in Superior Court, asking for special damages of \$80,000 and general damages of \$1.5 million.

The plaintiff alleges it pacted with CBS Records in May 1976 for Rusty Wier for a one-year period with three options. CBS allegedly exercised the first option in March 1977, providing for two more LPs and a \$100,000 advance.

Chalice claims that when Don Ellis of CBS Records here notified them the deal was off in December 1977, CBS owed them the \$80,000 under a no liquidated damages clause.



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General News

MCA Bowing 'Midline' LP Series

249 Catalog Disks, Tapes Set To List At \$3.49, \$3.99

By ED HARRISON

LOS ANGELES—MCA Records is introducing a "midline" series consisting of 249 catalog items reduced from a \$6.98 list to suggested lists of \$3.49 for album and \$3.99 for tape, although no official list price has been assigned.

Accounts will be able to qualify for special discounts and dating, with product shipping May 8.

Dealers first received notice of the new line Feb. 27 and have until May 5 to return the midline titles for full credit at \$6.98.

According to Sam Passamano, vice president of distribution, the midline series is the third phase of a program which started with its \$7.98 twofer series. Passamano says the 110 titles in the twofer series resulted in 4½ to five times more turnover on that product.

The second phase was the reduction of price on 25 Christmas albums which weren't moving briskly and resulted in about six times the turnover, says Passamano.

"We've never enjoyed those kinds of numbers and it convinced me to go with the midline series," he says.

Of the 555 Decca, Kapp and Uni titles in the catalog, Passamano had the accounting department keep a tally of both album and tape sales to get a fix on net sales. The best sellers were put into the midline and 44 titles that showed no action deleted.

None of the catalog numbers has been changed with the midline series classified MCA-1 to MCA-555. "It's a better way to do it," explains Passamano, "than to give it a new number and jacket. It only raises the cost again and it's more effective this way."

MCA will offer its accounts discounts and dating if the dealer meets certain requirements. Based on MCA's seven-tier pricing structure, 01-03 can qualify for a 6% discount with an additional 30 days dating if there is an initial order of 300 units (all configurations) and reorders equal a 150-unit minimum.

The 04-07 accounts can qualify for 6% discount and an additional 60 days dating if initial orders are 1,000 units and reorders are 500-unit minimum.

Passamano says wholesale prices are competitive with CBS' similar series with the ma and pa stores (01) paying \$1.90 for album and \$2.59 for tape if they meet the requirements. Racks will pay \$1.73 for album and \$2.35 for tape.

The midline series is about 60% country product featuring such artists as Loretta Lynn, Conway Twitty, Mel Tillis, Cal Smith, Bill Monroe and Ernest Tubb. The rest consists of MOR, jazz, rock and music by Roger Williams, Guy Lombardo, Bing Crosby, Tommy Dorsey, Lionel Hampton, Pete Fountain and others.

The original release dates range from 1959-1973 although there are a few as recent as a 1975 Deodato LP.

Says Passamano: "It's not that these albums didn't sell. They should have been at higher levels."

He reports that dealers have already chosen the top 25 or 30 titles

LOS ANGELES CHAPTER

Scholarships By NARAS

LOS ANGELES—The Los Angeles chapter of NARAS has established four new music scholarships to be administered by educational institutions in the area.

The scholarships, determined by the chapter's educational com-

mittee, went to the following institutions:

The UCLA Extension, \$1,000, for a series of courses titled "Professional Designation In The Recording Arts And Sciences;" the commercial music department of Los Angeles Valley College, \$600; and the Dick Grove Music Workshop, \$600.

In addition, the chapter bestowed a \$500 grant to the jazz program of the Los Angeles Unified School District. It will be matched by equal funds from AFM local 47 to cover musicians' wages and fringe benefits.

Each scholarship will be administered by the respective educational institution. NARAS set its guidelines as artistic talent, financial need and the "sincere desire to pursue a career in the recording industry."

NARAS says it was the committee's objective "to make these appropriations as diverse as possible," covering all educational levels and a broad geographical area.

The committee is composed of Jay S. Lowy, chairman; Bernie Fleischer, Benny Powel and Len Chandler.

Hearings

respect a performance right in sound recordings. The U.S. should too. . . . The hard facts about the U.S. balance of payments, and the worldwide popularity of U.S. recordings, suggest that a change is needed."

He also stressed that the proposed amendment would not pose a hardship to broadcasters, claiming that 2% of U.S. radio stations would face no costs because of the measure; 23% would pay just 75 cents a day; and 33% would pay only \$2 a day. Thus 58% of the stations in the country would face outlays of \$730 a year or less.

Jerry Moss, chairman of A&M, talked about the need for the proposal because of impending technological advances. "The wanton, unrestrained home taping, which is a form of personal piracy, frankly scares me to death. The industry needs the cushion of guaranteed earnings to replace this income loss."

AFTRA's Wolff was one of a number of proponents of the amendment who mentioned a "double standard" on the part of the broadcasters, who came before the same Subcommittee in 1975 to fight the "piracy" of cable tv. The NAB said at the time: "It is unreasonable and unfair to let (the cable) industry ride on our backs, as it were—to take our product, resell it and not pay us a dime." Wolff claimed the broadcasters' position on this issue of fairness has changed now that they're not on the receiving end.

AFL-CIO's Jack Golodner claimed there is an inequity in the present system, where lyricists, composers and publishers receive royalties, while performers do not.

Stephen Stewart, director general of the International Federation of Producers of Phonograms and Videograms, testified about the international copyright scene.

He said that most major countries which do not have performance copyrights are either Communist, where both the radio and record industries are state-owned and "it wouldn't make sense for one to pay the other," and developing areas of Africa and Asia, where it would be illogical for "the poor to pay to the rich."

Stewart said that in Europe all but four nations have performance

(Continued on page 94)

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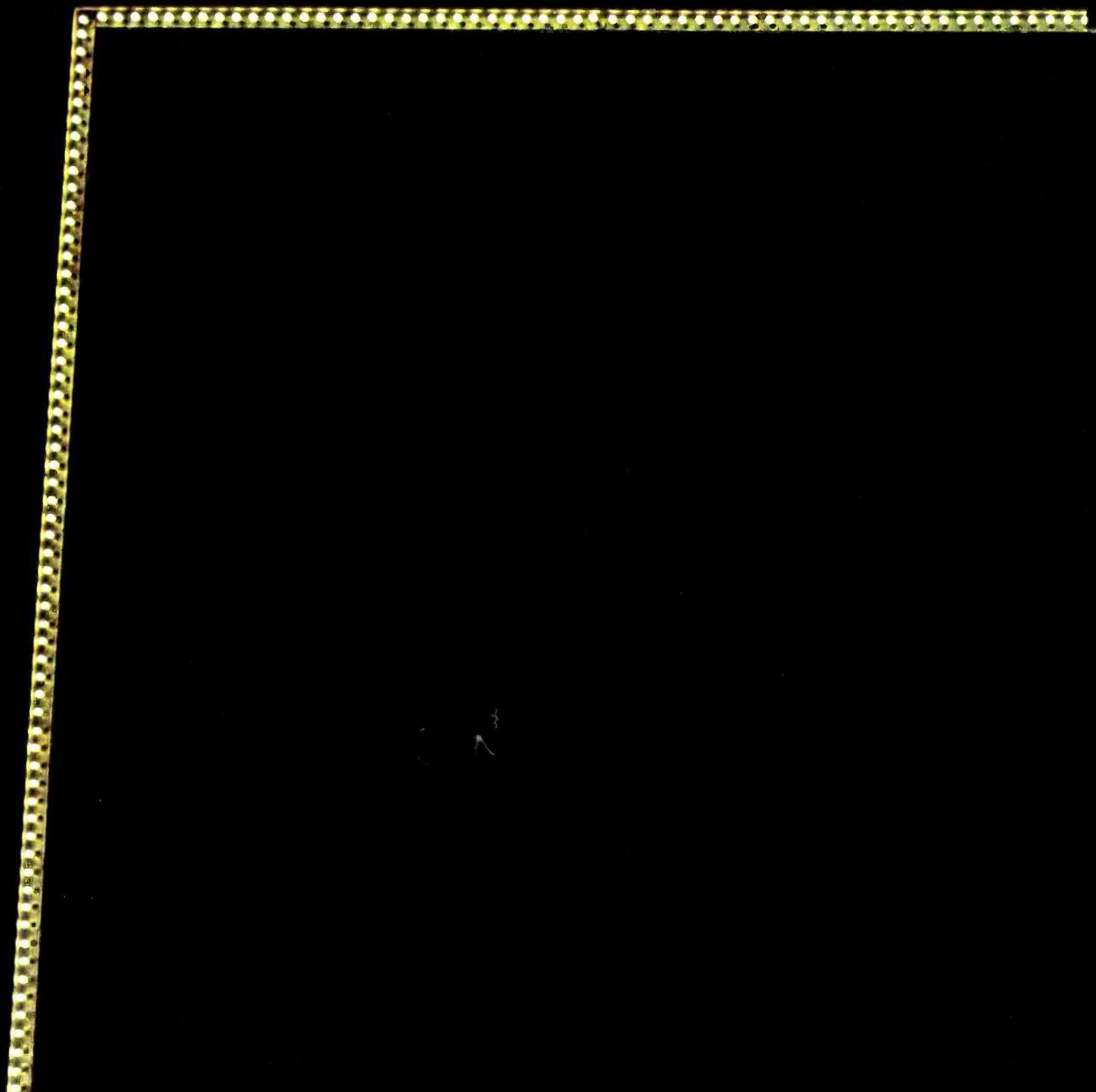
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Activity At NARM Sessions In New Orleans

Billboard Photos by James Fortune and Jeff Sjobering



MARKETERS' RESPONSE—From left to right, Dick Greenwald, president, Interstate Record Dist.; Buddy Boswell, ad chief, Siebert's; Steve Salsberg, ad manager, Lieberman Enterprises; Joe Bressi, vice president, marketing/purchasing, Stark Record Service; Stu Schwartz, secretary/treasurer, Harmony Huts, and David Crockett, Father's & Sun's, bring the advertising session to street level.



GAVEL EXCHANGE—Freshman NARM executive vice president Joe Cohen passes the honorary gavel to outgoing president George Souvall of Alta Distributing, Phoenix.



ROSY OUTLOOK—Stan Cornyn, Warner Bros. executive vice president, extreme left, introduces from left Dr. Martin Greenberg, National Analysts; Dr. Martin Fishbein, Univ. of Illinois, and Mickey Kapp, president, Warner Special Products on WCI market research study.



PILFERAGE PROBLEM—Lincoln Zonn, nationally accredited expert on store security problems, gestures manually to illustrate the growing amount of store theft annually.



STONEWALL, JACKSONS—The frontline of the showstopping Jacksons break it up in the mammoth Regency Ballroom of the Hyatt Regency.



DOLLY DELIGHTS—RCA's luscious ambassador, Dolly Parton, thrills a jam-packed NARM luncheon crowd with hit sides from her several charted albums.



DIFFERENT VIEW—Not only did Harry Chapin bring a different perspective to a NARM convention when he discussed the life and goals of a recording artist, but his son Josh joined him onstage in a look that indicates the youngster might someday be emulating his father.



THE LONG AND—One-time Syracuse Univ. center Cy Leslie of Pickwick International, at left, gets only half the kick out of the joke that breaks up Clive Davis, Arista Records, center, and Joe Smith, Elektra/Asylum Records.



OLIVOR OPENER—Vivacious Jane Olivor capably handles the rugged CBS Records' assignment of opening a NARM banquet in which her Epic Records cohorts, the Jacksons closed the evening.



BAYOU BLAST—The patron saint of New Orleans, Al Hirt, co-stars at an evening jam session sponsored by Gillette Madison, along with the perennial vibist, Lionel Hampton.



SCAGGS' SUBSTITUTE—Columbia's marketing vice president Don Dempsey beams as he receives the NARM award on behalf of Boz Scaggs, whose "Silk Degrees" album was best male vocal selection of the summit organization. Emcee Wayne Newton, left, seems pleased, too.



DRAMATIC DIVA—Donna Summer winds it all up as she headlines the final NARM banquet doing her Casablanca hits that made her the discos' delight.



'MUG' SHOT—Leave it to the most recognized person in the photo to mug. That's Anthony Newley, UA Records' star who headlines a NARM feast, second from the right, as Chuck Smith, Pickwick president, Mrs. Newley and NARM's Joe Cohen smile.

General News

Summer Is Named RCA President

Continued from page 3

such as the one completed, and a similar one he handled in France in 1974.

Summer steps to the presidency after 20 years with RCA Records, during which, says Paul Potashner, group vice president of RCA Corporation, "he has demonstrated outstanding capabilities in every phase of the record business."

He has served as division vice president of marketing operations and, from February, division vice president of the company's domestic operations.

Continues Potashner: "Summer enjoys a remarkable rapport, not

only with artists and management, but also with RCA's customers and its worldwide organization of subsidiaries and licensees.

"Most significantly, he has evidenced a keen and sophisticated awareness of today's music and music market trends."

In a recent interview with Billboard (March 18), Summer spoke of a 10% chart share as the label's initial goal, as it comes off its best year to date. He intends to implement this via artist acquisitions and development, strengthened distribution, reorganized promotion and merchandising and expanded creative affairs.

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The suit filing by A&M is the first concrete indication of the heavy fiscal pressure exerted on record labels by the tax money-raising program conducted by the State Board of Equalization prior to the bill's passage.

According to the pleading, A&M received notice of an alleged deficiency of \$648,592.15 in sales and use tax payments June 11, 1975, from the tax agency for the almost four-year period.

A&M filed a petition for redetermination of the tax in July 1975. A hearing between the tax bureau and the label was held in September 1976. The State Board of Equalization notified A&M Jan. 19, 1977, that its demand remained steadfast for the amount plus an additional \$216,282.27 in interest. A&M stated it filed a refund claim

Continued from page 1

fornia-based labels thwarted the tax levy attempt with the passage of SB 512, which, effective Jan. 1, 1976, exempted royalty payments on recordings made in California from the base on which record companies compute sales and use tax (Billboard, Oct. 11, 1975).

But prior to the passage of the Sen. Alan Robbins-sponsored statute, the tax group was reported to have audited Warner Bros. and Capitol Records. The entire matter was kept under close wraps by Stan Gortikov of the RIAA.

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A&M SEEKS \$900,000

Calif. 'Master' Tax Draws Suit

in July which was denied last December.

According to the pleading, the state tax levying entity held that when a label contracts with an artist's company to acquire by leasing or by purchase master tapes, all payments for acquisition are subject to sales and use tax.

A&M counters that there is no taxable sale or lease of master tapes in such an artist transaction, but rather the pact provides for the exclusive personal services and the transfer of tangible personal property is incidental. A&M claims that the artist's firm acts as agent for the purpose of recording the tape and since the agent is not a retailer, there has not been a purchase from a retailer, as required under the tax code.

It's argued too that the performer-made tapes are processed into lacquer masters, which are then manufactured in pressing plants. Section 6009.1 of the tax code excepts from use tax tangible personal property processed, fabricated, manufactured into or attached to or incorporated into other tangible personal property which is then removed from California and used out of state. The application of the state use tax to the \$273,253 paid to A&M Records, London and A&M Records, Canada, would be a tax on imports, which would be unconstitutional, it's contended.

The suit alleges that the state 6% or 6.5% sales tax was wrongly applied to \$502,677 received during

the four years from the Capitol and Columbia Record Clubs, in that the state tax code 6006 (g) (5) exempts "lease of any tangible property leased in essentially the same form as acquired by the lessor." A&M supplied the clubs with the same type master tapes it received from act or producer. The sales tax from the clubs was \$34,521.

A&M reported to the court that it paid \$11,813,683 in royalties in the period in question.

The extent of the application of the sales and use tax to state record labels is difficult to determine. Such action by the State Board of Equalization is confidential. Labels have remained secretive as to assessments and/or monies paid. Capitol was reported to have been dunned in seven figures, but no confirmation was ever forthcoming. It is known that Warner Bros. Records was audited, but nothing more is known.

In a series of four appearances before various state legislative committees, solons were told by industry witnesses including Ed West, chief financial officer, Warner Bros. Records, and executives of the AFM and others that continuation of the tax assessment would drive the recording industry from California because of the corrosive tax situation.

A test case against the assessment drive was filed by Brother Records, the label operated by the Beach Boys, in Superior Court here in 1975, but since then the filing has been dormant.

Biggest Talent & Bankroll At New Orleans Jazz Fest

By JOHN SIPPET

LOS ANGELES—Not only will the ninth annual New Orleans Jazz Festival, produced by George Wein, be the biggest assemblage of live talent ever at the eight-day affair, but it presages an all-time peak bankroll for live jazz promotion by the Schlitz brewing company in 1978.

In the six days of the eight-hour daily Heritage Fair and seven evening jazz concerts, the combined events will present more than 125 different musical acts.

While the daytime event at the Fair Grounds peppers its 10 stages with local and regional talent, such acts as Irma Thomas, Doug Kershaw, B.B. King, Doc Watson, Bobby "Blue" Bland, Ernie K-Doe, Muddy Waters, the Al Belletto Big Band, Odetta, Earl King, Don Ewell, Frogman Henry, Roosevelt Sykes, Lightnin' Hopkins, Lee Dorsey, Exuma, Gatemouth Brown and June Gardner are booked.

Among the 10 venues outdoors are a gigantic gospel tent, a jazz tent and a special performance tent, plus four al fresco stages and three gazebos. Daily admission to the Fair is \$2.50. The outdoor event plays April 7, 8, 9, 14, 15 and 16.

The evening concerts, which range in price from \$7.50 to \$9.00, will be staged on the S.S. Admiral on the Mississippi, the Marriott Hotel and the Municipal Auditorium.

Talent lineup includes: Allen Toussaint, the Dixie-Kups and the Neville Bros. Band, April 7; Count Basie's Orchestra with Joe Williams, Germaine Bazzie and the Gentlemen of Jazz, 9; "A Tribute To Louis Armstrong" with the New York Jazz Repertory Company (Barney Bigard, Vic Dickenson, Milt Hinton, Pee Wee Erwin, Dick Hyman, Jimmy Maxwell, Carrie Smith, Bobby Rosengarten, Kenny Davern

and Bernie Previn) and Wallace Davenport and his All Star N.O. Jazz Band, 11; "Raggin' And Jazzin'" with Eubie Blake, the New Leviathan Oriental Fox Trot Orchestra, the N.O. Ragtime Orchestra and Kid Thomas and the Preservation Hall Jazz Band, 12; the Dave Brubeck Quartet, McCoy Tyner, Patrice Fisher and Jimmy Robinson, 13; B.B. King, Muddy Waters and Roosevelt Sykes, 14; and Grover Washington Jr., Hubert Laws, the James Black Ensemble and Alvin Batiste, 15.

A spokesman for the brewing company said the underwriting assured to the Heritage Fair by the Milwaukee firm was its biggest yet. Schlitz, it's understood, may also add some new cities to its 1975 live jazz promotion schedule.

Shubert Plan

Continued from page 3

they've perfected it for their own use."

Unlike the Broadway stage or pop concerts, Lincoln Center relies on subscription sales for the bulk of its ticket purchases. It also has a branch boxoffice and a "Centercharge" system of its own that allows telephone reservations to be made.

"You must take into account whether multiple ticket distribution is really best in all cases," he notes. "If a pop promoter, for example, is concerned about having cash on hand, he may be reluctant to accept widespread telephone or credit card reservations which carry an additional discount."

Caron says he is also interested in seeing the Shubert Organization's plans for marketing the SEATS system.

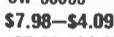
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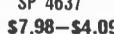
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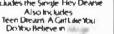
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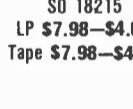
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16 State Theater, Minneapolis, Minn.
18 U. of Kansas, Lawrence, Ks.
19 American Theater, St. Louis, Mo.
21 Tower Theater, Philadelphia, Pa.
22 Capitol Theater, Passaic, N.J.

- APRIL 24** Massey Hall, Toronto
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26 Music Hall, Cleveland, Ohio
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28 State College, Buffalo, N.Y.
30 Framingham State College, Mass.
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3 Seymour College, Brookport, N.Y.
4 S.U.N.Y., Morrisville, N.Y.
5 S.U.N.Y., Stony Brook, N.Y.
8-10 Cellar Door, Washington, D.C.
15-16 Paradise Theater, Boston, Mass.
17-21 Bottom Line, New York, N.Y.

Radio-TV Programming



Billboard photos by Bonnie Tiegel

News Bastion—KBIG news and public affairs director Brian Bastien imparts a high community service "visibility" to computer-assisted operation.



Un-Gray Mornings—Early drivetime DJ Gary Gray, teamed with Ray Willes, keeps L.A. traffic beautiful on KBIG-FM.

Everything Is Beautiful At KBIG-FM—No. 1 In L.A.

By RAY HERBECK JR.

LOS ANGELES—"It's music that can be used in a variety of ways," says operations director Fred Seiden, explaining why beautiful music KBIG-FM consistently ranks number one here.

"Some use it as background music, true, but others use it while they drive; and others use it to tape our current artists." Then he breaks into



Gary McCutie—Assists Seiden in operations and rides midday airwaves on L.A.'s top-rated station.

'Sha' TV Hits 90-Station High

LOS ANGELES—Renewals for the second year of "Sha Na Na," syndicated 30-minute television show by the '50s revival group, have reached 90 stations, according to Roger Lefkon of Lexington Broadcasting Services.

The 90 represent "70% of U.S. tv households," Lefkon claims, adding that Lexington plans to sign 150 markets by airdate of the next season.

Recent additions include KRON-TV, San Francisco; WCAU-TV, Philadelphia; WXYZ-TV, Detroit; KGW-TV, Portland; KCRA-TV, Sacramento; KOMO-TV, Seattle, and WBTV-TV, Charlotte.

Taping and post production of the next 16 programs are set for June and July here with Pierre Cossette Productions.

a grin and adds, "I've heard that some people just sit at home and take pictures of the radio."

The secret, he points out, is that unlike any other beautiful music outlet, KBIG has a sense of humor which shows on the air: a personality.

"No other beautiful station has ever laughed on the air, belched on the air, even done 'real' things on the air. We do real things," says Seiden, who co-forced the format four years ago with then-general manager Joe Dorton, who left in February to head Torbet-Lasker, a sales representative firm recently acquired by Bonneville. New general manager is Jack Adamson.

In other words, KBIG emphasizes personalities to distract listeners from the fact that the operation is computer assisted—music and catted commercials are played by a computerized logger. The on-air staff act as transitions between music segments, which last typically 12 to 15 minutes. There are eight minutes of commercials per hour.

"No other beautiful music station has taken the chance of going on the air with their morning team laughing and scratching," Seiden continues. "We let the loose edges show."

But only to a point, he stresses. The 105,000-watt outlet, strongest in Southern California, "takes chances that make us unique, but which see us remaining beautiful music."

By that he means that consistency in tone of music and all on-air segments is carefully cultivated. Bonneville's music programming is never altered, either by deletion or addition: all commercials are catted by staffers so voices blend with broadcasters linking the music; no part-time announcers are used on weekends, a practice which Seiden perceives as creating "weak-ends."

Seiden's assistant and midday announcer, Gary McCutie, points out that changes in the pre-programmed music are possible, but have proven unnecessary in L.A.

"We've discovered that Bonneville's sensitivity to programming for dayparts, for special holidays, or whatever, happens to fit L.A. very well," he says. "I think if we lifted KBIG as is and dropped it into say, Philadelphia, it probably wouldn't be nearly as successful."

Prior to the switch to beautiful music, it wasn't successful in Los Angeles either. The FM outlet, then KXTZ, was completely automated and practically ignored as to promotion: the AM side was KBIG, a 10,000-watt daytimer transmitted from Catalina Island, 42 miles off the coast.

Bonneville studied the situation and decided that 105,000 watts were being wasted. In August 1974, the call letters of the AM station were switched to the FM band, McCutie explains, to emphasize "the bigger image they were going to promote." The daytimer became KBRT, leaving Bonneville in L.A. "big and bright."

KBRT now is automated with traditional MOR. But McCutie and Seiden plan to unveil a new format May 3.



Fred Seiden—Operations director who helped put KBIG's "personality-oriented" beautiful music format together in 1974.

Dorton and Seiden were imported from Chicago and New York, respectively, to program the born again outlet, emphasizing KBIG.

"We both came with a belief in FM radio," Seiden continues. "Here we had this powerful station, with great air staff and facilities. We had no place else to go but up."

In August 1974, the station was 13th in the market. Following the format and call letter switch, KBIG rose to seventh by the October/November ARB book. It continued to

(Continued on page 28)



Computer Assist—KBIG's "blue room" provides everything the beautiful music outlet needs . . . except personality, which veteran DJs supply as "transitions" between music segments.

Vox Jox

By DOUG HALL & RAY HERBECK JR.

NEW YORK—The venerable Washington AM drive team of **Harden & Weaver** was given a pulsating disco sendoff in New York March 27 at Studio 54. More than 400 turned out to celebrate the WMAL team's trip to London March 30 through April 1.

ABC, owner of the Washington station, and **McGavren Guild**, rep for the station, had the duo in New York to introduce them to Big Apple time buyers. The pair seemed overwhelmed by the party, particularly the non-stop disco music. Jackson Weaver expressed concern that his hearing might be impaired and Frank Hardin joked, "We're the guests of honor, but nobody knows us."

Which, of course, was the point of the party. They did meet a lot of time buyers and plans are underway to get a lot of new advertisers on their show. Many are tied in with the British trip such as Rolls Royce.

Hardin & Weaver, who have been doing the morning slot on WMAL for 18 years, will broadcast their London-originating shows from BBC studios via satellite back to their Washington studios. The London shows will feature a number of "in character" Harden & Weaver-style interviews with a number of British characters.

"However, the daily grind of the morning show, which demands getting up a 2 a.m., interfered with some of my other projects. I realized I had to make a choice—either radio or tv—and I feel that tv offers more areas of growth for me," she explains. Assistant program manager **Buzz Brindle** will fill the morning slot while program manager **Bob Pittman** looks for a new personality.

An evening with Diana Ross was the feature of the March 22 annual awards banquet of the International Radio & Television Society at the Americana Hotel in New York. Ross sang a wide variety of her material after the organization honored ABC with its annual gold medal award. ABC chairman Leonard Goldenson, who accepted, stressed the need for innovation in the industry. Close to 1,000 attended.

Ed Winton's WWBA St. Petersburg came up with a novel April Fool's Day idea. Station solicits stations in other markets for commercials that are obviously for other markets: i.e., Lone Star Beer, Alaskan Air Lines. With 100% of the commercial load from other markets for April 1, "we will naturally lose revenue, but we are hoping the press coverage and local reaction will overcome the loss," Winton says.

Joe Hickman of National Broadcast Library offers courtesy copy of Contemporary Comedy to any Vox Jox reader. Monthly service of facts

(Continued on page 30)

ABC

DELIVERS THE WINNERS!

Sam takes great pleasure in announcing the 6 Grand Prize Winners of our ABC In-Store Display Contest...and the top 3 ABC Sweepstakes Winners.



DISPLAY

BIG STORE



Ed Santeramo
Sam Goody #82
Eatontown, N.J.

MEDIUM STORE

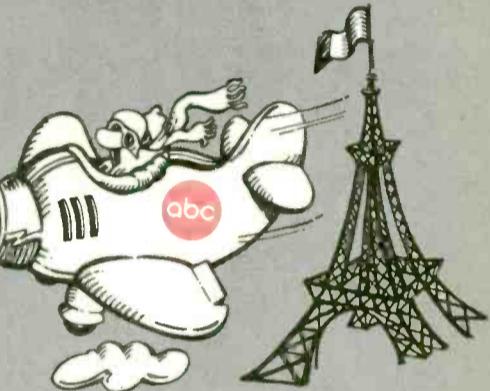


Tom Egan
Everybody's Record Co.
Portland, Oregon

LITTLE STORE



Spring Bradshaw
The Strand
Muncie, Indiana



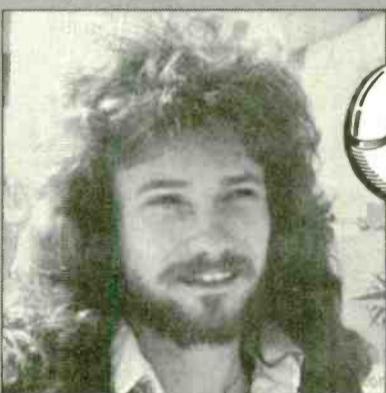
Grand Prize



Dot Morris
Flip Side Inc.
Columbus, Ga.



Terry Keenan
Recordland
Akron, Ohio



Cleve Meyer
Pipe Dreams
Appleton, Wisconsin



1st Prize

SWEEPSTAKES



Grand Prize

Martha Hatly
White Dog Music
Fayetteville, Arkansas



2nd Prize

Barbara Balchick
Nat'l Record Mart
Austintown, Ohio



2nd Prize

Brian Poehner
Flo's Records
Pittsburgh, Pa.



LIKE WE SAID, ABC DELIVERS!

Sam also wishes to thank all the retailers who entered and helped make the contest and sweepstakes a huge success.



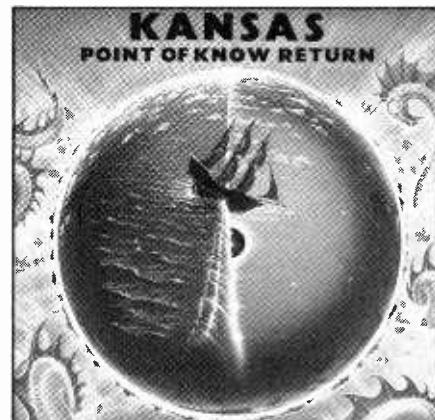
The sun never sets on Kansas.

America has long been Kansas territory. Their last album, "Leftoverture" is double platinum. Their current album, "Point of Know Return," is double platinum and still going strong, thanks to their Top-10 single, "Dust in the Wind."

Their fall-winter tour covered 54 American cities and solidified their position as one of the foremost bands of our time.

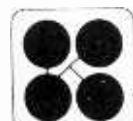
Recently Kansas set sail to spread their music throughout Europe. Their month-long tour was S.R.O. all the way, with all available tickets snapped up in a few hours. This is the ultimate tribute to their art: that it breaks down barriers of language and culture to bring people together all over the world.

The tour that made history:



- | | |
|------|---------------------------------|
| 3/7 | Hague, Congressgebouw |
| 3/11 | Stockholm, Concerthouse |
| 3/13 | Hamburg, Musikhalle |
| 3/14 | Berlin, Philharmonic |
| 3/15 | Düsseldorf, Phillipshalle |
| 3/17 | Saarbrücken, Saarlandhalle |
| 3/18 | Manheim, Mozartsaal |
| 3/19 | Frankfurt, Stadthalle Offenbach |
| 3/21 | Munich, Deutsches Museum |
| 3/22 | Zurich, Kongresshaus |
| 3/23 | Paris, Pavillion de Paris |
| 3/25 | London, Hammersmith Odeon |
| 3/27 | Manchester, Apollo Theatre |

**Kansas. The export of great import.
On Kirshner Records and Tapes.**

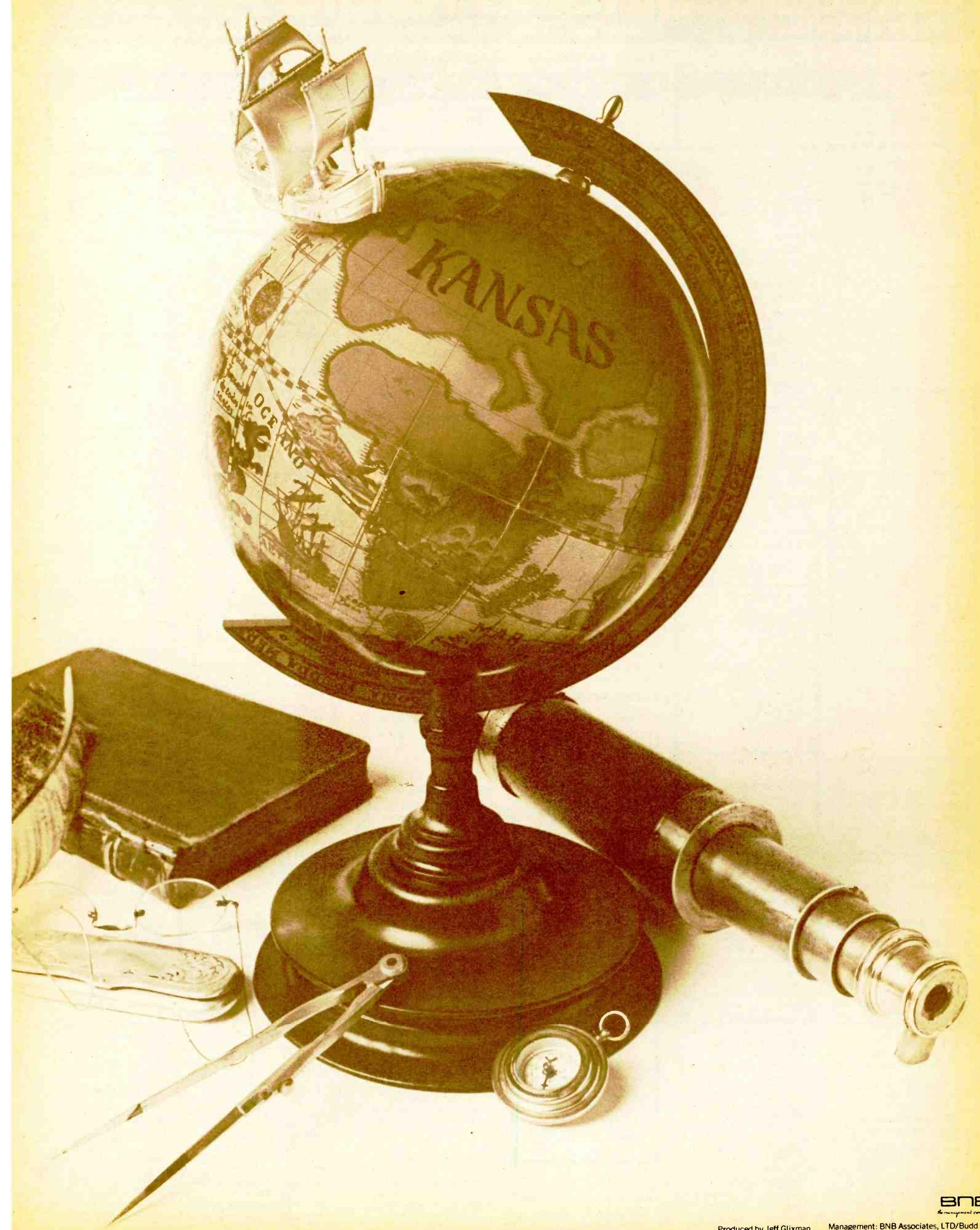


KIRSHNER RECORDS

A DIVISION OF DON KIRSHNER ENTERTAINMENT CORPORATION

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BNB
The management company

Produced by Jeff Glixman, Management: BNB Associates, LTD/Budd Carr

Billboard Singles Radio Action

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

Based on station playlists through Thursday (3/30/78)

TOP ADD ONS - NATIONAL

- ELTON JOHN—Ego (MCA)
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (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.

Pacific Southwest Region

• TOP ADD ONS

- GENE COTTON—Before My Heart Finds Out (Ariola)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ROBERTA FLACK—Closer I Get To You (Atlantic)

★ PRIME MOVERS

- RAYDIO—Jack & Jill (Arista)
- WINGS—With A Little Luck (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)

BREAKOUTS

- KANSAS—Dust In The Wind (Kirshner)
- BOB WELCH—Ebony Eyes (Capitol)
- HEATWAVE—Always & Forever (Epic)

KHJ—Los Angeles

- GENE COTTON—Before My Heart Finds Out (Ariola)
- YVONNE ELLIMAN—If I Can't Have You (RSO)
- BOB WELCH—Ebony Eyes (Capitol) 16-7
- KANSAS—Dust In The Wind (Kirshner) 23-16

TEN-Q (KTNO)—LA.

- DAVID GATES—Goodbye Girl (Elektra)
- WARREN ZEVON—Werewolves Of London (Elektra)
- KANSAS—Dust In The Wind (Kirshner) 15-8
- ERIC CLAPTON—Lay Down Sally (RSO) 8-5

KFI—LA.

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- WARREN ZEVON—Werewolves Of London (Elektra)
- WINGS—With A Little Luck (Capitol) 25-8
- YVONNE ELLIMAN—If I Can't Have You (RSO) 17-7

KEZY—Anaheim

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- ELTON JOHN—Ego (MCA)
- BOB WELCH—Ebony Eyes (Capitol) 15-10
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 11-7

KCBQ—San Diego

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- KC & THE SUNSHINE BAND—Boogie Shoes (TK)
- RAYDIO—Jack & Jill (Arista) 19-11
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 25-18

KFXM—San Bernardino

- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- WINGS—With A Little Luck (Capitol)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 7-1
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 21-17

KERN—Bakersfield

- CHUCK MANGIONE—Feels So Good (A&M)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- HEATWAVE—Always & Forever (Epic) 15-10
- DAVID GATES—Goodbye Girl (Elektra) 12-8

PRIME MOVERS - NATIONAL

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- YVONNE ELLIMAN—If I Can't Have You (RSO)
- RAYDIO—Jack & Jill (Arista)

KYNO—Fresno

- PLAYER—This Time I'm In It For Love (RSO)
- WINGS—With A Little Luck (Capitol)
- BILLY JOEL—Movin' Out (Columbia) 23-19
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 30-26

KRIZ—Phoenix

- SWEET—Love Is Like Oxygen (Capitol)
- GENE COTTON—Before My Heart Finds Out (Ariola)
- STYX—Fooling Yourself (A&M) 18-13

D★ STARGARD—Which Way Is Up (MCA) 24-20

KTKT—Tucson

- SWEET—Love Is Like Oxygen (Capitol)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- CHUCK MANGIONE—Feels So Good (A&M) 22-15

KQEO—Albuquerque

- GENESIS—Follow You, Follow Me (Atlantic)
- HEART—Heartless (Mushroom)
- RAYDIO—Jack & Jill (Arista) 14-9
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 21-16

KENO—Las Vegas

- GENE COTTON—Before My Heart Finds Out (Ariola)
- ELTON JOHN—Ego (MCA)
- HEATWAVE—Always & Forever (Epic) 36-28
- RAYDIO—Jack & Jill (Arista) 22-15

KJRB—Spokane

- BONNIE TYLER—It's A Heartache (RCA)
- WARREN ZEVON—Werewolves Of London (Elektra)
- RAYDIO—Jack & Jill (Arista) 25-18
- STYX—Fooling Yourself (A&M) 12-7

KTC—Tacoma

- CHUCK MANGIONE—Feels So Good (A&M)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- HEATWAVE—Always & Forever (Epic) 11-7
- KANSAS—Dust In The Wind (Kirshner) 12-8

KCPX—Salt Lake City

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- BILLY JOEL—Movin' Out (Columbia) 28-17
- WARREN ZEVON—Werewolves Of London (Elektra) 29-22

KRSP—Salt Lake City

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ELTON JOHN—Ego (MCA)
- HEATWAVE—Always & Forever (Epic) 15-12
- JACKSON BROWNE—Running On Empty (Asylum) 18-15

KTLK—Denver

- BILLY JOEL—Movin' Out (Columbia)
- DAVID GATES—Goodbye Girl (Elektra)
- ROBERTA FLACK—Closer I Get To You (Atlantic)

KIMN—Denver

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- NATALIE COLE—Our Love (Capitol)
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 20-16
- YVONNE ELLIMAN—If I Can't Have You (RSO) 25-21

KFRC—San Francisco

- PATTI SMITH—Because The Night (Arista)
- HEART—Heartless (Mushroom)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) HB-24

KLIV—San Jose

- CHUCK MANGIONE—Feels So Good (A&M)
- ELTON JOHN—Ego (MCA)
- ROBERTA FLACK—Closer I Get To You (Atlantic) 23-16

KNDE—Sacramento

- BILL LABOURTY—This Night Won't Last Forever (WB)
- ELTON JOHN—Ego (MCA)
- DOLLY PARTON—Two Doors Down (RCA) 30-19

KROY—Sacramento

- ELTON JOHN—Ego (MCA)
- PLAYER—This Time I'm In It For Love (RSO)
- DAVID GATES—Goodbye Girl (Elektra) 27-22
- ROBERTA FLACK—Closer I Get To You (Atlantic) 17-11

CKLW—Detroit

- PETER BROWN—Dance With Me (Drive)
- WARREN ZEVON—Werewolves Of London (Elektra)
- PAUL DAVIS—I Go Crazy (Bang) 15-8
- JACKSON BROWNE—Running On Empty (Asylum) 23-16

KWCUE—Akron

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ROBERTA FLACK—Closer I Get To You (Atlantic) 25-16
- YVONNE ELLIMAN—If I Can't Have You (RSO) 19-11

WLS—Chicago

- CHUCK MANGIONE—Feels So Good (A&M)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- HEATWAVE—Always & Forever (Epic) 15-10
- DAVID GATES—Goodbye Girl (Elektra) 12-8

BREAKOUTS - NATIONAL

- WINGS—With A Little Luck (Capitol)
- JACKSON BROWNE—Running On Empty (Asylum)
- CHUCK MANGIONE—Feels So Good (A&M)

KOMA—Oklahoma City

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- DAVID GATES—Goodbye Girl (Elektra) 28-16
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 23-13

KAKC—Tulsa

- BONNIE TYLER—It's A Heartache (RCA)
- PLAYER—This Time I'm In It For Love (RSO)
- ROBERTA FLACK—Closer I Get To You (Atlantic) 26-16
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 17-13

WTIX—New Orleans

- BILLY JOEL—Movin' Out (Columbia)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 13-5
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 16-10

WNOE—New Orleans

- WINGS—With A Little Luck (Capitol)
- WET WILLIE—Make You Feel Love Again (Epic)
- HEATWAVE—Always & Forever (Epic) 6-3
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) HB-29

KEL—Shreveport

- PARLIAMENT—Flashlight (Casablanca)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- WINGS—With A Little Luck (Capitol)
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 19-15

KILT—Houston

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- JEFFERSON STARSHIP—Count On Me (Grunt) 40-29
- HEATWAVE—Always & Forever (Epic) 26-16

KRBE—Houston

- ELTON JOHN—Ego (MCA)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- WARREN ZEVON—Werewolves Of London (Elektra) 21-11
- WINGS—With A Little Luck (Capitol) 28-20

KLIF—Dallas

- GEORGE BENSON—On Broadway (WB)
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 25-21
- PLAYER—This Time I'm In It For Love (RSO) HB-26

KNUS—Dallas

- KANSAS—Dust In The Wind (Kirshner)
- GENE COTTON—Before My Heart Finds Out (Ariola)
- DAVID GATES—Goodbye Girl (Elektra) 26-10
- BILLY JOEL—Just The Way You Are (Columbia) 7-2

KFJZ—FM (Z-97)— Ft. Worth

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- BOB WELCH—Ebony Eyes (Capitol)
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 19-12
- ABBA—The Name Of The Game (Atlantic) 17-13

KINT—El Paso

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- ROD STEWART—Hot Legs (WB) 18-11
- JEFFERSON STARSHIP—Count On Me (Grunt) HB-28

WKY—Oklahoma City

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- WINGS—With A Little Luck (Capitol)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Elektra) 20-16
- ROD STEWART—Hot Legs (WB) 14-11

(Continued on page 24)

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Helen Reddy

SHINING BRIGHTLY
On Her New Single



We'll Sing In The Sunshine

(4555)

From Her Upcoming Album.



Produced by Kim Fosley for
The Entertainment Company
Executive Producer: Charles Koppelman
Management: Jeff Wald

Billboard Singles Radio Action

Based on station playlists through Thursday (3/30/78)

Playlist Top Add Ons •
Playlist Prime Movers ★

• Continued from page 22

WROK—Rockford

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- RAYDIO—Jack & Jill (Arista)
- ★ STYX—Fooling Yourself (A&M) 34-26
- ★ BOB WELCH—Ebony Eyes (Capitol) 13-9

WRLL—Peoria

- KC & THE SUNSHINE BAND—Boogie Shoes (TK)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- ★ NATALIE COLE—Our Love (Capitol) 18-11
- ★ RAYDIO—Jack & Jill (Arista) 24-17

WNDE—Indianapolis

- GORDON LIGHTFOOT—The Circle Is Small (WB)
- D BEE GEES—More Than A Woman (RSO)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 19-10
- ★ JAY FERGUSON—Thunder Island (Asylum) 16-12

WOKY—Milwaukee

- EDDIE MONEY—Baby Hold On (Columbia)
- SHAUN CASSIDY—Do You Believe In Magic (Warner/Curb)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 30-17
- ★ RAYDIO—Jack & Jill (Arista) 33-20

WZUO—Milwaukee

- BONNIE TYLER—It's A Heartache (RCA)
- GERRY RAFFERTY—Baker Street (UA)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 17-13
- ★ ROD STEWART—Hot Legs (WB) 19-15

KSLQ—St. Louis

- ELTON JOHN—Ego (MCA)
- GEORGE BENSON—On Broadway (WB)
- ★ JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 31-22
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 22-16

KXOK—St. Louis

- WINGS—With A Little Luck (Capitol)
- ELTON JOHN—Ego (MCA)
- ★ JACKSON BROWNE—Running On Empty (Asylum) 19-12
- ★ KISS—Rocket Ride (Casablanca) 36-32

KIOA—Des Moines

- NONE
-
- ★ RAYDIO—Jack & Jill (Arista) 9-2
- ★ KANSAS—Dust In The Wind (Kirshner) 13-7

KDWB—Minneapolis

- CHUCK MANGIONE—Feels So Good (A&M)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ BILLY JOEL—Movin' Out (Columbia) 27-22
- ★ WINGS—With A Little Luck (Capitol) 30-25

KSTP—Minneapolis

- EARTH, WIND & FIRE—Fantasy (Columbia)
- WINGS—With A Little Luck (Capitol)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 14-8
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 11-7

WHB—Kansas City

- BONNIE TYLER—It's A Heartache (RCA)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ★ WINGS—With A Little Luck (Capitol) 39-14
- ★ JEFFERSON STARSHIP—Count On Me (Grunt) 26-13

KBEQ—Kansas City

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ CHUCK MANGIONE—Feels So Good (A&M) 24-16
- ★ LOU RAWLS—Lady Love (Epic) 25-19

KKLS—Rapid City

- D KONGAS—Gimme Some Lovin' (Polydor)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 21-16
- ★ JACKSON BROWNE—Running On Empty (Asylum) 24-19

KQWB—Fargo

- NONE
-
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 13-9
- ★ GENE COTTON—Before My Heart Finds Out (Ariola) 23-19

Northeast Region

• TOP ADD ONS:

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- WARREN ZEVON—Werewolves Of London (Elektra)
- WINGS—With A Little Luck (Capitol)

★ PRIME MOVERS:

- DAVID GATES—Goodbye Girl (Elektra)
- BOB WELCH—Ebony Eyes (Capitol)
- RAYDIO—Jack & Jill (Arista)

BREAKOUTS:

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- YVONNE ELLIMAN—If I Can't Have You (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)

WABC—New York

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- PARLIAMENT—Flashlight (Casablanca)
- ★ BOB WELCH—Ebony Eyes (Capitol) 31-14
- ★ KANSAS—Dust In The Wind (Kirshner) 23-19

99-X—New York

• NONE

- ★ BOB WELCH—Ebony Eyes (Capitol) 24-17
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 29-22

WPTR—Albany

• STYX—Fooling Yourself (A&M)

- WINGS—With A Little Luck (Capitol)
- ★ DAVID GATES—Goodbye Girl (Elektra) 12-7
- ★ RAYDIO—Jack & Jill (Arista) 14-9

WTRY—Albany

• JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)

- ELTON JOHN—Ego (MCA)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 30-19
- ★ KC & THE SUNSHINE BAND—Boogie Shoes (TK) 9-6

WKBW—Buffalo

• SWEET—Love Is Like Oxygen (Capitol)

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ★ HEATWAVE—Always & Forever (Epic) 26-19
- ★ CARPENTERS—Sweet, Sweet Smile (A&M) 18-13

WYSL—Buffalo

• ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-11
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 30-25

WFIL—Philadelphia

• GENE COTTON—Before My Heart Finds Out (Ariola)

- ELTON JOHN—Ego (MCA)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 22-15
- ★ LE BLANC & CARR—Falling (Big Tree) 17-12

WZZD—Philadelphia

• GENE COTTON—Before My Heart Finds Out (Ariola)

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ★ LTD—Never Get Enough Of Your Love (A&M) 28-25

WIFI—Philadelphia

• GENE COTTON—Before My Heart Finds Out (Ariola)

- TRAMMPS—Disco Inferno (Atlantic)
- ★ PARLIAMENT—Flashlight (Casablanca) 22-19
- ★ LTD—Never Get Enough Of Your Love (A&M) 28-25

WPGC—Washington

• BILLY JOEL—Movin' Out (Columbia)

- ROBERT PALMER—Every Kind Of People (Island)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ DAVID GATES—Goodbye Girl (Elektra) HB-19
- ★ NATALIE COLE—Our Love (Capitol) 19-13

WRKO—Boston

• PATTI SMITH—Because The Night (Arista)

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ★ CHUCK MANGIONE—Feels So Good (A&M) 27-18
- ★ ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 24-20

WBZ—Boston

• ROBERT PALMER—Every Kind Of People (Island)

- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 16-11
- ★ ROBERTA FLACK—Closer I Get To You (Grunt) 10-7

WGBH—Boston

• BILLY JOEL—Movin' Out (Columbia)

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 16-11
- ★ ROBERTA FLACK—Closer I Get To You (Grunt) 10-7

WHDH—Boston

• ROBERT PALMER—Every Kind Of People (Island)

- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ ROBERTA FLACK—Closer I Get To You (Grunt) 10-7

WJAR—Providence

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-16
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 21-14

WTRE—Annapolis

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-16
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 21-14

WDRC—Hartford

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-16
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 21-14

WQAM—Miami

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-16
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 21-14

WMJX—Miami

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-16
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 21-14

WLAC—Nashville

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-16
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 21-14

WMAK—Nashville

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-16
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 21-14

WHBQ—Memphis

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-16
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 16-11

WMBQ—Memphis

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- NO LIST
-
- ★
- ★

WRJZ—Knoxville

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 13-8
- ★ ROD STEWART—Hot Legs (WB) 15-10

WGOW—Chattanooga

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- WARREN ZEVON—Werewolves Of London (Elektra)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ CHUCK MANGIONE—Feels So Good (A&M) 20-14
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 22-16

WERC—Birmingham

• ROBERTA FLACK—Closer I Get To You (Atlantic)

- JEFFERSON STARSHIP—Count On Me (Grunt)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 20-10
- ★ JACKSON BROWNE—Running On Empty (Asylum) 18-9

WSGN—Birmingham

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RS-893

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RS-1-3034





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- 4/7 The Riviera, Chicago, Ill. 4/9 The Beginnings, Schaumburg, Ill.
4/10 Second Chance, Peoria, Ill. 4/13 Municipal Auditorium, San Antonio, Tex.
4/14 The Ritz, Corpus Christi, Tex. 4/15 Armadillo World Headquarters, Austin, Tex.
4/16 Crazy Horse, Killeen, Tex. 4/19 Golden Bear, Huntington Beach, Ca.
4/20-22 Whiskey, Los Angeles, Ca. 4/24-25 Old Waldorf, San Francisco, Ca.
5/5 The Place, Denville, New Jersey 5/6 Rockin' Hall, Allentown, Pa.
5/7 The Bottom Line, New York, N.Y. 5/8 The Agora, Cleveland, Ohio

Personality At KBIG Draws No. 1 Ratings

• Continued from page 18

rise steadily until by May/June 1975, it reached first place, where it has remained solidly entrenched.

The only slippage occurs when all-talk KABC airs Dodger baseball in the summer months, McCutie says that's the only goal left to reach-beating KABC at its own game, as it were. The most recent book placed KBIG first with 7.1 share; KABC was second with 5.7. Beautiful music competitor KJCI ranked third at 4.9.

McCutie explains that much of the initial success resulted from a step-by-step process used by Dorton and Seiden. Nothing was left to chance. In fact, once the format was changed, no promotion commenced until nine months after the fact.

"They felt it was fruitless to have people sampling the station if, in fact, you're not presenting exactly what you want them to hear. We had a lot of time and cash flow is not exactly one of Bonneville's problems," he adds. "So they fine tuned it, refined it, got it just right . . . and then promoted the devil out of it."

Seiden points out that promotion continues to be one of KBIG's key elements. The initial blitz, on every local TV station and with full-page ads in the Los Angeles Times, used Henry Mancini as the focal point.

"We picked him as the person most representative of beautiful music at the time," Seiden explains. "We also had jingles recorded using top Hollywood musicians and singers. Beautiful stations previously had not used jingles," he says, noting that while in New York he had worked as a beautiful music consultant for Bonneville.

Most recently, KBIG unleashed a promotional campaign using Vicki Carr as spokesperson. She was taped at her home in both English and Spanish versions of the same spot, Seiden says. "We have three million bilingual and Spanish-surname residents in this area who would relate to Vicki as a Mexican-American speaking in their native tongue."

Seiden and promotion director Joyce Bose, with KBIG 10 years, create, write and execute all promotions themselves. Seiden feels he'd rather dump the 15% agency commission back into his promo budget than spend it with people who "don't truly understand radio."

News and public affairs emphasis is another difference which, Seiden feels, cuts KBIG apart from other beautiful music outlets. News director Brian Bastien, longtime news force in L.A. with all-news KFWB, was recruited by Seiden last November. Bastien this month personally added Wina Sturgeon, consumer affairs reporter for KFWB, to the new position of consumer editor at KBIG.

"A newscast to us is just as important as a music segment," explains Seiden. "Anytime you do anything other than music, there's a chance listeners will tune out. So we look at our three-minute newscasts as a music segment—if it's not presented properly, if it isn't relevant, they'll leave. So, we're protective about news."

KBIG has three wire services, two audio services, plus Bonneville's Washington, D.C. correspondent. "We don't break in with a news bulletin, but we will do news when an important story breaks by adding it

Bonneville To Stand Pat With 4 Formats Stays Strong In 'Beautiful'

By DOUG HALL

NEW YORK—"We will continue to be strong in 'beautiful' music and become known in a broader area of formats." This is the strategy of Bonneville Broadcast Consultants president Marlin Taylor.

There will be no new formats added to the current four of the syndicator, "but we will exploit what we have now," Taylor says. What Bonneville has now is "beautiful music," "contemporary MOR," "traditional MOR" and "soft rock."

The syndicator, best known for "beautiful" music, was founded in 1971 by Taylor for Bonneville International, the parent company, because Taylor had been successful in putting Bonneville's WRFM, New York, into a "beautiful" format. Taylor was WRFM's general manager at that point.

He continues to be successful with "beautiful" music. It is carried on 80 stations and according to the October/November Arbitron books these stations show audience gains by a nine-to-six ratio. Among these stations is Bonneville's highly successful KBIG, Los Angeles (see accompanying story).

The balance of the 127 client stations of Bonneville run either one of the MOR formats or the newest package, which was introduced the first of the year, soft rock.

Only 12 stations run soft rock. The first two which signed up WYNW (Y97), New York and WSAI-FM, Cincinnati, have both dropped the format. But Taylor feels "positive about 'soft rock.' It has a great future."

He feels that the format has now been fine-tuned by new "soft rock" program director Joe Capobianco to the point that it will now show solid growth. But Taylor agrees with a growing sentiment in the industry that all mellow rock formats will never deliver box car numbers because of the limited demographic target: 18-34.

"Mass appeal is limited by the demographic range and it's not really geared to small markets," he says. The MOR formats have not always been rousing successes. "We had a bad book in the fall with WCLR, but we're pleased with the winter book," Taylor says.

WCLR, which is owned by Bonneville, was the first station to be put into Bonneville's own MOR format after consultant Frank Magid ad-

just before the weather," he adds. "We want people to feel they can get all the information they need and still listen to our music."

Regular morning newscasts air twice an hour; throughout the remainder of the day, every other hour. Drivetime programming also includes weather, time checks and traffic reports.

Finally, Seiden points out that KBIG also counter programs to competition, unlike other beautiful music outlets. "If we notice another station doing commercials at a certain time in the hour, we'll move ours away and play music then."

Taking advantage of others' weaknesses has contributed over the years to KBIG's rise, he continues. For instance, now album rocker KWST dropped its beautiful music format in August 1975, adding significantly to KBIG's listeners.

But personality and a willingness to innovate, within beautiful guidelines, continue to be Seiden's strongpoints. "Whatever we do at this station," he says, "must first of all be entertaining, and then informative

vised a switch from "beautiful" music in 1975.

"Contemporary MOR" is aimed at 25-44 and "traditional MOR" is targeted at 35-54. One of the most successful stations in the contemporary MOR format is WAIA, Miami, which "is pretty strong in 18-34," according to Taylor.

But "beautiful" music is really Taylor's forte. He put Dave Kurtz WDVR, Philadelphia, into the format in 1963 before he joined Bonneville and has been working on that format ever since.

He is particularly proud of KBIG. "I'm just now writing a memo about KBIG. Its success is not just that it runs a particular format or promotion. It's a vibrant living station. It always sounds fresh. It's in tune with the market. There is an exciting electricity in the air. Operations manager Fred Seiden carries through and makes sure announcers don't get off target."

Management at this station has just been taken over by Jack Adamson, from Bonneville's K1RO, Seattle. He succeeds Joe Dorton, who has moved to New York to head up Bonneville's most recent acquisition, Torbet-Lasker, the rep firm.

Taylor is less anxious to talk about Bonneville's WRFM, New York, although he points out in his periodic newsletter Track Record that "with adults 24-49 WRFM ranks number three from 6 a.m. to midnight and is number one middays (10 a.m. to 3 p.m.) with adults 18+ and 25-49."

While KBIG plays only music supplied by Taylor's unit, WRFM general manager John Moler adds what has come to be known internally as "gum drops"—additional music dropped in locally. Most of this is done in morning drive during the Jim Aylward's shift. This additional music and Aylward's chatter and comments from the Aylward Notebook shift the station to a MOR format during this period.



QUALITY DISCUSSED—Bonneville Broadcast Consultants vice president Lorring Fisher, president Marlin Taylor and director of engineering Vladimir Nikanorov discuss quality control procedures.



RECORD REVIEW—Soft Rock programmer Joe Capobianco and director of station services for Bonneville Broadcast Consultants Frank Murphy review special treatment of new records with production technician Jim Stagnitto.

POWELL DEFENDS

WPLJ P.D. Berger Apologizes To Abrams For 'Theft' Charge

NEW YORK—Lee Abrams' former boss at ABC has come to Abrams' defense in charges made by ABC's WPLJ New York program director Larry Berger at the Collegiate Broadcasting System's convention March 16 through 19.

Berger has apologized to Abrams and Abrams has laughed the incident off. But last month Berger charged Abrams with "stealing the ABC format and selling it to other stations." He also accused Abrams of not doing the research he claimed.

But Tim Powell, who was ABC music coordinator in 1972 when Abrams was program director at WRIF and is now program director at the new WAVA Washington, defended Abrams' research methods. "Lee used to hitch hike and he even researched the people who picked him up," Powell says.

Powell also adds, "If Abrams stole from ABC then Buz Bennett stole from Drake-Chenault and Bill Drake stole from Todd Storz." Pow-

ell points to some differences between SuperStars and ABC. Abrams now programs SuperStars as partner with Kent Burkhart in Burkhart/Abrams Associates.

"We always front-loaded current hit singles at ABC," Powell says. "SuperStars has never done that. WPLJ has no new record category, but SuperStars does. WPLJ has been running 60% hit singles during the day and 60% album cuts at night. SuperStars would never go higher than 50-50 hits."

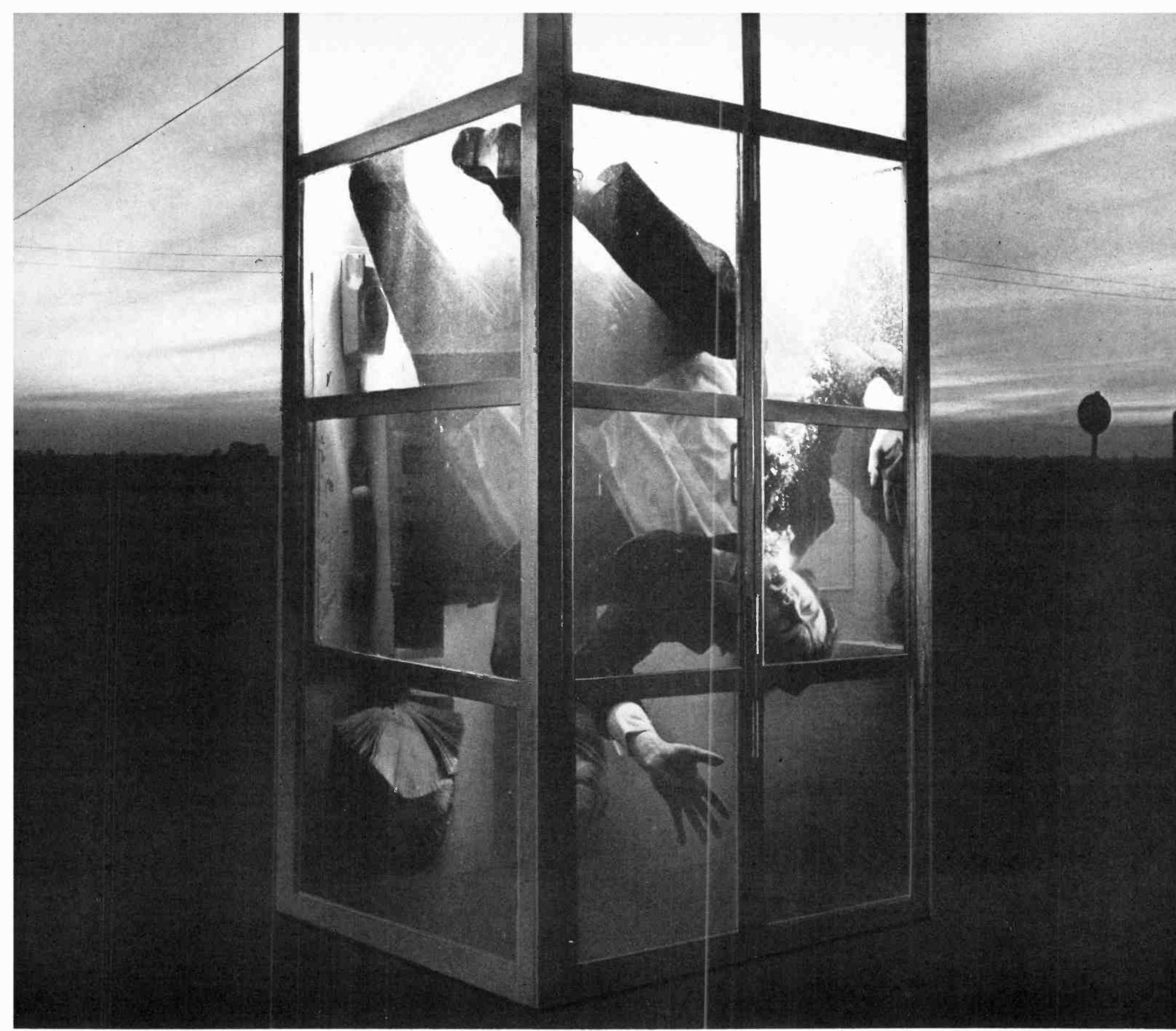
Powell continues, "Lee uses image material at SuperStars. Except for some that has been done at KLOS by Tom Yates, ABC does not do this ABC-FM polls store sales. Abrams uses callback cards placed in the stores."

Powell explains Berger's charge that "Abrams was canned at WRIF Detroit for consulting another station," with the comment, "Lee was headed for trouble with ABC. He had too few hits in his playlists. If he

couldn't find the research to support a record in the hit category, he wouldn't put it in. His rotation was too high. He didn't understand the need for longer rotation periods. The station had too many teen listeners."

Powell notes that when Abrams left, Bob Henabery came in with the playlist from KLOS and "shifted the demos to 18-24." Powell adds "If any stealing has been going on, we all stole from the waitress playing the jukebox."

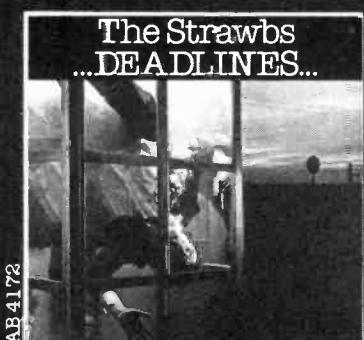
Powell, who has been in the record business since leaving ABC, has been experimenting with WAV. The former all-news station is "going after the mellow rock audience without playing that music." Noting his dial position is 105, Powell is trying to pull audience away from ABC's WRQX (107.3mhz) and WWDC-FM (DC 101 — at 101.1mhz).



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Radio-TV Programming

AM Stereo, TRAC 7 And Satellites At NAB Caucus

• *Continued from page 1*

Both ideas have been discussed in the Communications Act rewrite now before the House Communications Subcommittee.

Conspicuous by his absence from this year's convention will be President Carter. He also missed last year's gathering, even though it was held in Washington. This year Carter will be out of the country. A spokesman for NAB says he expects the president to attend a convention before his term expires.

There will be on hand new FCC chairman Charles Ferris, who will be making his first speech since taking office, and Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee, which is working on rewriting the Communications Act.

Other highlights of the convention will include a luncheon address by Ronald Reagan, who syndicates a commentary program on radio and a speech by RAB president Miles David.

Vox Jox

• *Continued from page 18*

and quips now used by 600 deejays. Hickman can be reached at 5804 Irwine, Dallas or phone 214-381-4779.

* * *

WNBC gives away second \$50,000 in "WNBC Is Gonna Make Me Rich" promotion. Sixteen-year-old New Jersey high school girl wins by answering phone with promotion phrase. First \$50,000 was given away in February to a Bronx, N.Y., man.

* * *

WHN New York program director Ed Salomon comes to aid of sister Storer station WGBS Miami in shift of WGBS to new contemporary format. WHN runs a country format. WGBS went into its new format March 15. It consists of a playlist of 20 to 24 current hits and an oldies library that reaches back to the mid 1960s. The station's research department has begun an intensive call out program to measure its passive audience.

* * *

KMFL San Francisco new morning team Richard Proctor and Mark

Ward were recently on two San Francisco stations at the same time. Terry McGovern, former full-time morning personality at KSAN, has for some time been a fan of Proctor and Ward and frequently played their Harry Kirschner's Happy Face Motors routine. Terry, back in San Francisco for a fill-in shift at his old station, called Proctor and Ward at KMEL during their show and put them on SKAN. KMEL has allegedly billed SKAN for professional services rendered.

* * *

Baton Rouge stations are vying for listeners by having their deejays hand out money on street corners. It started with WIBR's morning man Jay Roberts, who for a week passed out \$5 bills at a local cafeteria and identified himself as "Thomas Cash, Philadelphia philanthropist." By the time his identity was revealed WJBQ's morning man Brian Wilson was also handing out \$5 bills. Then WLCS had a deejay dress in a gorilla suit and hand out \$10 and \$50 bills from the back of a pickup truck.

Bubbling Under The **HOT 100**

- 101-AM I LOSING YOU, Manhattans, Columbia 3-10674
- 102-DO YOU WANNA DANCE, Ramones, Sire 117 (Warner Bros.)
- 103-CONFUNKSHUNIZEYA, Con Funk Shun, Mercury 547
- 104-CHATTANOOGA CHOO CHOO, Tuxedo Junction, Butterfly 1205
- 105-LOVE U, Brass Construction, United Artists 1120
- 106-WHEN TWO FOOLS COLLIDE, Kenny Rodgers & Dottie West, United Artists 1137
- 107-WALK RIGHT BACK, Anne Murray, Capitol 4527
- 108-WISHING ON A STAR, Rose Royce, Whitfield 8531 (Warner Bros.)
- 109-LET'S HAVE SOME FUN, Bar-Kays, Mercury 73971
- 110-OH WHAT A NIGHT FOR DANCING, Barry White, 20th Century 2365

Bubbling Under The **Top LPs**

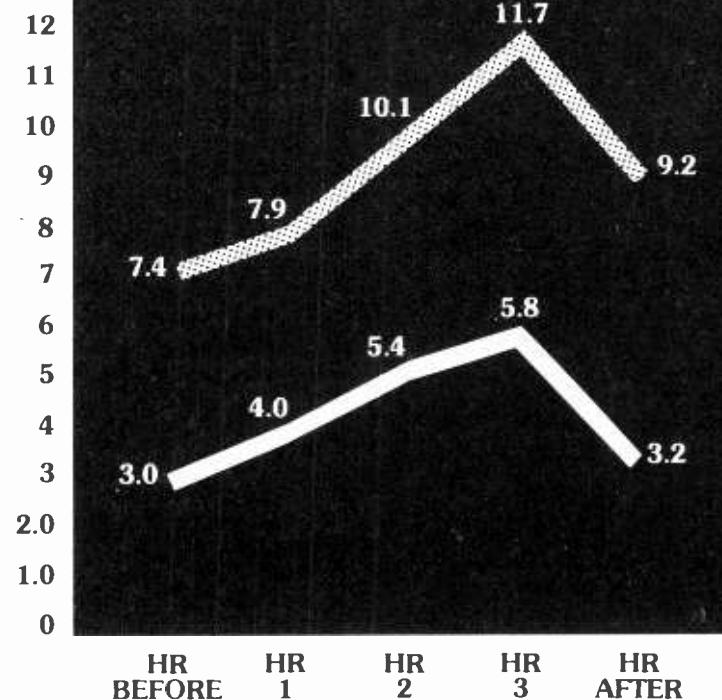
- 201-WATSONIAN INSTITUTE, Master Funk, DJM DJLP 13
- 202-STIFFS, Stiffs Live, Stiff STF 001 (Arista)
- 203-WALTER EGAN, Not Shy, Columbia JC 35077
- 204-IGGY POP/JAMES WILLIAMSON, Kill City, Bomp 1014
- 205-SPINOZZA, David Spinozza, A&M 4677
- 206-BOBBY WOMACK, Pieces, Columbia JC 35083
- 207-CHARLEY PRIDE, Someone Loves You Honey, RCA APL 1-2478
- 208-GENE COTTON, Save The Dancer, Ariola America SW 50031
- 209-BOB SCAGGS, Bob Scaggs, Atlantic SD 19166
- 210-TANYA TUCKER, Greatest Hits, MCA 3032

American Country Countdown

Ratings Up Again

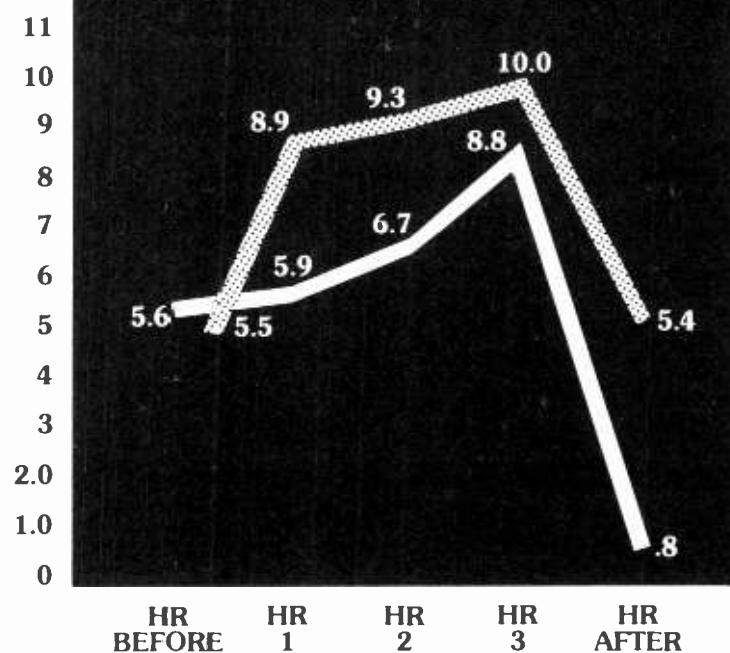
SHARES
(METRO
SURVEY
AREA)

WMNI Columbus



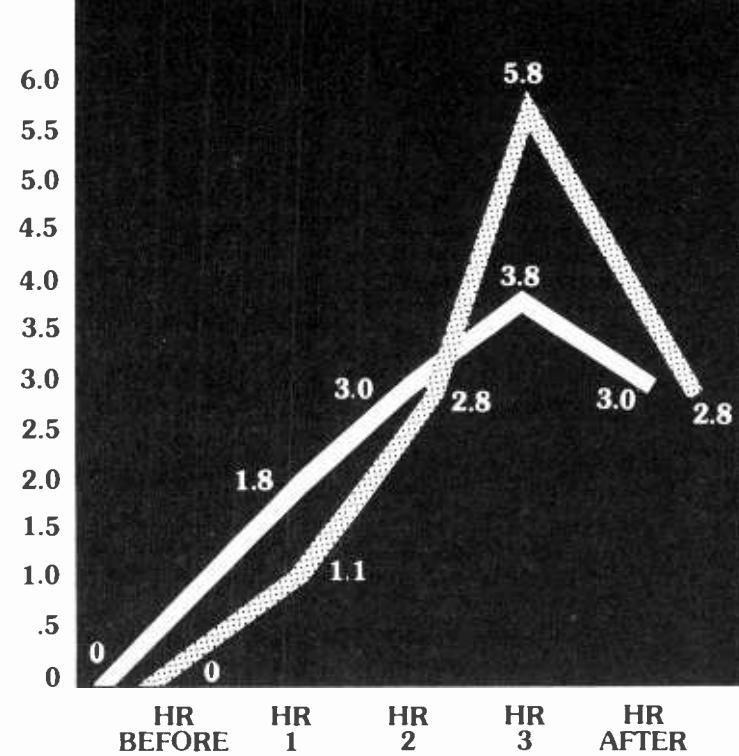
SHARES
(METRO
SURVEY
AREA)

KLAK Denver



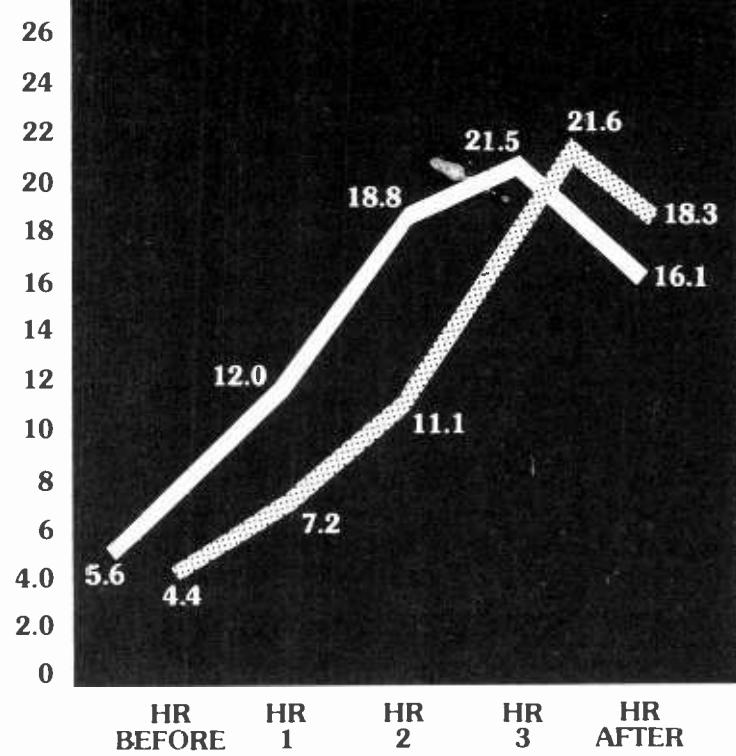
SHARES
(METRO
SURVEY
AREA)

KRSI Minneapolis



SHARES
(METRO
SURVEY
AREA)

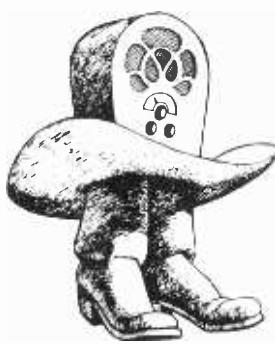
KSO Des Moines



MEN 18-49 □

WOMEN 18-49 ■

ARB Oct./Nov. 1977, shares; Columbus, OH; Denver, CO; Minneapolis, MN; Des Moines, IA. Figures are audience estimates — subject to the limitations set forth in a specially commissioned Arbitron survey.



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Soul Sauce

Etta James Back Where She Started

By JEAN WILLIAMS

LOS ANGELES—Etta James, recently signed to Warner Bros. Records and with a newly completed LP "Deep In The Night" produced by Jerry Wexler, says she has gone back to where she started musically.

"Instead of real hard, funk-type of songs I have been doing the past few years, Jerry has taken me back into my original gospel, blues, ballad bag and we're shooting in all fields on this one. We even have a gospel tune on the album," says James.

"In addition to feeling this is one of my best albums," she continues. "Jerry, who has wanted to produce me for the past 20 years, knows how to bring out the best in black female artists. That's what he's worked at most. He knew to take me back where I belonged." The LP is set to be released Monday (3). Wexler, a longtime friend, is responsible for her contract with WB.

"I'm older and rock'n'roll is not my style now—plus I love singing ballads."

Etta is readying a national showcase to support her LP, noting that she will appear in intimate, prestigious rooms throughout the country. Some of the areas where her showcase will be seen are Atlanta, Chicago, Denver, San Francisco, Los Angeles and New York.

She feels much like she is starting her career all over. "There are a certain number of people who will buy my records just because I recorded them. But this is a new ballgame for me because the record companies operate differently, managers are different and the music industry has changed."

According to James, the last LP that made any noise for her was "Etta James" which housed the hit "All The Way Down," produced by Trevor Lawrence and the late Gabriel Meckler, who produced Janice Joplin. The song deals with a woman with an enormous drug habit. At the time of that release, Etta was in a rehabilitation center for drugs.

The energetic, powerful vocalist notes that she now has an L.A. rehabilitation referral office with plans to open a fully staffed rehabilitation center.

Etta, who candidly talks of her past drug problem which she carried for some 15 years, says she desperately wants to help others "cleanup" their drug habits—in addition to those with other problems.

Pepperdine Univ. in L.A. features a play "Jeanetta" which James says is the story of her life. The play is produced by the Etta James Anti-Drug Abuse Foundation with proceeds going back to the university.

She maintains her reason for wanting to "come back" is not an ego trip. "I have a responsibility to people who have looked up to me through the years—and then were disappointed with me. I want them to know that I have come through that trip."

"I feel I am more capable of handling any type of success than I was in the past. I believe that the first time around, I was too young to handle it."

"At 15, thrown into showbusiness, never making any money, taken away from your family, being out on the road, drugs, hustlers, big cars and the whole trip."

(Continued on page 33)

Billboard SPECIAL SURVEY For Week Ending 4/8/78

Billboard Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★ 1	9	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Miltone, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI)	34	34	6	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), Delite 901 (Phonogram) (Delightful/Gang, BMI)	★ 69	79	3	BABY, I'M THROUGH—Emotions (J. Hutchinson) Stax 3200 (Fantasy) (Pampokene, BMI)		
★ 5	6	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kupner, J. Vallins), Columbia 310693 (Homewood House, BMI)	35	21	16	ALWAYS AND FOREVER—Heatwave (R. Temperton), Epic 8-50490 (Almo/Rondor, London LTD, ASCAP)	★ 70	80	2	KEEP ON DANCING—Johnnie Taylor (J. Shamwell & C. McCollough), Columbia 3-10709 (Groovesville, BMI)		
3	3	10	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI)	36	25	18	SHOUT IT OUT—B.T. Express (B. Nichols, M. Romer, A. Williams), Columbia 310649 (Triple O/Billie/B.T., BMI)	71	61	8	TRUST ME—Milt Matthews (M. Matthews), H & L 4692 (Boca, ASCAP)	
4	2	11	FLASH LIGHT—Parliament (G. Clinton, B. Worell, W. Collins), Casablanca 909 (Rick's/Matzic, BMI)	37	22	10	THE PARTY SONG—Slave (M. Adams, C. Bradley, T. Dozier, M. Hicks, T. Lockett, F. Miller, R. Turner, S. Washington, D. Webster, O. Wilhoite), Cotillion 44231 (Atlantic) (Spur-Tree/Cotillion, BMI)	★ 72	82	2	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)	
★ 8	9	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sherlyn/Decibel, BMI)	38	38	7	HEAVEN IS ONLY ONE STEP AWAY—Controllers (D. Camon), Juana 3416 (T.K.) (Every Knight, BMI)	★ 73	83	2	YOU ARE, YOU ARE—Curtis Mayfield (C. Mayfield), Curtom 0135 (Mayfield, BMI)		
6	6	15	REACHING FOR THE SKY—Peabo Bryson (P. Bryson), (P.B., ASCAP), Capitol 4522	39	36	17	LADY LOVE—Lou Rawls (V. Gray, S. Marshall), Philadelphia International 83634 (CBS) (Mighty Three, BMI)	★ 74	84	2	LOOK UP WITH YOUR MIND—Lenny Williams (F. Wilson, J. Wieder), ABC 12345 (Screen Gems/EMI/Traco, BMI)	
7	4	15	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lanier), (Desert Moon, Willow Girl, BMI/Desert Rain, Sky Tower, ASCAP), Roadsnow 1124 (United Artists)	★ 40	51	5	IT'S ALL IN YOUR MIND—Side Effect (Johnson, Maha, Pation, Henderson, St. James) Fantasy 818 (Relaxed/Happy Birthday, BMI)	★ 75	85	2	TOMORROW I MAY NOT FEEL THE SAME—Gene Chandler (L. Thompson), Chi-Sound 1168 (United Artists) (Carleen/Defrantz Moque, ASCAP)	
★ 10	8	NEVER GET ENOUGH OF YOUR LOVE—LTD (R. Dahrouge), A&M 2005 (Sister John/Uignette, BMI)	41	41	12	INTIMATE FRIENDS—Eddie Kendricks (G. Glenn), Tamla 54290 (Motown) (Gab, ASCAP)	76	76	5	IF I HAD MY WAY—Walter Jackson (J. Moore), Chi-Sound 1140 (*nited Artists) (Gaetana/Jadan, BMI)		
★ 15	5	ON BROADWAY—George Benson (B. Mann, C. Weil, J. Leiber), Warner Bros. 8542 (Screen Gem EMI, BMI)	★ 42	52	7	THIS TIME THEY TOLD THE TRUTH—Z.Z. Hill (F. Knight), Columbia 3-10680 (Two-Knight, BMI)	★ 77	87	2	WAITING ON LOVE—Johnny Bristol (S. Bristol), Atlantic 3421 (Bushka, ASCAP)		
10	7	11	AM I LOSING YOU—Manhattans (A. Fields, B. Morris, D. Stender), Columbia 3-10674 (Sumack/Scorpicorn, BMI)	43	32	20	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/Ordena, BMI)	★ 78	90	2	EVERYBODY DANCE—Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)	
11	11	12	DON'T COST YOU NOTHING—Ashford And Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick-O-Van, ASCAP)	★ 45	55	6	MISS BROADWAY—Belle Epoque (E. Lenton, A. Wayman), Big Tree 76008 (Atlantic) (Prim Linea, ASCAP)	★ 79	89	2	I FEEL GOOD—Al Green (A. Green/F. Jordan/R. FairFax Jr.), Hi 7851 (Al Green/Jec, BMI)	
★ 16	8	ALL THE WAY LOVER—Millie Jackson (B. Latimore), Spring 179 (Polydor) (Sherlyn, BMI)	★ 47	57	5	WHERE DID LOVE GO—Leroy Hutson (G. Askey), Curtom 0134 (Warner Bros.) (Andrask, BMI)	80	60	7	WISHING ON A STAR—Rose Royce (B. Calvin), Whitfield 8531 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)		
13	13	12	DO YOU LOVE SOMEBODY—Luther Ingram (J. Baylor), Koko 728 (Klondike, BMI)	★ 48	58	6	EMOTION—Samantha Sang (I. Gibb, R. Gibb), Private Stock 45178	★ 81	86	4	RISKY CHANGES—Bionic Boogie (G. Diamond), Polydor 14450 (Diamond Touch/Arista, ASCAP)	
14	12	7	FANTASY—Earth, Wind & Fire (M. White, E. del Barrio, V. White), Columbia 3-10688 (Sagittaire, BMI)	49	49	6	CAUSE YOU'RE MINE NOW—R.B. Hudmon (D. Daley), Cotillion 34613 (Atlantic) (Unart/Sunshine Rabbit, BMI)	★ 82	NEW ENTRY		THE GROOVELINE—Heatwave (R. Temperton), Epic 850524 (Almo/Tincabell, ASCAP)	
15	9	12	WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (People, BMI)	50	50	5	LOVE IS—Brothers Johnson (L. Johnson, G. Johnson, Q. Jones, P. Jones), A&M 2015 (Kiddada/Goul gris, BMI)	★ 83	NEW ENTRY		USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	
16	14	15	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Suemay, BMI), Gold Mine 4008 (Salsoul)	51	47	8	TRUST YOUR HEART—Bobby Womack (B. Womack, L. Ware, O. Davis), Columbia 310672 (Tracebow/Unart, BMI) (Jobete, ASCAP)	★ 84	88	4	WE'RE ON OUR WAY—Brainstorm (G.P. Kent), Tabu/CBS 5502 (Interior/Irving, BMI)	
17	17	12	STAYIN' ALIVE—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor), (Sigwood, BMI)	★ 52	62	4	THE ONE AND ONLY—Gladys Knight & The Pips (A. Bergman, M. Bergman, P. Williams), Buddah 592 (Arista) (Famous/Ensign, ASCAP, BMI)	★ 85	95	2	IF I CAN'T HAVE YOU—Yvonne Elliman (Barry Gibb, Robbin Gibb, Maurice Gibb), RSO 884 (Stigwood/Unichappell, BMI)	
★ 18	6	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 889 (Sigwood, BMI)	★ 53	63	4	WHY YOU WANNA SEE MY BAD SIDE—Smokey Robinson (S. Robinson, J. Brad Ford), Tamla 54293 (Motown) (Bertram, ASCAP)	★ 86	NEW ENTRY		GIRL CALLIN'—Chocolate Milk (A. Toussaint), RCA 11222 (Marsaint, BMI)		
★ 19	7	GET ON UP—Tyrene Davis (L. Graham), Columbia 3-10684 (Content/Tyronza, BMI)	★ 54	64	5	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson/R. Moore), Hi 78509 (Cream) (Muscle Shoals Sound, BMI)	★ 87	NEW ENTRY		ATTITUDES—The Bar-Kays (J. Alexander, J. Dodson, A. James, W. Stewart, M. Ira, C. Allen, H. Henderson, L. Smith, F. Thompson), Mercury 550 (Phonogram) (Bar-Kay/Warner Tamerlane, BMI)		
★ 20	6	YOUR LOVE IS SO GOOD FOR ME—Diana Ross (K. Patterson), Motown 1436 (Porchester/Seitu, BMI)	★ 55	53	8	HOST OF LOVE—Tavares (% St. Lewis), Capitol 4544 (Bull Penn, BMI)	★ 88	91	3	DUKEY STICK—George Duke (G. Duke), Epic 850531 (Mycenae, ASCAP)		
★ 21	8	OCEAN OF THOUGHT AND DREAMS—Dramatics (E. Robinson, D. Davis), ABC 12331 (Grovesville, BMI/Conquistador, ASCAP)	★ 56	66	4	TWO HOT FOR LOVE—THP Orchestra (B. Ley), Butterly 1206 (Ample Parking, ASCAP)	★ 89	92	3	I'D RATHER HURT MYSELF—Randy Brown (H. Banks, C. Hampton), Parachute 506 (Casablanca) (Irving, BMI)		
★ 22	8	LOVE IS ALL YOU NEED—High Energy (C. Drayton), Gordy 7157 (Motown) (Jobete, ASCAP)	★ 57	67	4	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horn (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sherlyn/Harrick, BMI)	★ 90	NEW ENTRY		UP THE DOWN STAIRS—Wilson Williams (G. McGregor), ABC 12344 (Relaxed/McGregor, BMI)		
★ 23	8	I COULD HAVE LOVED YOU—Moments (Not Listed), Starg 5075 (Unichappell/Begonia/Fedora, BMI)	★ 58	59	6	THINK OF YOURSELF—Temptations (R. Ylton, A. Seider, N. Harris), Atlantic 3461 (%ix Strings/Golden Fleece, BMI)	91	92	3	THE BEAT GOES ON & ON—Ripple (F. Smith, K. Carter, W. Carter, B. Sherrill, V. Burks, B. Lee), Salsoul 2057 (Lucky Three, BMI/Salsoul, ASCAP)		
24	19	19	WHICH WAY IS UP—Stargard (N. Whifford), MCA 40825 (Warner-Tamerlane/May 12th/Duchess, BMI)	★ 59	75	3	STAY—Rufus/Chaka Khan (R. Calhoun/Chaka Khan), ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)	92	93	4	HOLDIN' OUT—Rhythm Heritage (M. Omarian, M. Prive, D. Walsh), ABC 12334 (Word Song/Golden Clover/See The House, ASCAP)	
★ 25	6	RIDING HIGH—Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker R. Neal, Jr.), SHE 8700 (Atlantic) (Playone, BMI)	★ 60	81	2	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Sasper), Columbia 88272 (Bovina, ASCAP)	93	97	2	MAGIC TRICK—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, L. Satchell, L. Bonner), Mercury 545 (Unichappell, BMI)		
26	18	11	L-O-V-E-U—Brass Construction (R. Mueller), United Artists 1120 (Desert Rain/Big Boro, ASCAP)	★ 61	71	3	CONFUNKSHUNIZEYA—Con Funk Shun (M. Cooper), Mercury 547 (VAL-E Joe, BMI)	94	94	6	SITTIN' ON A POOR MAN'S THRONE—Bobby Bland (R. Hiller, R. Wamill, B. Mononen), ABC 12330 (Unichappell, BMI/Chappel, ASCAP)	
★ 27	6	RUMOUR HAS IT—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 915 (Rick's, BMI)	★ 62	42	10	FIND ME A GIRL—The Jacksons (K. Gamble, L. Huff), Epic 8-50496 (Mighty Three, BMI)	95	96	2	BLACK WATER GOLD—Sunshine Band (L. Zillery), TK 1026 (Su-ma/Rogan, BMI)		
28	20	21	OUR LOVE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	★ 63	73	3	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson), 20th Century 2365 (Sa-Vette, BMI)	96	98	2	I'M REALLY GONNA' MISS YOU—Billy Preston (B. Preston), A&M 2012 (Irving/Wep, BMI)	
29	30	10	FREAKY DEAKY—Roy Ayers (E. Birdsong, R. Ayers), Polydor 4451 (Phonodisc) (Michelle Bird/Roy Ayers Ubiquity, ASCAP)	★ 64	74	3	IT'S SERIOUS—Cameo (G. Johnson, L. Blackmon), Chocolate City 013 (Casablanca) (Better Days, BMI)	97	69	10	CAN YOU GET IT—Mandrill (C. Wilson, L. Silson, R. Wilson, C. Cave, J. Jessup, N. Santiago, W. Wilson), Arista 0304 (Mandrill, ASCAP)	
30	23	21	JACK AND JILL—Raydio (R. Parker, Jr.), Arista 0283 (Raydio, ASCAP)	★ 65	56	15	MAKIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White), Tennessee Swamp Fox, ASCAP, Old World 1100	98	65	5	PASADO—Pockets (J. Burke, C. Burke, R. Marrero), Columbia 310687 (Colgems/EMI, ASCAP)	
★ 31	6	BOOGIE SHOES—K.C. & The Sunshine Band (H. W. Casey, R. Finch), TK 1025 (Sherlyn, BMI)	★ 66	70	5	YOU ARE MY REASON—Fifth Dimension (H. Johnson), Motown 1437 (Jobete, ASCAP)	99	68	9	EASY COME, EASY GO—Spinners (L. Bell, C. James, T. Bell), Atlantic 3462 (Mighty Three, BMI)		
★ 32	8	LET'S ALL CHANT—The Michael Zager Band (C. Fields, M. Zager), Private Stock 45184 (Sumac, BMI)	★ 67	77	3	MS.—David Oliver (D. Oliver, R. Robinson), Mercury 543 (Ele-corn/Relaxed, BMI)	100	72	8	IF I CAN'T STOP YOU—C.B. Overton (McQueen, Roberts, Williams), Shock 9 (AR/Jam/Song Pen/Penetrated, BMI)		
★ 33	7	WE FELL IN LOVE WHILE DANCING—Bill Brandon (S. Boyce,										

General News

FIRST EVER IN NASHVILLE?

Atlanta Co. Producing Black Shows

ATLANTA—Memory Lane Productions, a locally based firm, is specializing in the production of radio programs for black-oriented stations, although the company feels its productions will fit other formats.

Memory Lane's first venture is a series of 52 one-hour programs concentrating on black nostalgia called "Souldie." The shows feature what the company calls are the best r&b single and LP cuts dating back to 1940.

In addition to artists interviews included in the programs, short features on artists, recordings, songwriters, producers and record companies are heard.

Presently the show is only available to stations in the Southeast, but according to Hal Lamar, firm president, it will soon be available to the entire country.

LOS ANGELES—Nashville, the country music capital of the world, has what is believed to be its first black-owned production firm, specializing in r&b and disco music. It is Dillard & Boyce Productions.

The firm, owned by Moses Dillard and Jesse Boyce, is under the Moses Dillard Enterprises umbrella along with a management company, three publishing arms and Virgo Productions.

According to Colleen Clark, publishing administer for the year-old firm, Dillard & Boyce Productions is also moving into the gospel field as well as the rock/pop areas.

The management wing with six acts on its roster plans to sign other acts shortly, says Clark. Acts signed to Dillard are Lorraine Johnson and Bill Brandon, both recording for Prelude Records, along with Saturday Night Band, a disco act. Other acts are Vital Force, now touring

By JEAN WILLIAMS

with Capitol Records' Pebo Bryson, Onyx and Sam McClain.

Clark says the company has three active publishing arms, Dilco Music (BMI), Dilboy Music (ASCAP) and Daiquiri Music (ASCAP).

She explains some of the r&b acts are being assigned country-oriented compositions, produced and recorded r&b style.

Lorraine Johnson recorded a tune from country singer Loretta Lynn's Coal Miners Music titled "Next Time I Cry."

"We're recording a lot of country tunes because people with country music are always bringing us material," says Clark. "Much of the material is easily transferrable to r&b."

The publishing companies have no writers exclusively signed. "But," says Clark, "we are accepting songs from writers who seek us out because we're the only black company of this type in Nashville."

She claims that although Nash-

ville has only one r&b radio station WVOL, her firm's product is receiving near maximum exposure. Many pop and college stations are playing the soul and disco disks, she says.

Dillard and Boyce handle all record production, using studios in New York, Muscle Shoals and Nashville. Boyce, a former recording artist with Motown Records, has also built a reputation as a writer, says Clark.

Dillard's first gospel attempt will be with the Don DeGrate Delegation through a "production only" deal. The group is set to begin recording April 10. DeGrate is host of a syndicated gospel variety television show called "Right On," originating from Charlotte, N.C.

Clark claims the company will be hiring more people to handle production. Freddie Jackson heads Dillard's Virgo production arm and the firm is bringing in someone to handle its management wing.

Soul Sauce

• Continued from page 32



Etta James

The Ben Webster Foundation, a nonprofit organization consisting of Danish friends along with Harley W. Robinson Jr. and Benny Carter, sponsored a birthday bash in honor of the late jazzman at the jazz club Montmartre in Copenhagen, Thursday (30).

Webster, who spent the last eight years of his life in Denmark, died Sept. 20, 1973. The foundation uses incoming royalties from Webster's disks to support and expose young jazz talents and to give financial aid to jazz tours of visiting American musicians.

Musicians on hand at the birthday celebration included Thad Jones, trombonist Richard Boone (ex-Basie), pianist Kenny Drew, Clark Terry, Niels Henning, Orsted Pedersen, singer Matty Peters and pianist Stan Tracey.

Jam Productions of Chicago, best known for promoting rock concerts with such acts as Fleetwood Mac, is adding black gospel concerts to its production schedule starting with Andrae Crouch & the Disciples.

Crouch and his group appeared at Medinah Temple in Chicago Friday (31).

Aretha Franklin is set to sing one of the five nominated songs at the Oscar awards presentation. The singer in her third appearance as a singer on the Oscar show is slated to sing "Nobody Does It Better" from the film "The Spy Who Loved Me," written by Carole Bayer Sager and Marvin Hamlisch.

The 50th Annual Awards Presentation of the Academy of Motion Picture Arts and Sciences is being held Monday (3) at the Dorothy Chandler Pavilion, Los Angeles, and televised on ABC-TV.

Barbara Cooke Preston, widow of the late singer-songwriter Sam Cooke, is seeking to halt the distribution of Columbia Pictures' "The Buddy Holly Story."

Her suit, filed in Los Angeles Superior Court, claims she has property rights in any depiction of her late husband and that she has not been compensated for those rights.

She further claims the depiction of Cooke in the film is "inaccurate and untrue."

Michael Henderson is polishing his next Arista Records LP at United Sound Studio in Detroit.

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Hot Soul Singles

Advertisement

This Week	Last Week	Weeks on Chart	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
40	51	5	IT'S ALL IN YOUR MIND Side Effect (Johnson, Matta, Patton, Henderson, St. James) Fantasy 818 (Relaxed/Happy Birthday, BMI)
69	79	3	BABY I'M THROUGH Emotions (J. Hutchinson) Stax 3200 (Fantasy) (Pamjokene, BMI)
72	82	1	SUPERNATURAL FEELING Blackbyrds (Saunders, Toney) Fantasy 819 (Blackbyrd, BMI)



'Loft Jazz' Doing OK For D.C. Space Club

By BORIS WEINTRAUB

WASHINGTON—Spurred into operation by the collapse of a "New Music" festival, D.C. Space is proving there is indeed a "loft jazz" audience in the nation's capital.

D.C. Space, operated by five persons with a variety of artistic backgrounds, began to take shape when the owners acquired a building in downtown Washington and began converting it into a two-story operation. The first floor was planned as a restaurant and the second floor as a small jazz room utilizing the "loft" concepts pioneered in New York.

The restaurant opened in October, and the jazz portion was slated to open at the beginning of 1978. But the collapse of the "Two Nights of New Music" festival at D.A.R. Constitution Hall caused things to start early.

The Thanksgiving weekend event came to an early end after only one act performed the first night because the hall was less than one-quarter full. But Bill Warrell, a painter with a musical background, who was one of the prime forces behind the creation of D.C. Space, invited several of the avant-garde musicians and much of the audience to the second floor room.

The room has been in operation almost every weekend since then, and has begun to attract a consistent audience, Warrell says.

Among the musicians who have played at D.C. Space are Muhal Richard Abrams, Don Cherry, Oliver Lake, Julius Hemphill, Roscoe Mitchell and several others from the cutting edge of the new jazz.

In every case, musicians get no scheduled fee but have their expenses paid for the trip to Washington. A donation, usually averaging about \$4 is "suggested," and Warrell says that most of the patrons usually come up with the suggested donation.

"The artists are playing for the door," Warrell says. "Sometimes they make just a little money, sometimes they make more."

A cardinal principle of the room is that no liquor is served on the second floor, though there is a liquor license for the restaurant portion. This is in keeping with the concept

that the music is serious and meant to be listened to attentively, rather than serve as the background for clinking glasses.

"Because of our location, most people don't come here by accident," Warrell says. "They come just to hear the music."

The room, which holds more than 100, has had good nights and bad nights, often depending upon the weather, Warrell says.

"One night, when Oliver Lake and Roscoe Mitchell played, it was snowing and we had 28 people," he recalls. "The next night, it was beautiful and we were packed."

In addition to the nationally known musicians, the room offers an opportunity for local avant-garde jazz artists to work in front of a serious audience. Warrell says he attempts to alternate weekends between local and national artists, to demonstrate the local parallels with what is happening nationally. Featured local artists have included a tenor saxophonist named Yahya, whom Warrell says "is beginning to develop a following," and a South African pianist, Ndikho Xaba.

Warrell says: "A year ago when we were just starting, WPFW wouldn't touch this music (the Washington Pacific Foundation radio station that has emerged as the major jazz station in the city). Now the station is really behind us. Everybody who comes through to play here is interviewed on the station, and a jazz community in Washington is being developed and getting stronger."

Warrell estimates the room's core audience at between 400 and 500 persons.

Teleimine Pact Set

NEW YORK—Northwest Cablevision of Winston, Conn., will carry the Teleimine complete home entertainment program package on its cable system.

The package will consist of eight feature films each month, including pop, rock and classical concerts. The agreement is for five years beginning Saturday (1).

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Billboard SPECIAL SURVEY For Week Ending 4/8/78

Billboard Soul LPs™

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This Week	Last Week	Weeks on Chart	★STAR Performer-LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
1	1	6	PLAYER OF THE YEAR	Bootsy's Rubber Band, Warner Bros. BSK 3093	★ 39	3	LOVE BREEZE	Smoky Robinson, Tamla T-359 (Motown)	
2	2	15	SATURDAY NIGHT FEVER	Various Artists, RSO RS 2-4001	32	32	20	ONCE UPON A TIME	Zonna Summer, Casablanca NBLP 7078-2
3	4	16	FUNKENTELECHY VS. PLACEBO SYNDROME	Parliament, Casablanca NBLP 7084	33	28	21	LIVE	Commodores, Motown M894
4	5	8	STREET PLAYER	Rufus/Chaka Khan, ABC AA 1049	★ 34 NEW ENTRY			WHERE GO THE BOATS	John Handy, Warner Bros. BSK-3170
5	6	15	BLUE LIGHTS IN THE BASEMENT	Roberta Flack, Atlantic SD 19149	35	33	28	SECRETS	Con Funk Shun, Mercury SRM-1-1180
6	3	9	WEEKEND IN L.A.	George Benson, Warner Bros. 2WB-3139	★ 36 46	2		MACHO MAN	Village People, Casablanca NBLP 7096
7	7	18	ALL 'N ALL	Earth, Wind & Fire, Columbia JC 34905	★ 37 NEW ENTRY			VOYAGER	Dexter Wansel, P.I.R. JZ-34985 (CBS)
8	8	17	THANKFUL	Natalie Cole, Capitol SW 11708	★ 38 NEW ENTRY			I CAN'T GO ON THIS WAY	Tyrone Davis, Columbia JC-35304
9	9	9	GOLDEN TIME OF THE DAY	Maze featuring Frankie Beverly, Capitol ST 11710	★ 39 NEW ENTRY			WATSONIAN INSTITUTE	Master Funk, DJM DJLP-13
10	11	6	RAYDIO	Raydio, Arista AB 4163	40	40	3	VINTAGE "78"	Eddie Kendricks, Arista AB-4170
11	10	12	LIVE AT THE BIJOU	Grover Washington, Jr., Kudu KUX 3637 (Motown)	41	36	31	BRICK	Brick, Bang BLP 409 (WEBI)
12	13	11	FANTASY LOVE AFFAIR	Peter Brown, Drive 104 (TK)	42	38	29	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	Barry White, 20th Century T-543
13	14	11	ONCE UPON A DREAM	Enchantment, Roadshow RS 811 (U.A.)	43	43	33	IN FULL BLOOM	Rose Royce, Whitfield WH 3074
★ 14	19	9	REACHING FOR THE SKY	Peabo Bryson, Capitol ST 11729	44	35	16	THE BELLE ALBUM	Al Green, Hi HLP6004
15	12	5	STARGARD	Stargard, MCA MCA2321	45	37	3	FUNK IN A MASON JAR	Harvey Mason, Arista AB 4157
16	16	7	SHOUT IT OUT	B.T. Express, Roadshow/Columbia JC 3507	46	41	16	FUNK BEYOND THE CALL OF DUTY	Johnny "Guitar" Watson, DJM DJLP-A14
17	17	17	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL	Lou Rawls, Philadelphia International JZ 35036 (CBS)	47	42	26	ACTION	Blackbyrds, Fantasy F9535
18	18	6	THERE'S NO GOOD IN GOODBYE	Manhattans, Columbia JC 35252	48	29	6	DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT	RCA AFLI 2402
19	20	9	LET ME PARTY WITH YOU	Bunny Sigler, Gold Mind 7502 (Salsoul)	49	44	15	MR. MEAN	Ohio Players, Mercury SRM 13707
20	15	21	FLYING HIGH ON YOUR LOVE	Bar-Kays, Mercury SRM 11181 (Polydor)	50	50	23	MENAGERIE	Bill Withers, Columbia JC 34903
21	23	4	LET'S DO IT	Roy Ayers, Polydor PO-1-6126	51	47	15	THE BITCH IS BAD	Denise La Salle, ABC AB1027
22	21	26	SENT IT	Ashford & Simpson, Warner Bros. BS3088	52	55	2	THE HOUSE OF THE RISING SUN	Santa Esmeralda, Casablanca NBLP 7088
23	26	31	FEELIN' BITCHY	Millie Jackson, Spring SP166715 (Polydor)	53	49	37	SOMETHING TO LOVE	LTD, A&M SP 4646
24	24	16	CHIC	Chic, Atlantic SD 19153	54	NEW ENTRY		JOURNEY TO THE LIGHT	Brainstorm, Tabu JA-35327
25	22	9	WE ALL KNOW WHO WE ARE	Cameo, Chocolate City CLCP 204 (Casablanca)	55	57	2	LOVE WILL FIND A WAY	Pharoah Sanders, Arista AB 4161
★ 26	34	2	WARMER COMMUNICATIONS	Average White Band, Atlantic SD 19162	56	NEW ENTRY		ERUPTION	Eruption, Arista SW 50033
27	25	38	TOO HOT TO HANDLE	Heatwave, Epic PE 34761	57	NEW ENTRY		TWO HOT FOR LOVE	T.H.P. Orchestra, Butterfly FLY 005
28	30	8	RIDING HIGH	Faze-O, SHE SH 740 (Atlantic)	58	53	3	MY MUSICAL BOUQUET	Love Unlimited Orchestra, 20th Century T-554
29	31	21	BRASS CONSTRUCTION III	Brass Construction, United Artists LA755H	59	58	8	LE SPANK	Le Pamphleousse, AVI 6032
30	27	18	GALAXY	War, MCA MCA 3030	60	48	5	AT HIS BEST	Eddie Kendricks, Tamla T 354 (Motown)

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Classical



ORCHESTRAL AWARD—Conductor Carlo Maria Giulini, right, accepts a Grammy Award for best orchestral recording of 1977 at a recent post-concert party staged by the Chicago Symphony. The orchestra, which performed in the prizewinning recording of Mahler's Ninth Symphony (DG), was bidding farewell to Giulini, who assumes charge of the L.A. Philharmonic next fall and has cut back on guest conducting appearances. Making the presentation is Robin McBride, national trustee of NARAS.

CONCERT BROADCASTERS

April 18-20 Confab Eyes Advertising

APRIL 8, 1978, BILLBOARD

NEW YORK—The Concert Music Broadcasters Assn., trade body of commercial classical music radio stations, will launch a many-fronted campaign directed at Madison Ave. when it holds its first national convention in almost two years this month.

The meeting, scheduled to run here April 18-20 at the Hotel Gotham, will be devoted largely to promoting classical music time buys to the New York advertising community, organizers say.

According to CMBA, it will be the first of its national meets to actively involve the New York ad community. Recent migration from CMBA ranks of non-profit classical stations has cleared the way for such involvement.

The three-day conference will host a number of events to which advertising decision-makers are invited, including an April 18 open house reception for the time buy community and an April 20 luncheon to which 100 major ad agency executives are invited.

CMBA says the April 18 open

house for advertisers will be attended by some of the nation's leading composers. BMI, which is helping to underwrite the event, has invited William Schuman, Dave Brubeck, Ulysses Kay, David Amram, Charles Wuorinen, Elliot Carter and Carlos Surinach among others.

Member stations of CMBA will man individual booth displays during the open house.

A panel of three major radio ad executives will address the April 20 invitation luncheon, organizers inform. George Norton, vice president, GT&E; Ramon Gaulke, president, Marsteller, Inc., and Joyce Peters, media director, Media Specialists, Inc., will discuss why they buy classical music radio and how well it works for them.

Composer William Schuman and Bernie Mitchell, president of U.S. Pioneer, will address the April 18 and 19 luncheons, respectively.

Registration is \$75 to CMBA members, \$100 to others. Information from Walter Neiman, general manager, WQXR, New York.

Seraphim Cassettes In June At \$4.98

CHICAGO—Capitol Records is preparing the introduction of a budget-priced classical cassette line, eventually to encompass its complete Seraphim catalog.

According to Raoul Mantano, Angel/Seraphim national sales manager, the \$4.98 list series will be introduced about June 1, supported with national advertising and retail merchandising pieces.

"There are 240 titles in the Seraphim catalog and we haven't decided yet all of those to be released first," explains Mantano. He says the budget cassette series will debut with 50 titles, including complete

100 Titles Coming Out On Request

CHICAGO—Request Records, a South Florida-based label, is debuting in the classical field with nearly 100 titles previously unreleased in the U.S.

Request's classical budget label, Euphoria (\$3.98 list), and a \$6.98 list series, Classical Excellence—comprising performances taped by the Austrian radio network—were introduced to dealers at the recent NARM show.

A network of independent distributors will handle both lines, according to Gene Settler, president of Request.

John Pudwell, vice president in charge of a&r, claims all the label's disks are debut U.S. issues. According to Pudwell, Request has negotiated exclusive worldwide marketing rights to recordings from the catalog of the Austrian radio.

The deal, he says, gives Request access to 18,000 titles in the broadcast library.

Thirty-nine titles featuring the Austrian Broadcast Symphony Orchestra under conductors Milan Horvat, Carl Melles and Hans Swarowsky, make up the premier Classical Excellence series release.

The release is heavily weighted with standard repertoire, but also includes rare recordings of music by twentieth century German composers, such as Franz Schmidt and Gottfried Von Einem.

More than 50 titles have been issued in the Euphoria budget line, which is offered both on disk and cassette (tape list, \$4.98). Pudwell says material on the budget line dates from the early 1970's, with nothing taped prior to 1968.

According to the label executive, Request has acquired rights to market the Euphoria material in all English speaking countries and Japan. Titles appearing on the budget label have been issued only in European markets, he explains.

Pudwell says Request is seeking foreign market licensors for product issued on both its classical lines. Headquarters of the label are at 3800 S. Ocean Drive, Hollywood, Fla. 33019.

Classical Notes

Carlo Maria Giulini's 24 years as guest conductor of the Chicago Symphony are chronicled in a photo scrapbook presented to him by John Edwards, the orchestra's general manager. Giulini directed his last CSO program March 18, and will not be returning next season.

Gilbert and Sullivan's most famous operetta, "H.M.S. Pinafore," staged 36,000 times since its debut 100 years ago. Since its unveiling May 25, 1887, no 24-hour period has passed without "Pinafore" playing somewhere in the world. These statistics are provided by Light Opera of Manhattan, which is performing "Pinafore" throughout May in celebration of the anniversary.

Claudio Arrau has completed taping of Chopin's Nocturnes for Philips in recent sessions at Amsterdam's Concertgebouw hall. His performance of Chopin Ballades was issued by the label in February.

Members of the Concert Music Broadcasters Assn. to attend performances by the New York Philharmonic and the Boston Symphony when the group meets this month in New York. The classical music broadcasters also have been invited to tour backstage at Lincoln Center and will have the opportunity to sit in the master control room for a rehearsal and broadcast of Menotti's "Saint of Bleecker Street," an FM/TV simulcast from the New York State Theatre.

Billboard
Top 50

Billboard SPECIAL SURVEY For Week Ending 4/8/78

Easy Listening™

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

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

This Week	Last Week	Weeks on Chart	
1	1	6	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
2	2	10	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
3	3	12	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
4	4	9	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
5	6	9	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
6	8	10	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
7	14	10	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
8	10	18	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
9	5	11	(WHAT A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676, (Kags, BMI)
10	9	8	IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP)
11	11	11	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
12	7	13	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
13	13	11	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
14	16	7	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
15	23	6	THANK YOU FOR BEING A FRIEND Andrew Gold, Asylum 45456 (Lucky/Special Songs, BMI)
16	37	3	TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
17	15	18	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
18	17	19	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)
19	30	5	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
20	26	8	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
21	NEW ENTRY		WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (ATV, BMI)
22	12	12	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
23	NEW ENTRY		COUNT ON ME Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
24	22	19	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamin/Stigwood, BMI)
25	24	17	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
26	43	2	THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
27	20	15	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
28	25	8	LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
29	27	12	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
30	19	12	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
31	18	15	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
32	38	5	A LOVER'S QUESTION Jacky Ward, Mercury 55018 (Times Square/Eden/Unichappell, BMI)
33	21	9	CALIFORNIA Debby Boone, Warner/Curb 8511 (Big Hit, ASCAP)
34	35	7	WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacy, Kruegerand 101 (Trustin/Mercer, ASCAP)
35	36	7	THE ONE AND ONLY Kasey Cisyk, ABC 12333 (Famous, ASCAP/Ensign, BMI)
36	31	23	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
37	NEW ENTRY		ALWAYS AND FOREVER Heatwave, Epic 8-50490 (Almo/Rondor, ASCAP)
38	45	3	IMAGINARY LOVER Atlanta Rhythm Section, Polydor 14459 (Low Sal, BMI)
39	NEW ENTRY		OUR LOVE Natalie Cole, Capitol 4509 (Chappell, ASCAP)
40	44	5	LITTLE ONE Chicago, Columbia 3-10683 (Balloon Head/Big Elk, ASCAP)
41	NEW ENTRY		THE LAST OF THE ROMANTICS Engelbert Humperdinck, Epic 8-50526 (W.B./The Holmes Line, ASCAP)
42	50	2	IVE NEVER BEEN TO ME Mary MacGregor, Arista 7677 (Stone Diamond, BMI)
43	33	4	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Waylon & Willie, RCA 11198 (Tree/Sugarplum, BMI)
44	48	4	ONE LAST TIME Al Martino, Capitol 4551 (Ocean Blue/Blackwood, BMI)
45	NEW ENTRY		STRANDED IN A LIMOUSINE Paul Simon, Columbia 3-10711 (Paul Simon, BMI)
46	NEW ENTRY		CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Not Listed)
47	NEW ENTRY		GEORGIA ON MY MIND Willie Nelson, Columbia 3-10704 (Peer, BMI)
48	NEW ENTRY		MORE THAN A WOMAN Bee Gees, RSO (LP cut) (Stigwood/Unichappell, BMI)
49	NEW ENTRY		I'M GONNA TAKE CARE OF EVERYTHING Rubicon, 20th Century 2362 (Fox Fanfare/No Cibur, BMI)
50	NEW ENTRY		EVERYTIME TWO FOOLS COLLIDE Kenny Rogers & Dottie West, United Artists 1137 (United Artists, ASCAP/Window, BMI)

MUSIC FROM "AN UNMARRIED WOMAN"

an un/ married woman

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featuring the new single
"Theme from An Unmarried Woman"
Music by Bill Conti

T-557

TC-2368



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CREDIT TO HALSEY



Tulsa Opry: Hank Williams Jr. leads a talent parade of national and regional acts on the Tulsa Opry.

Tulsa Opry Flourishing, Making City Celebrated

By ELLIS WIDNER

TULSA—The Tulsa Opry was initially conceived two years ago by Jim Halsey. "I originally saw it as an extension of our ranch party, to help develop new talent and give our company good local visibility," says Halsey.

"Tulsans wanted more live country music. The market is right and the people deserved it. Fortunately, we were in the position to do it."

The first Tulsa Opry was staged in May of 1977 at the newly opened Tulsa Performing Arts Center, where it still continues each month. Headliners have included Don Williams, the Oak Ridge Boys, Merle Haggard, Johnny Rodriguez, Mel Tillis and Kitty Wells. "The only negative element about the Opry to date was the no-show of George Jones," says Halsey.

The Opry has worked on building a cast of regulars and exposing new talent. The former area has seen the development of Mary Taylor and Tweed as top attractions. Other local artists receiving exposure include Mickey Crocker, Rodney Lay and Wild West, Roy and Candy and Curly Lewis.

New talent gaining exposure at the Opry includes Randy Curley, Eddie Raven and Bill and Bonnie Hearne. New artists also benefit from the broadcasting of the program over KVOO radio. "That is especially important to a new act," says Halsey.

"Tulsa is a good market and an artist can appear in a fine hall (Performing Arts Center) with

good acoustics, lights and production," says Halsey.

Bob Burwell is the creative and technical director of the Opry.

The show is produced by Diana Pugh and Joann Berry. Marla Hughes is associate producer. Pugh is executive vice president of the Halsey Agency.

When Merle Haggard headlines two shows April 22, the Tulsa Opry will wind up its first year. Halsey plans to extend the Opry to two shows monthly by the fall. "We're also looking toward a season ticket program," he says. The company is working with travel agencies within a 200-mile radius to bring busloads of people from outlying communities to the Opry.

Merle Haggard, Don Williams, Mel Tillis and the Oak Ridge Boys with Minnie Pearl have all been sellouts.

The Tulsa Opry is a part of the Jim Halsey Company's overall plan to build Tulsa as a major musical entity. It joins the Tulsa International Music Festival, the Roy Clark-Hank Thompson-Jim Halsey Ranch Party, other live shows and various promotional programs as part of the plan to achieve that goal.

"Country music is our nucleus," says Halsey. "Our business is world-wide. Country music is an integral part of peoples' entertainment all over the world. Tulsa is the center of our activities."

As for the Tulsa Opry? "It's here to stay," says Halsey.

APRIL 8, 1978, BILLBOARD

Country Awards Co-Hosts Named

NASHVILLE—Kenny Rogers, Barbara Mandrell and Donna Fargo will co-host—and perform on—the 13th annual Academy of Country Music Awards, April 27.

Gene and Ron Weed, producers of the event to be held at the Shrine

Auditorium in Los Angeles, point out that the show's theme will be "I Am Country Music."

The program will be taped to run on ABC-TV's "Late Night Entertainment," May 23.

Presley Producer Playing Tapes, Looking For Hits

Continued from page 4

the different version of the same song in the "Moody Blue" LP.

"This version was done when he did the 'In Concert' tv show—he played piano on it. He did 'Softly' several times live on tours, but we weren't set up to record it. We usually ran a cassette of every show he did, and that's how we found it."

Another Presley project took Jarvis to Las Vegas to check on some of Presley's equipment for appraisal purposes. Jarvis, who formerly was a staff producer for RCA in Nashville, has been quick to aid the Presley family during the hectic aftermath of the singer's death, and he has been equally quick to denounce those seeking to tarnish Presley's reputation or benefit from his death.

Presley had stood by Jarvis passionately when the producer was suffering from serious health problems several years ago—and Jarvis

has never forgotten Elvis' concern and care during the trying period.

While devoting part of his time to assuring past Presley product for the future, Jarvis is also working with another past rock great with future potential: Carl Perkins.

"I did Carl because I've always been a fan of his, and Elvis thought so much of him," explains Jarvis.

Perkins, along with Presley, Roy Orbison, Johnny Cash, Jerry Lee Lewis, Bill Justis and Charlie Rich, were part of the amazing Sam Phillips talent roster at Sun Records in Memphis in the '50s. It was Perkins' rock'n'rolling song "Blue Suede Shoes" that helped launch Presley's meteoric career.

Under Jarvis' production, Perkins attacked a set of old rock standards at the Young'Un Studio in Murfreesboro, Tenn. "It's rocking '50s type stuff," explains Jarvis. "Carl Perkins and his guitar."

The LP has already been released in England, where Perkins is touring, and is due for U.S. release in May. Perkins is signed to manager Mervyn Conn, who negotiated the contract with Jet Records which is distributed through United Artists Records.

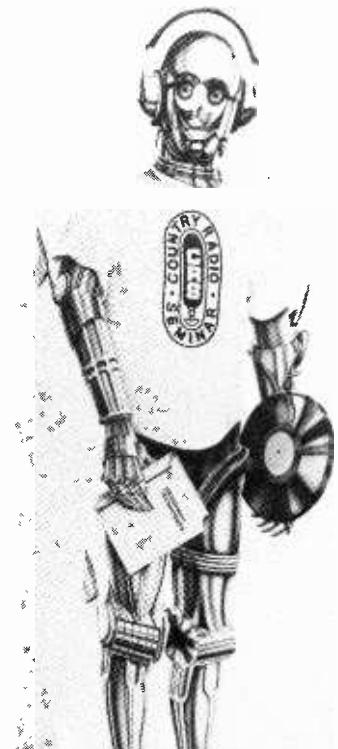
Jarvis likes the Jet linkup: "They're a good promotional label, run a lot of ads, and really spend money."

Being Elvis' producer means never having to say you're looking for talent. "I'm going to be selective," he says. "I don't want to record somebody just to record them. I'm sure I'll run up on somebody else I'll get excited about and want to record."

But there's a slight catch in Jarvis' voice indicating he doubts he'll ever find an artist he'll get more excited about, or want to record more, than Presley.



RADIO RAP—Eyed by the Country Radio Seminar's robot symbol, right, Ed Chandler of KSON, San Diego, and Cindy Rose of the CMA discuss radio programming during a break at the two-day Nashville conclave which drew some 390 registrants to discuss the future of country music radio (Billboard, April 1, 1978).



Wembley Country Festival Pulls Record 31,750 Draw

By TONY BYWORTH

LONDON — Country music reigned over the Easter weekend at Wembley's Empire Pool, the setting for promoter Mervyn Conn's 10th International Festival of Country Music.

The festival, 80th in the eyes of the public and the critics—was the most successful to date and, for the first time, attracted a capacity audience all three days with a total 31,750 seats sold.

U.S. country music superstar Merle Haggard brought the event to its conclusion Monday evening (27), gaining a standing ovation from all quarters of the auditorium following a 50-minute 20-song set which had enthusiasts applauding wildly throughout.

Other outstanding acts making appearances throughout the three

days included Don Williams (appearing for the first time with a string section), Marty Robbins, Kenny Rogers, Moe Bandy, Larry Gatlin, Tompall Glaser, Carroll Baker, Freddie Hart, Carl Perkins, Ronnie Prophet, and Nashville session musicians Lloyd Green, Charlie McCoy and Hargus "Pig" Robbins.

As in previous years, the festival also proved itself an important buyer's market with brisk business observed throughout the event's duration at the 31 stands in the exhibition area.

On the record company front RCA reported an increase over last year's business the first two days with a sellout on Carroll Baker's album "Sweet Sensation," and strong demand for new releases by Dave & Sugar and Waylon & Willie.

(Continued on page 72)

Airline Pacts Janie Fricke

NASHVILLE—Janie Fricke will be the featured performing attraction of a six-city spring product seminar to be presented to travel agents by United Airlines.

Fricke will perform songs she has recorded especially for United Airlines, including the national jingle "United We Fly," and will work in several selections from her forthcoming Columbia LP "Singer Of Songs." Her portion of the program will be preceded by a slide and music presentation covering United's product offerings for the year.

The seminar opens in Kansas City Tuesday (4), then follows in Denver, Pittsburgh, Cleveland, Detroit and Chicago.

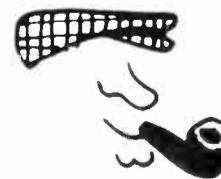
Meanwhile, Fricke's new Columbia single leaps to a starred 33 on the Billboard Hot Country Singles chart.



BOBBY HOOD JOINS THE CHARTMAKERS!

‘COME ON IN’

 plantation 169



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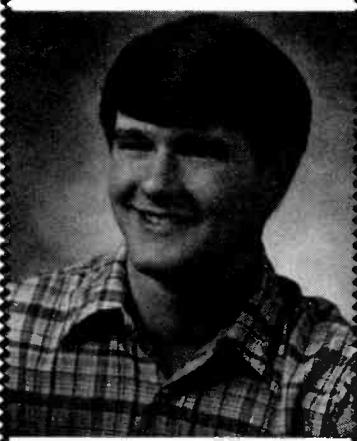
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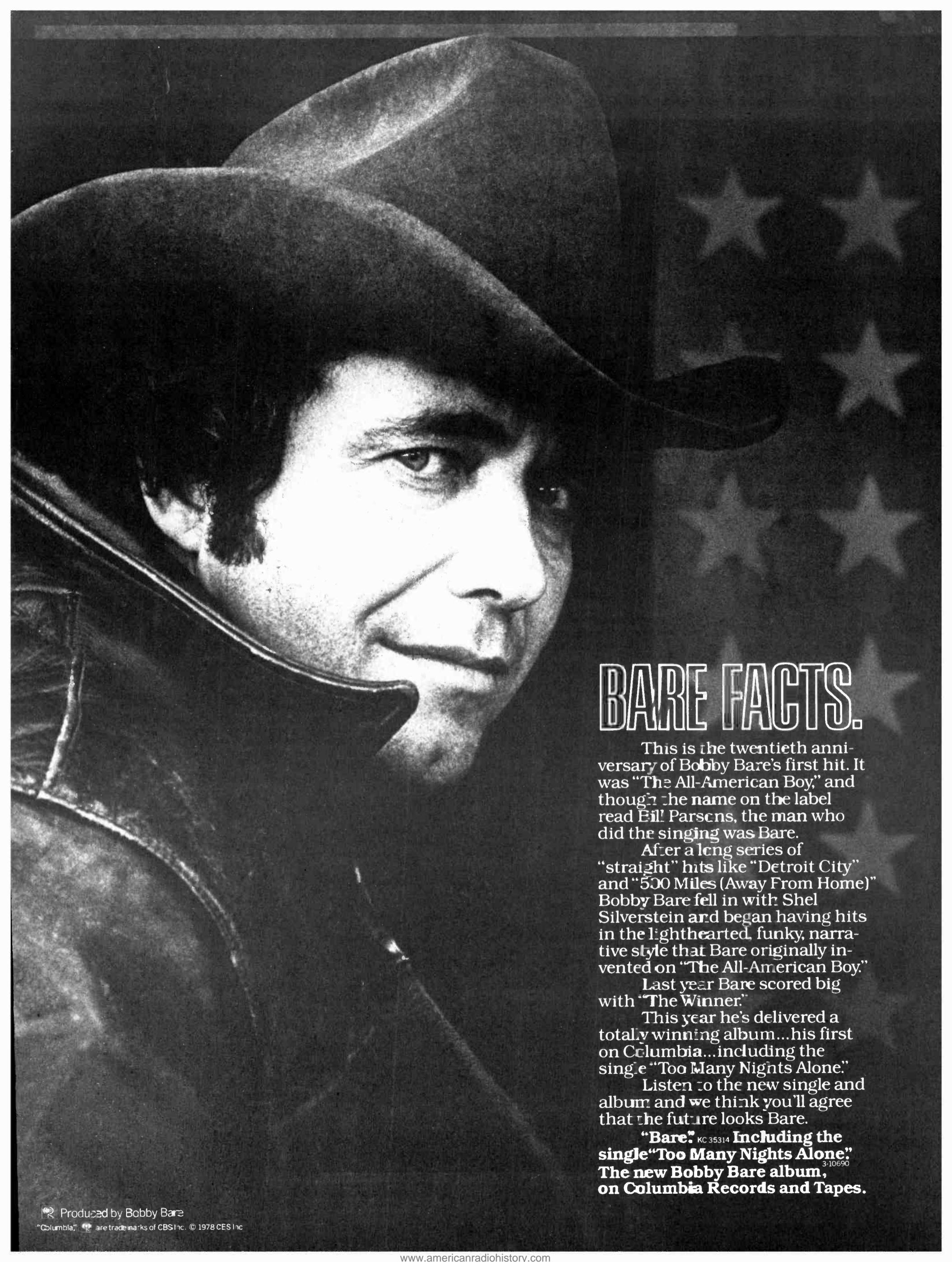
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Billboard Hot Country Singles™

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This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.				
							Title	Artist	This Week	Last Week	Weeks on Chart
1	2	9	SOMEONE LOVES YOU—HONEY—Charley Pride (D. DeVane), RCA 11201 (Music City, ASCAP)	35	42	4	THIS IS THE LOVE—Sonny James (B. Springfield, L. Wood), Columbia 3-10703 (Bobby Goldsboro, ASCAP/House of Gold, BMI)	68	58	15	BARTENDER BLUES—George Jones (J. Taylor), (Country Road, BMI), Epic 8-50495
2	3	9	IT DON'T FEEL LIKE SITTIN' TO ME—The Kendals (M. Kosser, C. Putnam), Ovation 1106 (Tree, BMI)	36	49	3	NO, NO, NO (I'd Rather Be Free)—Rex Allen Jr. (W. Holyfield, B. McDill), Warner Bros. 8541 (Hall-Clement/Maple Hill/Vogue, BMI)	69	NEW ENTRY		I WISH I LOVED SOMEBODY ELSE—Tom T. Hall (T.T. Hall), RCA 11253 (Hallnote, BMI)
★ 5	5	10	A LOVER'S QUESTION—Jacky Ward (B. Benton, J. Williams), Mercury 55018 (Times Square/Eden/Unichappell, BMI)	37	50	4	LAY DOWN SALLY—Eric Clapton (E. Clapton, M. Levy, G. Terry), RSO 886 (Polydor) (Stigwood/Unichappell, BMI)	70	57	15	BEDROOM EYES—Don Drumm (R. Hillburn), Churchill 7704 (Zoobe, ASCAP)
★ 6	6	10	I CHEATED ON A GOOD WOMAN'S LOVE—Billy "Crash" Craddock (D. Bryant), Capitol 4545 (Onhisown, BMI)	38	41	7	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN—Faron Young (J. Wilson, G. Debbins, T. Austin), Mercury 55019 (Phonogram) (Chappell/Full Swing, ASCAP)	71	61	17	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith (B. Davis, T. Murry), Warner Bros. 8508 (Gyrus, ASCAP)
5	1	9	READY FOR THE TIMES TO GET BETTER—Crystal Gayle (A. Reynolds), United Artists 1136 (Aunt Polly's, BMI)	39	51	5	BORN TO BE WITH YOU—Sandy Posey (D. Robertson), Warner Brothers 8540 (Edwin H. Morris, ASCAP)	72	82	2	NOW YOU SEE 'EM, NOW YOU DON'T—Roy Head (S. Whipple), ABC 12346 (Tree, BMI)
★ 7	7	8	EVERYTIME TWO FOOLS COLLIDE—Kenny Rodgers & Dottie West (J. Dyer, J. Tweed), United Artists 1137 (United Artists, ASCAP/Window, BMI)	40	47	5	IF YOU'RE LOOKING FOR A FOOL—Freddy Fender (Thomas, McRee, Thomas), ABC 12339 (Crazy Cajun, BMI)	73	56	10	CRY CRY DARLING—Con Hunley (J. Newman, J.D. Miller), Warner Bros. 8520 (Acuff-Rose, BMI)
★ 8	8	8	HEARTS ON FIRE—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Tyler), Elektra 45461 (Briarpatch/Deb Dave, BMI)	41	44	6	RIGHT OR WRONG—Mary K. Miller (W. Jackson), Ingeri 306 (NSD) (Combine, BMI)	74	63	16	WOMAN TO WOMAN—Barbara Mandrell (J. Banks, E. Marion, H. Thigpen), ABC/Dot 17736 (East Memphis, BMI)
★ 9	9	9	I'VE GOT A WINNER IN YOU—Don Williams (Holyfield, O. Williams), ABC 12332 (Maple Hill/Vogue, BMI)	42	54	3	GEORGIA ON MY MIND—Willie Nelson (H. Carmichael, S. Gorrell), Columbia 310704 (Peer, BMI)	75	NEW ENTRY		I LIKE LADIES IN LONG BLACK DRESSES—Bobby Borchers (R. Bourke), Playboy 85827 (Epic) (Chappell, ASCAP)
★ 10	12	8	SWEET SWEET SMILE—Carpenters (J. Newton, O. Young), A&M 2008 (Sterling/Addison, ASCAP)	43	45	6	THIS TIME—Johnny Lee (C. Moman), GRT 144 (Tree, BMI)	76	90	2	SLOW AND EASY—Randy Barlow (F. Kelly, B. Muir), Republic 178 (Freibar and Taylor Made, BMI)
★ 11	14	7	WE BELIEVE IN HAPPY ENDINGS—Johnny Rodriguez (B. McDill), Mercury 55020 (Phonogram) (Hall-Clement, BMI)	44	11	11	RETURN TO ME—Marty Robbins (C. Lombardo, D. DiMinno), Columbia 3-10673 (Southern, ASCAP)	77	NEW ENTRY		COWBOYS DON'T GET LUCKY ALL THE TIME—Gene Watson (D. Harms), Capitol 4556 (Doubleday, BMI)
★ 12	19	4	IT'S ALL WRONG, BUT IT'S ALRIGHT/TWO DOORS DOWN—Dolly Parton (D. Parton), RCA 11240 (Velvet, BMI)	45	27	11	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy (S. Shafer), Columbia 3-10671 (Acuff-Rose, BMI)	78	86	4	NEVER GOING BACK AGAIN—Mac Wiseman (L. Buckingham), Churchill 7706 (Gentoo/Now Sound, BMI)
12	13	9	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash (C. Craig, L. Atwood), Columbia 3-10681 (Gee Whiz, BMI)	46	28	11	EVERYBODY LOVES A RAIN SONG—B.J. Thomas (M. James, C. Moman), MCA 40854 (Screen Gems/EMI/Baby Chick/Stratton House, BMI)	79	70	5	LAY DOWN SALLY—Red Sovine (E. Clapton, M. Levy), Starday 180 (Gusto) (Stigwood, BMI)
★ 13	20	5	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)—Johnny Duncan (A. Schroeder, B. Halley), Columbia 3-10694 (Dandy Dittys Unlimited, ASCAP/Super Songs Unlimited, BMI)	47	26	12	RED HOT MEMORY—Kenny Dale (W. W. Wimberly), Capitol 4528 (Publicare, ASCAP)	80	83	2	YOU'RE NOT FREE AND I'M NOT EASY—Aireen Harden (B. Morrison, H. Coleman), Elektra 45463 (Music City, ASCAP/Combine, BMI)
14	15	10	BUCKET TO THE SOUTH—Ava Barber (G. Davies), Ranwood 1083 (Beechwood/Dickerson, BMI)	48	34	8	YOU ARE THE SUNSHINE OF MY LIFE—Marty Mitchell (S. Wonder), MC 5005 (Motown)	81	95	3	CASH ON THE BARRELHEAD—Ronnie Sessions (I. & C. Louvin), MCA 40875 (Acuff-Rose, BMI)
★ 15	17	8	DON'T EVER SAY GOODBYE—T. G. Sheppard (P. Dempsey), Warner/Curb 8525 (Lowball, ASCAP)	49	59	3	MAYBE I SHOULD'VE BEEN LISTENIN'—Rayburn Anthony (B. Rabin), Polydor 14457 (Screen Gems/EMI, BMI)	82	96	3	JUST OUT OF REACH—Mac White (V. F. Stewart), Commercial 33 (Four Star, BMI)
★ 16	18	9	STARTING ALL OVER AGAIN—Don Gibson (P. Mitchell), ABC/Hickory 54024 (Muscle Shoals, BMI)	50	31	10	LOVE IS A WORD—Dickey Lee (O. Young), RCA 11191 (Sterling/Addison Street, ASCAP)	83	88	2	ONLY THE BEST—George Hamilton IV (J. Rooney), ABC 12342 (United Artists/Sorrell, ASCAP)
★ 17	25	4	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard (C. Howard), MCA 40869 (ATV/Shade Tree, BMI)	51	64	2	I'M GONNA LOVE YOU ANYWAY—Cristy Lane (L. Martine Jr.), LS 156 (Ahab, BMI)	84	84	6	TEARDROPS IN MY TEQUILA—Paul Craft (P. Craft), RCA 11211 (Black Sheep, BMI)
★ 18	22	6	MAYBE BABY—Susie Allison (N. Petty, C. Hardin), Warner/Curb 8534 (McCartney, BMI)	52	38	17	TWO DOORS DOWN—Zella Lehr (D. Parton), RCA 11174 (Owepar, BMI)	85	NEW ENTRY		LET ME BE YOUR BABY—Charly McClain (J. MacRae, B. Morrison), Epic 8-50525 (Music City, ASCAP)
★ 19	23	5	I'LL NEVER BE FREE—Jim Ed Brown/Hele Cornelius (B. Benjamin, G. Weiss), RCA 11220 (Music of the Tides/Valando, ASCAP)	53	46	13	IF I HAD A CHEATING HEART—Mel Street (W. Holyfield, A. Turney), Polydor 14448 (Maplehill/Vogue, BMI)	86	92	3	DIVERS DO IT DEEPER—David Allan Coe (D.A. Coe), Columbia 10701 (Warner-Tamerlane, BMI)
20	21	9	HERE IN LOVE—Dotsy (K. Robbins), RCA 11203 (Pi-Gem, BMI)	54	66	4	RUNAWAY—Marvel Feltz (D. Shannon, M. Crook), ABC 12338 (Mole Hole/Belinda, BMI)	87	NEW ENTRY		NO TELL MOTEL—David Houston (R. Jenkins, L. Shell), Starday 184 (Gusto) (Power Play, BMI)
★ 21	4	12	WALK RIGHT BACK—Anne Murray (S. Curtis), Capitol 4527 (Warner-Tamerlane, BMI)	55	65	3	FOUR LITTLE LETTERS—Stella Parton (D. Tyler, E. Stevens), Elektra 45468 (Deb Dave/Briarpatch, BMI)	88	74	16	WHAT DID I PROMISE HER LAST NIGHT—Mel Tillis (R. McCowen, W. Walker), MCA 40836 (Sawgrass, BMI)
★ 22	29	5	COME ON IN—Jerry Lee Lewis (B. Braddock), Mercury 55021 (Tree, BMI)	56	NEW ENTRY		GOTTA' QUIT LOOKIN' AT YOU BABY—Dave & Sugar (J. Foster-B. Rice), RCA 11251 (Jack and Bill, ASCAP)	89	NEW ENTRY		MEMORIES ARE MADE OF THIS—Tommy O'Day (Gillyson, Dehr, Miller), Nu Trax 919 (WIG) (Monticare, BMI)
★ 23	30	4	THE POWER OF POSITIVE DRINKING—Mickey Gilley (B. Klang, D. Pfrimmer), Playboy 85826 (Epic) (Singletree, BMI)	57	48	12	YES MA'AM—Tommy Overstreet (S. Throckmorton), ABC/Dot 11737 (Tree, BMI)	90	NEW ENTRY		SUNSHINE MAN—Kenny Price (R. Pennington), MRC 1012 (Tree, BMI)
24	24	8	AT THE END OF A RAINBOW—Jerry Wallace (J. Kondes, S. Jacobson), BMA 8-006 (WIG) (Criterion, BMI)	58	68	3	SWEET LOVE FEELINGS—Jerry Reed (J. R. Hubbard), RCA 11232 (Vector, BMI)	91	94	2	COME ON IN—Bobby Hood (B. Hood), Plantation 169 (Prize/Starcast, ASCAP)
25	16	8	THE GRANDEST LADY OF THEM ALL—Conway Twitty (M. McDaniel, B. Morrison), MCA 40857 (Music City, ASCAP)	59	53	10	YOU'RE THE ONLY GOOD THING (That's Happened To Me)—Jim Reeves (J. Toombs), RCA 11187 (Golden West, BMI)	92	89	5	EASY—Barry Kaye (L. Ritchie), MCA 40868 (Jobete, ASCAP)
★ 26	32	7	I'LL BE THERE (When You Get Lonely)—David Rogers (D. Burgess), Republic 015 (Golden West Melodies, BMI)	60	67	4	A SWEET LOVE SONG THE WORLD CAN SING—Dale McBride (D. King, D. Woodward), Con Brio 131 (NSD) (Wiljex, ASCAP)	93	87	5	WIPE YOU FROM MY EYES (Gettin' Over You)—King Edward IV (C. Rutledge), Soundwaves 4563 (NSD) (Phone/Big Crush, SESAC)
★ 27	33	6	BABY IT'S YOU—Janie Fricke (T. Greene, J. Greenbaum), Columbia 3-10695 (Sawgrass, BMI)	61	52	15	DO I LOVE YOU (Yes In Every Way)—Donna Fargo (P. Anka, M. Piat, Y. Dessa, A. LeGovic, M. Pelay), (Spanka, BMI), Warner Bros. 8509	94	81	6	DON'T STOP THE MUSIC—Little David Wilkens (D. Wilkins, T. Marshall, J. Johnson), Playboy 5825 (Epic) (Forest Hills, BMI)
★ 28	43	3	UNCHAINED MELODY/SOFTLY, AS I LEAVE YOU—Elvis Presley (A. DeVita, H. Shaper), RCA 11212 (Miller, ASCAP)	62	60	8	POOR POOR PITIFUL ME—Linda Ronstadt (W. Zevon), Asylum 45462 (Warner-Tamerlane, BMI)	95	80	5	YOU ASKED ME TO—Billy Joe Shaver (W. Jennings/B. Shaver), Capricorn 286 (Baron, BMI)
★ 29	37	4	DO YOU KNOW YOU ARE MY SUNSHINE—Statler Brothers (D. Reid, H. Reid), Mercury 55022 (Phonogram) (Cowboy, BMI)	63	55	16	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell (R. McDowell), Scorpion 149 (GRT) (Brim, SESAC)	96	79	7	EVEN COWGIRLS GET THE BLUES—La Costa (S. Curtis), Capitol 4541 (Skol, BMI)
★ 30	36	5	WHISKEY TRIP—Gary Stewart (W. Carson, D. Tankersley), RCA 11224 (Screen Gems/EMI/Rose Bridge, BMI)	64	71	5	PUTTIN' IN OVERTIME AT HOME—Charlie Rich (B. Peters), UA 1193 (Ben Peters, BMI)	97	NEW ENTRY		GONE TO ALABAMA—Mickey Newbury (M. Newbury), ABC/Hickory 54025 (Milene, ASCAP)
31	10	12	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU—Waylon & Willie (E. Bruce, P. Bruce)/W. Nelson, W. Jennings), RCA 11198 (Tree/Sugarplum, BMI)/(Willie Nelson/Waylon Jennings)	65	69	4	HANG ON FEELIN'—Red Steagall (M. Kosser, R. Mainegra), ABC 12337 (Screen Gems/EMI/Tree, BMI)	98	NEW ENTRY		LIFE'S RAILWAY TO HEAVEN—Patsy Cline (W. Stevenson), 4 Star 51033 (4 Star, BMI)
★ 32	40	4	IF YOU CAN TOUCH HER AT ALL—Will Nelson (L. Clayton), RCA 11235 (Resaca, BMI)	66	69	4	THAT LUCKY OLD SUN—Nat Stuckey (H. Gillespie, B. Smith), MCA 40855 (Robbins, ASCAP)	99	NEW ENTRY		CASHIN' IN—Bill Black's Combo (J. Cash, M. Kilgore, C. King), Hi 78508 (London) (Hi Lo/Painted Desert, BMI)
★ 33	39	4	RED WINE AND BLUE MEMORIES—Joe Stampley (B. Sherrill, C. Taylor, M. Sherrill), Epic 8-50517 (Algee, BMI)	67	72	4	LONG GONE BLUES—Cates Sisters (D. Hanner), Caprice 2047 (Sabal, ASCAP)	100	NEW ENTRY		TO EACH HIS OWN—Rita Remington (Livingston, Evans), Plantation 171 (Paramount, ASCAP)
34	35	7	LOVIN' YOU BABY—Connie Smith (T. Seals, J.C. Seals), Monument 45241 (Danor, BMI)								



BARE FACTS.

This is the twentieth anniversary of Bobby Bare's first hit. It was "The All-American Boy," and though the name on the label read Bill Parsons, the man who did the singing was Bare.

After a long series of "straight" hits like "Detroit City" and "500 Miles (Away From Home)" Bobby Bare fell in with Shel Silverstein and began having hits in the lighthearted, funky, narrative style that Bare originally invented on "The All-American Boy."

Last year Bare scored big with "The Winner."

This year he's delivered a totally winning album...his first on Columbia...including the single "Too Many Nights Alone."

Listen to the new single and album and we think you'll agree that the future looks Bare.

"Bare." KC 35314 Including the
single "Too Many Nights Alone."
3-10690
The new Bobby Bare album,
on Columbia Records and Tapes.

Country

Country Representatives Flock En Masse To NARM

By GERRY WOOD

NEW ORLEANS—The 20th annual NARM convention at the Hyatt Regency in New Orleans (Billboard, April 1, 1978) drew more members of the country music industry than any previous NARM confab.

Emphasizing the country music community's growing involvement with the nuts and bolts merchandising sector, a record amount of Nashville and country-oriented officials attended the March 18-23 event.

Country music as a topic emerged in several of the NARM sessions, including "The Record Industry: A Market Research Study" with Stan Cornyn, executive vice president, Warner Bros.; Michael Kapp, president of Warner Special Products; and Dr. Martin Fishbein of the Institute of Communication Research, Univ. of Illinois; "Maximizing The Use of Radio Today" with Bob Wilson, publisher of Radio & Records; Craig Scott, vice president of programming at Plough Broadcasting, and Bob Pittman, program director at WNBC, New York; and "Marketing Music And New Artist Development: A Mutual Responsibility" with Jack Craigo, senior vice president, marketing, of CBS Records.

Country came, also, in the form of

entertainment: Dolly Parton, RCA's country star now exploding on the pop scene, wowed a luncheon show audience with a vibrant show that lured more attendees to lunch than any other noontime event during the week. She received a standing ovation and delivered an encore chorus of her new single, "Two Doors Down."

The manufacturers' audio-visual marketing presentations also blared country product. RCA featured Charley Pride as the emcee of the videotaped display and focused on several of the country acts, as well as pop. Phonodisc highlighted country acts under its umbrella. CBS Records touted its country artists, and the WEA presentation spotlighted some country acts, if only briefly.

The Warner Communications Inc. survey on the prerecorded music market provided one of the major touchstones for discussion during the convention. It provided a glimpse at the importance of country music in the overall music mart.

Respondents purchasing at least one unit of prerecorded music in the survey year were asked to state which type of music they had bought, and which of these types they had purchased most often.

Nashville Scene

By PAT NELSON

At Quadrafonic Studios in Nashville, Stella Parton has been working on a new single for Elektra with David Malloy producing and Gene Eichelberger engineering. Meanwhile, Jack Clement has also been finishing up product there for upcoming release on Elektra, while Donna Fargo was in with producer Stan Silver recording album material for Warner Bros.

Jack Ward has been asked to be a presenter on the Academy of Country Music awards show in Los Angeles, April 27. The Mercury artist's recent record success has made him a hit on the radio station appreciation show circuit with appearances on WJRB's show in Nashville March 25; Denver's KERE radio show, Wednesday (29); and a second return guesting on WIVK's yearly show in Knoxville, Sunday (2). He'll also be a part of the international Fan Club Organization's show, June 7 at Fan Fair.



KEY PERFORMANCE — Donna Fargo becomes the first lady to receive the key to the city of San Bernardino, Calif., during her performance at the city's Swing Auditorium. Shelly Bauer, executive of New Day Entertainment, promoters of the concert, helps Fargo with the mike as she accepts the award from Dave Light, executive assistant to the mayor.

The show must go on, and it did, even though the electricity went off in Wheeling just before the start of the "Jamboree U.S.A." second show, starring Stella Parton March 11. Explaining that the Capitol Music Hall was designed for live presentations before the advent of public address systems, F. Glenn Reeves, producer of the show, went on to announce the opening acts which performed acoustically with guitars, fiddle, banjo, piano and drums. However, just as Buddy Ray, master of ceremonies, was introducing Parton, the power was restored and she electrically performed a 40-minute set for the delighted audience.

Here's a case of true devotion. A Colorado woman called the Nashville Billboard office inquiring as to why Don Williams' single had only moved one place in the Hot Country Singles chart. She explained that since the record had reached the top 25 she had purchased 50 singles per week to help assure that record sales kept it continuing up the charts. The anonymous caller was pleased to hear that "I've Got A Winner In You," is still headed up—with a star.

John Hartford returns to Nashville to continue work on his next Flying Fish LP. Mickey Newbury will be featured as Hank Thomas, U.S. Marshal—a key supporting role in the movie "Ned Christie" which begins filming in Oklahoma June 1. Ben Johnson of "The Last Picture Show" and Will Sampson of "One Flew Over The Cookoo's Nest" star in the film scheduled to premiere Nov. 24. Three of Newbury's songs will be used in the production including "His Eye Is On The Sparrow," the title track of his just released ABC/Hickory album, "Let Me Sleep," from a previous album, plus one new song that he'll write especially for the film. Ralph Powell is executive producer.

Paul Craft opened for Don McLean Easter weekend at Washington, D.C.'s Cellar Door. . . . Patty Parker is in Hollywood recording the followup to her Comstock Records single "Walkin' The Floor Over You." The new release is an original Frank Fara composition titled "Gonna Help You Find A Way" written especially for Parker. The May 1 release is being distributed by Nationwide Sound of Nashville.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 4/8/78

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This Week	Last Week	Weeks on Chart	★ Star Performer—LPs registering proportionate upward progress this week.
1	1	10	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
2	2	11	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
3	4	10	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
★ 4	6	26	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
5	5	19	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
6	3	24	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
7	8	6	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL12478
8	9	12	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
9	7	38	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
10	10	30	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
11	11	26	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
12	12	31	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL12439
13	14	32	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
★ 14	18	8	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★ 15	20	8	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
★ 16	22	2	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1 2772
17	16	4	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
18	15	9	ELEVEN WINNERS—Merle Haggard, Capitol ST 11745
19	13	24	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
20	23	66	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
21	21	4	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES—Crystal Gayle, MCA 2334
22	25	15	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
23	26	31	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL12477
24	29	9	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
25	19	23	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
26	17	34	DAYTIME FRIENDS—Kenny Rogers, United Artists UA-LA 7546
★ 27			NEW ENTRY → EASTER ISLAND—Kris Kristofferson, Monument JZ 35310 (Columbia)
28	28	47	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
29	27	26	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
30	34	51	KENNY ROGERS, United Artists UA-LA 689-G
★ 31	40	9	THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15006 (Phonogram)
32	24	18	I WANT TO LIVE—John Denver, RCA AFL12521
33	30	16	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
34	32	21	GREATEST HITS—Olivia Newton-John, MCA 3028
★ 35			NEW ENTRY → SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
★ 36			NEW ENTRY → THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
37	33	23	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. BS3118
38	31	21	LOVES TROUBLED WATERS—Met Tillis, MCA 2288
39	36	39	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
40	37	83	CRYSTAL—Crystal Gayle, United Artists UA-LA 614 G
41	39	28	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
42	35	19	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
43	38	20	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
44	42	13	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dot DO 2098
45	48	21	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
46			NEW ENTRY → LONELY HEARTS CLUB—Billie Jo Spears, United Artists UA-LA 859 H
47	41	9	NEW TRAIN—SAME RIDER—Tom T. Hall, RCA APL1-2622
48	46	12	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
49	43	16	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot DO 2097
50	44	8	T.G.—T.G. Sheppard, Warner Bros. BSK 3133

Scorpion Label Expanding Again

NASHVILLE—Slim Williamson's Scorpion Records continues to grow in roster size, personnel and hits.

Jean Shepard, formerly with UA Records, joins Bruce Mullen, Roy

Drusky and Ronnie McDowell on the infant label's roster. Meanwhile, Williamson notes his son, Marty, has joined the firm, handling promotion, while Paul Bryant is in charge of Williamson's new booking agency, Better Talent, Inc.

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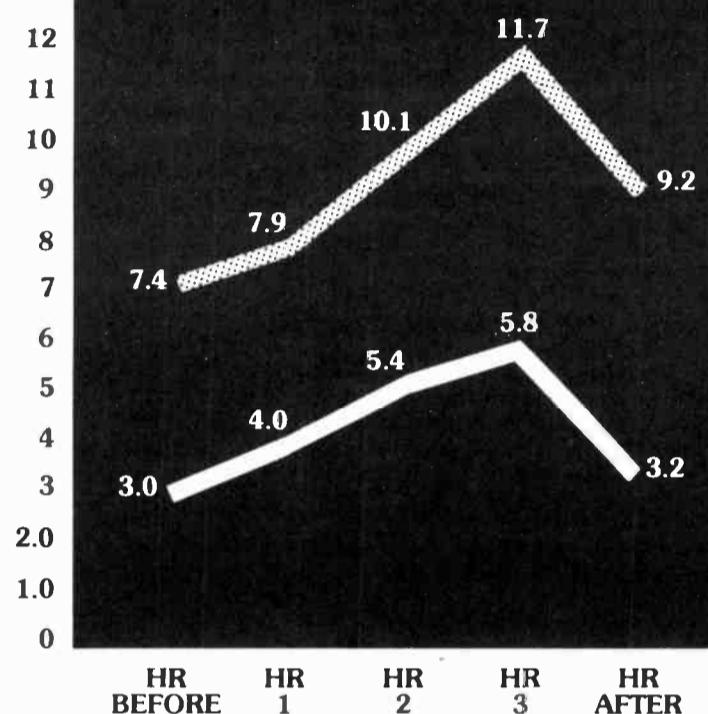
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American Country Countdown

Ratings Up Again

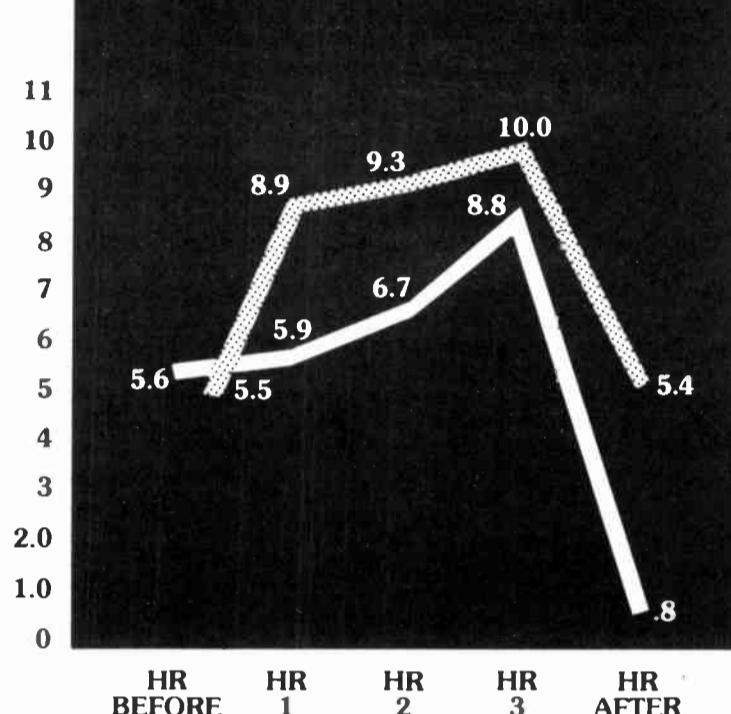
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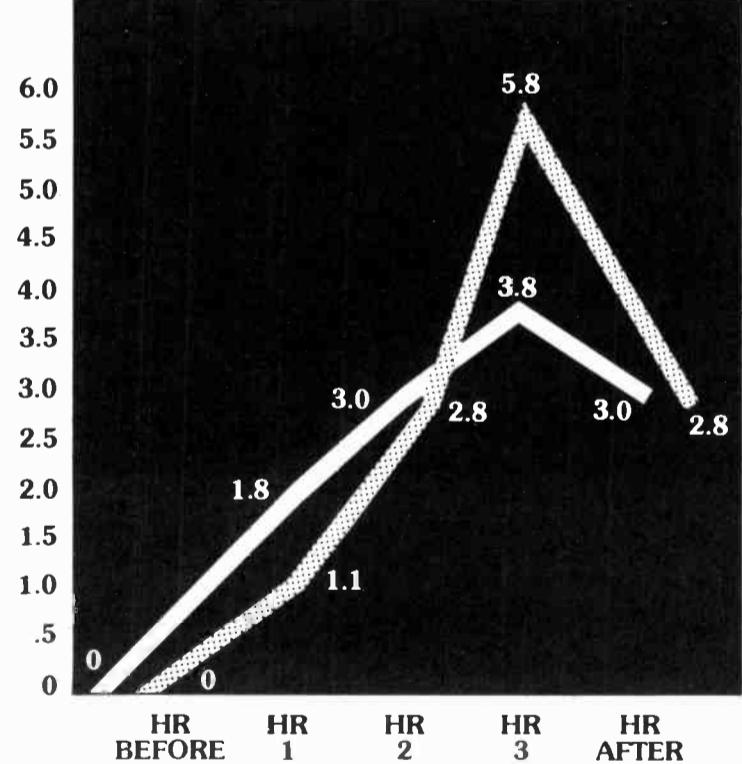
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KLAK Denver



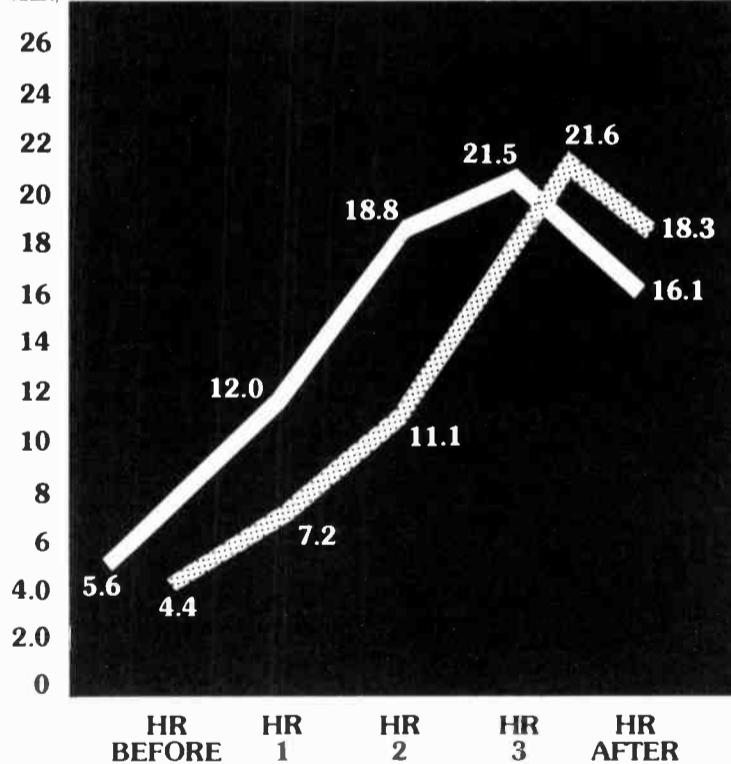
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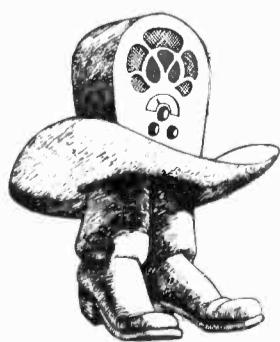
KSO Des Moines



MEN 18-49

WOMEN 18-49

ARB Oct./Nov. 1977, shares: Columbus, OH; Denver, CO; Minneapolis, MN; Des Moines, IA. Figures are audience estimates — subject to the limitations set forth in a specially commissioned Arbitron survey.



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Country



BLITZ KICKERS—Armed with buttons, promotional materials and enthusiasm, Roger Sovine, Merlin Littlefield and Glenn Snoddy (left to right) kick off the Nashville NARAS membership drive.

CMA & 'Opry' Set Fan Fair For June 5-11

NASHVILLE—The seventh annual Country Music Fan Fair, co-sponsored by the CMA and the "Grand Ole Opry," has been set for June 5-11 at Nashville's Municipal Auditorium.

Once again, the Slow-Pitch Celebrity Softball Tournament will kick off the week of events. Being held at Cedar Hills Park, June 5-6, the tournament is free to the public. The Fan Fair Square Dance will climax the day's activities June 6.

The Mixed Label show will commence five days of music showcases and activities on June 7, 10 a.m.-12 noon, with the Bluegrass concert following from 1-5 p.m.

CBS Records' show, June 8, 10 a.m.-12 noon, will be followed by the Capitol Records show, 3-5 p.m.; MCA Records show, 7-9 p.m.; and Cajun show, 10:45-11:45 p.m.

Hickory Records' showcase heads the schedule June 9 from 10 a.m.-12 noon with the ABC Records show set for 3-5 p.m. and RCA's show from 7-9 p.m.

The June 10 schedule includes the International show, 10 a.m.-12 noon, and Reunion show, 2-4:30 p.m.

The Grand Master's Fiddling Championship concludes the activities on June 11, 12 noon-6 p.m.

Fan Fair registration is \$30 per person with Opry tickets being sold separately. The registration fee admits attendees to all shows and exhibits. Registration credentials may be picked up at the Municipal Auditorium beginning June 5 at noon.

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LOS ANGELES

AGENCIES SET A DATE

NASHVILLE—The 1978 CMA Talent Buyers Seminar will be held Oct. 13-16 at the Hyatt Regency, Nashville.

Don Romeo and Shorty Lavender are co-chairmen of this year's seminar committee whose members include Ron Bledsoe, Walt Heeney, Jimmy Jay, George Moffett, Sonny Neal, Tandy Rice, John Sturdivant and CMA staffers Cindy Rose and Pam Zimmerman.

Subcommittees and respective chairpersons for the fall talent buyers conclave include: food and housing, John Sturdivant; budget, Ron Bledsoe; publicity and advertising, Walt Heeney; speakers, George Moffett; transportation, Gayle Hill; contributions, Paul King; ladies activities, Gwen Heeney; registration, Cindy Rose; artist liaison, Barbara Mandrell; showcase, Tandy Rice; and topics advisory, Barry Peebles.



CHARLY CHARMS—Epic's Charly McClain delivers her new single "Let Me Be Your Baby" during WJRB Appreciation Night in Nashville. More than 6,000 persons attended the show at Municipal Auditorium that also featured Johnny Paycheck, Jacky Ward, Connie Smith and the Plainsmen. The Nashville radio station plans to make the show an annual event.

Rodriguez Stars At Fan Club Show

NASHVILLE—Johnny Rodriguez will headline the 11th annual International Fan Club Organization show at Fan Fair week in Nashville.

The Oak Ridge Boys will be featured guests for the June 7 program, according to Loudilla Johnson, co-president of the group.

Others confirmed to appear include Kenny Dale, Loretta Lynn, the LeGardes and George Kent.

NARAS Adds 60 In 'Blitz' Ploy

NASHVILLE—A full scale "blitz week," winding up March 17, yielded 60 new members for the Nashville chapter of NARAS, now totaling 840.

Spearheaded by Roger Sovine, Nashville NARAS president; Merlin Littlefield, membership chairman; and father of the blitz Glenn Snoddy, the membership drive kicked-off at an ASCAP-sponsored breakfast March 10 and culminated with cocktails at ASCAP March 17.

The Nashville chapter's board of governors went out in teams of two to round up prospective members and renew lapsed memberships. Alone, Snoddy succeeded in bringing in the most new members with the team of Sovine and Layne Martine Jr. placing second.

Sovine proclaimed that due to the success of this first "blitz week," it may become an annual Nashville NARAS event.

2 Firsts Mark June 6 Awards

NASHVILLE—Two firsts will mark the presentation of the 12th annual Music City News Popularity Awards in Nashville on June 6.

A special network is being set up for live telecast of the show through the facilities of the Hughes Television Network. Jim Owens, president of Jim Owens Productions, a Nashville tv production firm, advises a long-term agreement for the production of the show has been reached with Music City News and Multimedia, the parent company.

The awards, determined by a vote of country music fans, will be presented in a two-hour tv special originating from the Grand Ole Opry House.

Last year's show was held at the War Memorial Auditorium in downtown Nashville.

A new award design—the Music City News Cover Award—will be unveiled at the telecast that will also feature entertainment highlighting the nominated songs and artists in various categories.

Writer Prepares 'Rhinestone' Film

NASHVILLE—Larry Weiss, creator of the hit "Rhinestone Cowboy," has signed a deal with Laurence Myers of GTO Film Productions for a motion picture using the song's theme.

Myers, who produced "The Greek Tycoon," and Weiss are exploring tentative approaches to the movie that could be filmed in such cities as New York, Los Angeles and Nashville.

"Glen Campbell might be involved in the project in an acting or singing role," comments Weiss, who has penned songs recorded by Nat King Cole, Chuck Jackson, Paul Anka, Jeff Beck, Jerry Butler, Al Martino, Barry Manilow and others. He has also completed theme and scoring work for two motion pictures and two television shows.

Weiss hopes to begin the movie work this year, and he has a score of songs available.

Lynn To England

NASHVILLE—Loretta Lynn will journey to England soon to tape a segment of the "Muppets" syndicated television show. Lynn and her husband plan a brief British vacation before returning.

Rock Singles Best Sellers

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As Of 3/28/78

- Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.
- 1 NIGHT FEVER—Bee Gees, RSO 889
 - 2 EMOTION—Samantha Sang, Private Stock 45178
 - 3 LAY DOWN SALLY—Eric Clapton, RSO 886
 - 4 WE ARE THE CHAMPIONS—Queen, Elektra 45441
 - 5 STAYIN' ALIVE—Bee Gees, RSO 885
 - 6 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305
 - 7 DUST IN THE WIND—Kansas—Kirshner 84274
 - 8 I GO CRAZY—Paul Davis, Bang 733 (Web IV)
 - 9 THUNDER ISLAND—Jay Ferguson—Asylum 45444
 - 10 EBONY EYES—Bob Welch—Capitol 4543
 - 11 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883
 - 12 FALLING—LeBlanc & Carr—Big Tree 16100
 - 13 SWEET TALKING WOMAN—Electric Light Orchestra, Jet 1145 (United Artist)
 - 14 JACK & JILL—Raydio, Arista 0283
 - 15 FOOLING YOURSELF—Styx, A&M 2007
 - 16 GOODBYE GIRL—David Gates, Elektra 45450
 - 17 NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley, Big Tree 16110
 - 18 THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum 45456
 - 19 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463
 - 20 ALWAYS & FOREVER—Heatwave—Epic 8-50490

Rock LP Best Sellers

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As Of 3/28/78

- Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.
- 1 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2-4001
 - 2 EVEN NOW—Barry Manilow—Arista AB 4164
 - 3 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic)
 - 4 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067
 - 5 LIVE—Barry Manilow—Arista AL 8500
 - 6 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010
 - 7 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113
 - 8 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126
 - 9 NEWS OF THE WORLD—Queen, Elektra 6E-112
 - 10 THE GRAND ILLUSION—Styx, A&M SP 4637
 - 11 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104
 - 12 SLOWHAND—Eric Clapton, RSO RS1-3030
 - 13 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092
 - 14 ALIVE II—Kiss—NBLP 7076
 - 15 THE STRANGER—Billy Joel—Columbia JC 34987
 - 16 HERE AT LAST . . . LIVE—Bee Gees, RSO RS-3901 (Polydor)
 - 17 YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb WBS 8455
 - 18 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686
 - 19 ALL'N' ALL—Earth, Wind & Fire, Columbia JC 34905
 - 20 STAR WARS/SOUNDTRACK—20th Century 2T 541
 - 21 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019
 - 22 AJA—Steely Dan—ABC AB 1006
 - 23 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550
 - 24 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029
 - 25 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630
 - 26 TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA 835H
 - 27 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900
 - 28 DOUBLE LIVE GONZO—Ted Nugent—Epic KE2-35069
 - 29 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300
 - 30 FOREIGNER—Foreigner—Atlantic SD 18215
 - 31 LET'S GET SMALL—Steve Martin, Warner Bros. BSK 3090
 - 32 FEELS SO GOOD—Chuck Mangione—A&M SP-4658
 - 33 BOSTON—Epic PE 34188
 - 34 HE WALKS BESIDE ME—Elvis Presley—RCA AFL1-2772
 - 35 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084
 - 36 WEEKEND IN L.A.—George Benson—Warner Bros. 2WB 3139
 - 37 EARTH—Jefferson Starship—Grunt BXI 2515 (RCA)
 - 38 EMOTION—Samantha Sang—Private Stock 7009
 - 39 RAYDIO—Arista AB 4163
 - 40 ELVIS IN CONCERT—Elvis Presley—APL2-2587

Holoubek Going Into Nashville

NASHVILLE—Citing the growing importance of the Nashville music industry, Holoubek Studios Iron-On Express, located in Butler, Wis., is expanding into the Nashville market.

"The office is being opened to capitalize on the tourism and merchandising market of Nashville, es-

specially regarding the country and rock-country format," comments Verne Holoubek, president of the firm.

The company specializes in iron-on heat transfers, mail order merchandise and creative marketing programs for musical groups and the music industry.

ONE FOR ONE.

The Kenny Rogers and Dottie West debut album is off to an incredible start.

The very first song they recorded together, "Every Time Two Fools Collide" is already climbing the charts and spreading fast.

And to help it along, millions of people are going to see Kenny and Dottie together on national television. These two were made to sing together. And for you.

EVERY TIME TWO FOOLS COLLIDE.
KENNY ROGERS AND DOTTIE WEST'S DEBUT
ALBUM FEATURING THE HIT TITLE SONG.
ON UNITED ARTISTS RECORDS AND TAPES.

KENNY ROGERS & DOTTIE WEST

"Every Time Two Fools Collide"



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LARRY BUTLER

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THE WORLD'S LARGEST INDOOR COUNTRY
MUSIC SHOW. WEDNESDAY, APRIL 5th
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UA

Talent

New Talent In ABC-TV Summer Spot

By DICK NUSSER

NEW YORK The ABC-TV network plans a two-hour telecast special in June featuring upcoming new talent in music, dance and comedy whereby the studio audience and selected viewers will choose the best act via instant tabulated balloting.

"America Votes For Tomorrow's Stars" bows June 17 on ABC. Vice president and national program director Edwin T. Vane claims the instant tabulation ploy is a first for television, although Ted Mack's "Original Amateur Hour" used a variation of the system years ago.

Contestants on the show are in the process of being selected by "leading talent buyers" and other executives within the entertainment industry, with a panel of such executives auditioning finalists.

"Nominees will be professional entertainers of promising talent who have not yet attained star status," the network says. "They cannot have appeared previously on prime time network as a guest or as a starring or featured performer, or more than once in non-prime time network, or more than twice on a syndicated program." (Continued on page 52)



Billboard photos by Bob Barrett
Betty Carter shows off her unique vocal style, mixing haunting lyrics with exciting stage presence.



Sidemen listen while Mary Lou Williams, legendary composer/pianist explains her piano arrangements.

KANSAS CITY TRIUMPH First Fem Jazz Fest a Success

By SHIFRA STEIN

KANSAS CITY, MO.—Women from around the country arrived here last weekend for something unique in the annals of jazz.

They brought their nontraditional instruments—trombone, saxophone, drums, bass and guitar for a weekend of workshops, clinics, jam sessions and concerts sponsored by the Women's Jazz Festival, Inc., a brainchild of Carol Comer, local jazz singer, and Dianne Gregg, who produces jazz radio programs.

The first festival to focus exclusively on leading women jazz musicians, the event brought together some of the finest artists in the country, including famed composer and arrangers Mary Lou Williams and Marian McPartland, big band leader Toshiko Akiyoshi and her husband Lew Tabackin, singer Betty Carter, drummer Joe Morello, reedman Bunky Green and the Jazz Festival All Stars.

The latter group was comprised of Dottie Dodgion, drums; Mary Osborne, guitar; Janice Robinson,

trombone; Lynn Milano, bass; Mary Fettig Clark, tenor sax and flute and Marian McPartland, the leader, on piano.

Jazz critic Leonard Feather emceed the concert.

The festival began March 17 with a high school/college big band invitational concert followed Saturday day by clinics and jam sessions held in the Crown Center Hotel.

The weekend clinics drew more than 500 persons who paid \$2 per session to attend. On hand to conduct were Joe Morello, drums; Lynn Milano, bass; Bunky Green, reeds; Marian McPartland, piano; and Carol Comer, singer.

The clinics were followed by special jam sessions conducted by the John Lyman Quartet, a local group which performs regularly in the Crown Center Hotel's Signboard Bar. The lively sessions included several of the festival artists and played to a standing-room-only crowd.

(Continued on page 50)

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OPERATORS PAY 6%-8% MORE

L.A. Union Increases Nitery Scales

LOS ANGELES—A new wage scale governing nightclubs for local musicians will increase between 6% and 8% effective May 1.

According to Vince DiBari, vice president of AFM Local 47, the new scale is comparable with wages in other major cities with the exception of Las Vegas, where he says the pay scale is higher.

He notes there are approximately 800 nightclubs in the Los Angeles area where musicians may work. He stresses, however, that L.A. is basically a weekend town and that's when most musicians are employed.

The 6%-8% increase includes all fringe benefits, says DiBari. He

points out that nightclubs are rated by schedules—the top of the line being schedule 2, which includes all hotels; schedule 4 are better nightclubs adjacent to hotels; schedule 6 involves all ballrooms; schedule 8 is where most local nightclubs are located; and schedule 9 for smaller mom-and-pop type operations. Scales differ depending on the club. All clubs are affected by the rate increase.

DiBari notes that the leader of a band always receives 50% above the rate for sidemen. He explains however, that in Nevada, the leader of a group beyond his salary, receives 10% of the total salaries paid the entire band including the leader. The bigger the band the more the leader earns.

On a schedule 8 for five nights including Friday and Saturday, a bandleader will earn \$240—effective May 1, he will collect \$257.25. Sidemen for the same period earn \$160 to be upped to \$171.50.

JEAN WILLIAMS

Mason Hall Venue Try

PHILADELPHIA—Another attempt will be made by Pina De Bellisimo, Ltd., a new concert promotion firm, to return rock concerts to the Scottish Rite Cathedral in center city.

The Masonic authorities closed the door on rock music several years ago but continued to rent its facilities for a variety of ethnic concerts and shows. The new concert effort will be made by David Eason, local clothier turned promoter.

Teaming up with a new non-profit group called the Inner City Showcase for the Performing Arts, the firm has Kool & the Gang to headline its first show April 7 in the Scottish Rite auditorium.

Also on the bill are Love Committee and Anglo-Saxon Brown. Its second concert the following Saturday night will have jazz saxophonist Pharaoh Sanders and singer Phyllis Hyman, joined by Anglo-Saxon Brown and the Fantastic Four. There will be two shows each night at 8 p.m. and midnight.

Several years ago, Rich Green's the Midnight Sun sought to create a total rock entertainment facility at the Cathedral, with concerts in the auditorium, dancing in the ballroom and a recreation room with jukebox and games, all for a single admission.

However, the Masonic authorities moved the group out after a few weeks because of the behavior patterns expressed by some overenthusiastic rock fans. Until now, the Cathedral has been out of bounds for the rock sound.

MAURIE H. ORODENKER

Southwest Concerts: Big Names In Texas

HOUSTON—Southwest Concerts here will present Tom Jones, with special guests the Sylvers on April 21 at the Hofheinz Pavilion; Johnny Carson in three shows with special guest Phyllis McGuire, April 29-30 in Jones Hall and Diana Ross will stop off on her eight city tour on Nov. 22-23.

Southwest Concerts will present "A Chorus Line" the Michael Bennett-Marvin Hamlisch musical that will make its Houston debut with a three-week touring company engagement beginning Nov. 14 in the Music Hall.

"The Wiz," the 1975 black musical version of "The Wizard Of Oz" will begin its three-week local engagement next Jan. 9. It may be the first production of TOPO (Theatre on Post Oak), the proposed booking house theatre in the Galleria area.

FIREMEN CUT CLUB'S SIZE

WASHINGTON—A sudden interest in local nightclubs on the part of the city's fire marshal resulted in the temporary closing of the area's top musical showcase, the Cellar Door.

The club reportedly has had a capacity of 199 as long as anyone can remember, certainly longer than its owners, Jack Boyle and Sam L'Hommedieu, have held the management reins. But when the marshals came through as part of a mid-March series of visits to Washington clubs, they decided that the 199 figure was too large for a room that size.

The club was closed for two days, then reopened for a two-night stand by Roger McGuinn and Gene Clark with capacity cut to 124. L'Hommedieu says a number of options are under consideration, but the likeliest result would be higher prices for club patrons.

Other area clubs, including jazz clubs featuring national talent, also reported visits, but apparently none of the others was forced to close.

Uncle Lulu's Opens In N.Y.

NEW YORK—A new showcase club for singers and songwriters opened here March 8 with singer-songwriter Jonathan Holtzman handling the bookings.

The club, Uncle Lulu's, has a capacity for 105 persons, with a back room area seating 40-50, where a cover charge of \$3 will enable acts to receive "a minimum of \$20 per person" for performances, Holtzman says.

With few notable exceptions, such as Trammps and Reno Sweeney's, Manhattan's growing list of showcase clubs offer little more than a chance of recognition.

Holtzman claims the club is attracting writers under contract to established publishers who are seeking to plug their own compositions in front of producers, agents and others. Producers such as Tony Camillo see it as a chance to gain recognition for their artists and introduce new material.

Uncle Lulu's is at 16 W. 56 St. Holtzman can be reached at (212) 675-8173.

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GOLDEN TIME OF DAY
HAS GONE GOLD! (JUST LIKE THEIR FIRST!)



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ABC ASSOCIATED BOOKING CORP.
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... AND MAZE IS ON TOUR!

March 16 Baton Rouge, Louisiana • Centroplex
March 17 Jackson, Mississippi • Jackson Coliseum
March 18 Kansas City, Missouri • Soldiers & Sailors
March 19 St. Louis, Missouri • Kool Opera House
March 20 Ft. Worth, Texas • Tarrant County Coliseum
March 21 New Orleans, Louisiana • Joe Freeman Coliseum
March 22 Lake Charles, Louisiana • Civic Center
March 23 San Antonio, Texas • Municipal Auditorium
March 24 Memphis, Tennessee • Hirsch Memorial Coliseum
March 25 Shreveport, Louisiana • Cook Convention Center
March 26 Houston, Texas • Summit
March 27 April 1 Atlanta, Georgia • Atlanta Civic Center
March 28 April 8 Winston-Salem, North Carolina • Coliseum
March 29 April 15 Birmingham, Alabama • Municipal Auditorium
March 30 April 22 Charlotte, North Carolina • Garrett Coliseum
March 31 April 12 Greenville, South Carolina • Municipal Auditorium
April 1 April 19 Montgomery, Alabama • Municipal Auditorium
April 2 April 29 Tallahassee, Florida • Convention Center
April 3 April 30 Jacksonville, Florida • Alafontaine
April 4 April 1 April 20 Pine Bluff, Arkansas • Convention Center
April 5 April 21 Columbus, Georgia • Savannah Civic Center
April 6 April 22 Savannah, Georgia • Savannah Civic Center
April 7 April 23 Tallahassee, Florida • Municipal Auditorium
April 8 April 24 Jacksonville, Florida • Dorton Arena
April 9 April 25 Miami, Florida • Lakeland Civic Center
April 10 April 26 Charlotte, North Carolina • Charlotte Coliseum
April 11 April 27 Raleigh, North Carolina • Uptown Theatre
April 12 April 28 Columbus, Ohio • Lakeland Civic Center
April 13 April 29 Indianapolis, Indiana • Convention Center
April 14 April 30 Louisville, Kentucky • Saginaw Civic Center
April 15 April 31 Cincinnati, Ohio • Music Hall
April 16 May 1 Newark, New Jersey • Tower Theatre
April 17 May 2 Dayton, Ohio • Hara Arena
April 18 May 3 Cleveland, Ohio • Stanley Theatre
April 19 May 4 Saginaw, Michigan • Saginaw Civic Center
April 20 May 5 Indianapolis, Indiana • Convention Gardens
April 21 May 6 Louisville, Kentucky • Derby Night
April 22 May 7 Philadelphia, Pennsylvania • Symphony Hall
April 23 May 8 Cleveland, Ohio • Convention Center
April 24 May 9 Newark, New Jersey • Tower Theatre
April 25 May 10 Cincinnati, Ohio • Kool Jazz Festival
April 26 May 11 Houston, Texas • Kool Jazz Festival
April 27 May 12 June 2 San Diego, California • Kool Jazz Festival
April 28 May 13 June 3 Kansas City, Missouri • Kool Jazz Festival
April 29 May 14 June 4 Cincinnati, Ohio • Kool Jazz Festival
April 30 May 15 June 5 Toledo, Ohio • Kool Jazz Festival
April 31 May 16 June 6 Milwaukee, Wisconsin • Kool Jazz Festival
May 1 June 7 New Orleans, Louisiana • Kool Jazz Festival
May 2 June 8 Oakland, California • Kool Jazz Festival

ST-11710



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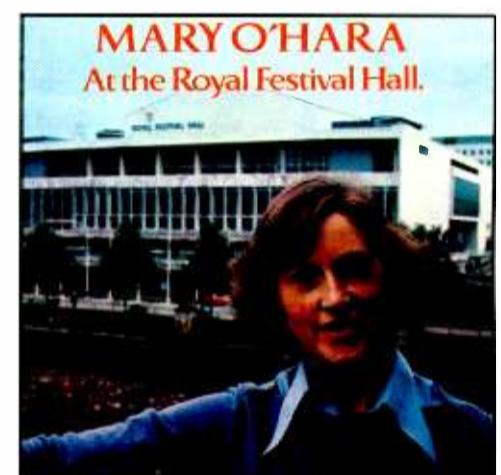
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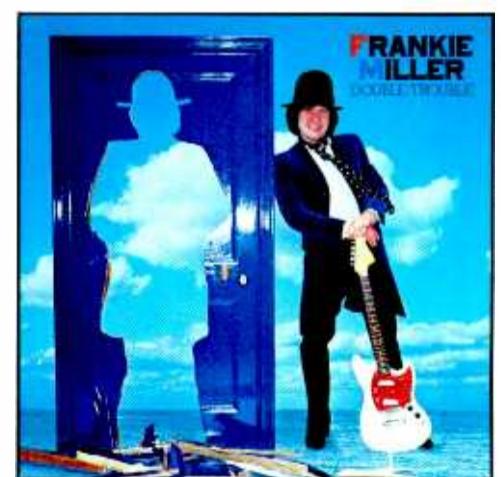
Jethro Tull CHR 1175
 Following the great success of "Songs from the Wood," Ian Anderson has produced another musical tour of the English countryside. Bigger and better, "Heavy Horses" travels through the same pastoral country, exploring new musical directions. The album contains all the musical nuances that have endeared Jethro Tull to millions of buyers and audiences over the years. Produced by Ian Anderson.



Mary O'Hara CHR 1159
 During the late 50's, Mary O'Hara was widely accepted as one of folk music's most important influences. After the tragic death of her husband, she became a nun and retired from public life. Thirteen years later, ill health has brought her back again. This album was recorded at her first concert—a sellout—in more than 20 years. In England, Mary and her story have charmed the nation. In the U.S. and Canada, the release coincides with many concert and TV appearances. Produced by Dave Gold.



Frankie Miller CHR 1174
 The legendary Frankie Miller meets Aerosmith's legendary Jack Douglas. Working together for the first time, this unique partnership has produced a truly incredible album that Miller's fans will kill to get their hands on. The album contains a fantastic collection of Frankie Miller originals as well as an outstanding rendition of Marvin Gaye's "Stubborn Kind of Fellow." Produced by Jack Douglas.



OUR APRIL

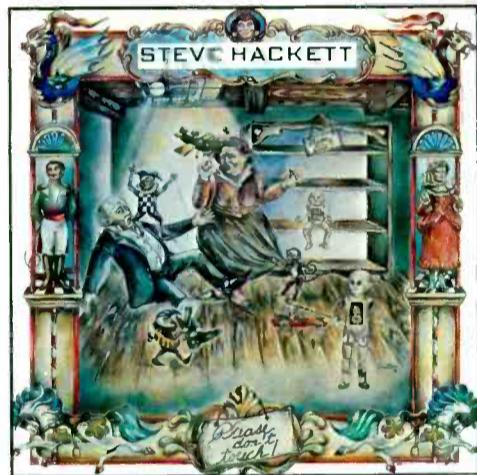
There's no question about it. 1978 has brought a lot of rain to Southern California, causing just about everything to grow like mad. As a result, we've just released a healthy crop of superb albums.

Chrysalis



Generation X CHR 1169

This is not an import. Generation X's brand of red hot rock has hitherto only been available to those devotees prepared to rifle the dark recesses of retail specialty bins. Now, for the first time, we are making Generation X available to everyone. This is rock 'n' roll at its fresh best. This is not for adult contemporary programming. This is not an import. Produced by Martin Rushent/Phil Wainman.



Steve Hackett CHR 1176

The success of Steve Hackett's first solo album convinced him to make his own way in music after years as writer, guitarist and co-founder of Genesis. Steve's ability to create unique sound textures contributed hugely to the success of Genesis and is clearly exhibited in his second solo album in a purer, more personal form. The album features guest performances from many of Steve's admirers including Richie Havens and Steve Walsh of Kansas. It clearly will be a must for every Genesis fan and should introduce Steve to an even wider audience. Produced by John Acock/Steve Hackett.



Auracle CHR 1172

Auracle is six young men just graduated from the Eastman School of Music. Their youthful brand of progressive jazz has already brought rave notices from noted critic Leonard Feather and an instant booking at the world famous Montreux Jazz Festival. This extraordinarily talented group is finding immediate acceptance in jazz circles and their album screams crossover. Just remember this. Auracle is guaranteed to fly. Produced by Teo Macero/James Di Pasquale.

SHOWER OF HITS.

Each and every one is truly impressive. Works of art that make incredibly strong statements. There's no doubt in our minds that our April shower of hits will bring us a very green summer.


Chrysalis
Records and Tapes™

Talent



Bandleader Toshiko Akiyoshi conducts her 16-piece all-male orchestra, including her husband, Lew Tabackin, on tenor sax.

First Women's Jazz Fest

• Continued from page 46

The next day "Mary Lou's Mass," a spiritual jazz testimony, brought nearly 1,000 jazz enthusiasts together for a free concert held at the Cathedral of the Immaculate Conception. Williams, composer and arranger of her "Mass," conducted the performance and led on piano. She received fine support from Carline Ray on electric bass and Everett Brown, a local drummer.

Sunday, March 19, an international premiere concert was held to climax the weekend of music. Around 2,000 attended, paying up to \$8.50 each for tickets. The majority of ticket sales were by mail-order from out-of-town jazz buffs who flew here from as far away as California and Massachusetts.

The marathon musical celebration began at 7 p.m. and ran until well after midnight with only a brief intermission. Although the crowd sat for some five hours on uncomfortable metal chairs it couldn't get enough of the rare artistry brought to the stage.

It rose to give standing ovations throughout the night to show its enthusiasm for the performances.

Backstage, Feather seemed pleased with the event. "My first reaction to the festival was 'how can I help,'" he said. "I'm sure there will be plenty of attention paid to this event and people will perhaps begin to realize that women definitely have an important place in jazz. After all, jazz is no more peculiarly male than any of the arts."

Feather was chosen by concert coordinators because he was one of the first to record female jazz musicians. In the '40s he produced albums featuring all-female groups which included Mary Lou Williams and Mary Osborne, both of whom performed at the festival.

It was no easy task to put together the festival, a rather radical idea whose time had come.

As Dianne Gregg explained: "We were driving home from a Wichita jazz festival when I said to Carol (Comer) 'Wouldn't it be great if there were a women's jazz festival?'"

The idea grew and gained support from the Kansas City jazz community. Fundraising events were held such as a basketball game between a championship women's team and male musicians. The musicians lost.

After selling T-shirts emblazoned with the Women's Jazz Festival logo, the nonprofit organization received a grant from the National Endowment For the Arts.

"This was the first time the Endowment has ever fully funded an unproven organization," Gregg commented. "Our other money came from local business. The total cost of all the events amounted to approximately \$25,000. We think we broke even although we hope there may be some money left over to help us keep on doing clinics and educational projects."

Hopefully, the Women's Jazz Festival will be held again next year here and if the reaction of the artists is any indication, it will be.

EXPO '78 Philly Hosts 1st Convention For Rockers

PHILADELPHIA — America's first Rock 'N' Roll Convention and Trade Exposition, to be billed as "Music Expo '78," will be staged here at the center-city Sheraton Hotel's Exposition Hall April 15-16.

The weekend gala, which promises all the excitement of a rock concert, will feature a million dollar rock 'n' roll memorabilia collection; Electric Factory Concert's "Ten Years of Live Rock" exhibit; a "Rock 'N' Roll Video Room;" and a variety of seminar sessions with radio and recording names participating.

"Music Expo '78" is the brainchild of radio personalities Trip Reeb and Denny Somach and they have been planning the event for well over a year. Reeb is a former announcer at WYSP and WMMR, the city's leading FM rock stations. Somach is assistant music director of WYSP.

Tickets for each day's events are priced at \$5, which includes admission to all the events and exhibits, and ticket sales are being handled at all Ticketron locations in the area.

"Music Expo '78" will be divided in the hotel's three large exposition rooms. One section will contain "Ten Years Of Live Rock" sponsored by Electric Factory Concerts, the locally-based rock concert producers and promoters. The exhibit will offer an extensive view of Philadelphia's live rock music from its early years to the present.

Another section will contain several of the world's most valuable and unique collections of rock 'n' roll memorabilia, including the country's largest and most outrageous collection of colored vinyl LPs, one of the most "in demand" collectables. Also on display will be some 50 booths set up by local and national rock 'n' roll merchandisers. They will be trading and selling everything from Elton John's electric capotto and a mint condition "Beatles Flip Your Wig" game.

MAURIE ORODENKER

Billboard SPECIAL SURVEY For Week Ending 3/26/78

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	JACKSON BROWNE—Electric Factory Concerts, Coliseum, Riverfront, Ohio, March 24	13,921	\$5.50-\$7.50	\$93,975*
2	SANTANA/BOB WELCH/EDDIE MONEY—Sound 70 Prod./Pace Concerts, Municipal Auditorium, Mobile, Ala., March 23	12,000	\$6.50-\$7.50	\$87,568*
3	WILLIE NELSON/CHARLIE DANIELS BAND/BONNIE RAITT/PURE PRAIRIE LEAGUE—Feyline Presents Inc., Rainbow Bay, Honolulu, Hawaii, March 25	7,436	\$10-\$11	\$81,200
4	SANTANA/BOB WELCH/EDDIE MONEY—Margorie Sexton, Gulf Artists Prod., Civic Center, Lakeland, Fla., March 25	9,755	\$7	\$68,285*
5	AMERICA/MICHAEL MURPHEY—Feyline Presents Inc., Lloyd Noble Center, Norman, Okla., March 22	7,828	\$6.50-\$7.50	\$56,761
6	JACKSON BROWNE/KARLA BONOFF—Contemporary Prod./Concerts West, Arena, Omaha, Neb., March 21	7,529	\$6.50-\$7.50	\$55,365
7	SHA NA NA—John Bauer Concerts, NBC Arena, Honolulu, Hawaii, March 26	7,000	\$5.50-\$8.50	\$51,708
8	ROY AYERS/B.T. EXPRESS/PEABO BRYSON/CHOCOLATE MILK/COLD FIRE/FAZE-O—Lewis Grey Prod., Shrine Auditorium, Los Angeles, Calif., March 26	6,487	\$7.50-\$8.50	\$50,195*
9	PARLIAMENT/BAR-KAYS—Sound 70 Prod., Garrett Col., Montgomery, Ala., March 25	7,128	\$6.50-\$7.50	\$48,407
10	BLUE OYSTER CULT/BEE BOP DELUXE/THE JAM—Entam, Civic Center, Wheeling, W. Va., March 26	5,995	\$7-\$8	\$44,143
11	RUSH/PAT TRAVERS/HEAD EAST—Fantasma Prod., Sportatorium, Hollywood, Fla., March 25	7,667	\$5	\$38,335
12	BOOTS/T-CONNECTION/RAYDIO—Mid-South Concerts, Col., Memphis, Tenn., March 24	4,878	\$6.50-\$7.50	\$34,910
13	RUSH/PAT TRAVERS/HEAD EAST—Fantasma Prod., Curtiss Hixon Hall, Tampa, Fla., March 24	7,600	\$3.98	\$30,109*
14	WET WILLIE/THE BABYS—Beaver Prod., Civic Center, Lake Charles, La., March 24	3,883	\$7-\$7.50	\$27,054
15	THE OUTLAWS/SEA LEVEL/AMAZING RHYTHM ACES—Sound 70 Prod., Municipal Auditorium, Nashville, Tenn., March 21	4,284	\$6-\$7	\$26,013
Auditoriums (Under 6,000)				
1	RENAISSANCE/BILL LAMB—Ron Delsener, City Center, New York, N.Y., March 23, 24, 25 & 26 (2)	10,700	\$5.50-\$9.50	\$84,750
2	BEN VEREEN/STEWIE STONE—DiCesare Engler Prod., Stanley Theatre, Pittsburgh, Pa., March 25 (2)	5,104	\$6.75-\$8.75	\$41,675
3	AEROSMITH—Jam Prod., Aragon Ballroom, Chicago, Ill., March 23	5,500	\$7.50	\$41,250*
4	STYX/STARZ—Don Law Co., Orpheum Theatre, Boston, Mass., March 22 & 23 (2)	5,600	\$6.50-\$7.50	\$39,527*
5	NEIL SEDAKA—Doug Clark, Celebrity Theatre, Phoenix, Ariz., March 24 & 25 (2)	4,279	\$8-\$9	\$36,403
6	THE OUTLAWS/SEA LEVEL/GRINDERSWITCH—Jam Prod., Aragon Ballroom, Chicago, Ill., March 24	5,500	\$6.50	\$35,425*
7	LEON & MARY RUSSELL/GARY OGAN—Stellar Prod., Commonwealth Convention Center, Louisville, Ky., March 26	4,473	\$6.50-\$7.50	\$29,083
8	JIMMY BUFFETT/SANFORD TOWNSEND BAND—Electric Factory Concerts, Music Hall, Cincinnati, Ohio, March 22	3,630	\$6.50-\$7.50	\$25,714*
9	JIMMY BUFFETT/MARK JORDAN—Brash Ring Prod., Univ. Of Michigan, Hill Auditorium, Ann Arbor, Mich., March 24	3,800	\$5.50-\$7.50	\$25,579
10	ART GARFUNKEL/DAN HILL—Ron Delsener, New York, N.Y., March 24	2,800	\$6-\$10	\$24,000*
11	RUSH/THE BABYS—Sound 70 Prod., Memorial Auditorium, Chattanooga, Tenn., March 21	3,522	\$6-\$7	\$21,703
12	HARRY CHAPIN—Barnett Lipman, Morris Stage, Morristown, N.J., March 22 (2)	2,402	\$7.50-\$8.50	\$19,925
13	WET WILLIE/THE BABYS—Beaver Prod., The Warehouse, New Orleans, La., March 25	2,262	\$7	\$19,334
14	SHA NA NA—John Bauer Concerts, Royal Lahaina Tennis Stadium, Maui, Hawaii, March 24	2,836	\$6.50-\$7.50	\$19,108
15	THE OUTLAWS/SEA LEVEL/HORSLIPS—Contemporary Prod., Kiel Opera House, St. Louis, Mo., March 22	2,772	\$6-\$7	\$19,104
16	GEILS/JAMES MONTGOMERY BAND—Banzini Bros./Univ. Of Lowell, Memorial Auditorium, Lowell, Mass., March 23	3,000	\$6-\$7	\$19,000*
17	GEILS/WILD TURKEY BAND—Banzini Bros., Walsh Center, Providence, R.I., March 24	3,000	\$6-\$7.50	\$18,375*
18	ANGEL/THE GODZ—Contemporary Prod./Chris Fritz & Co., Memorial Hall, Kansas City, Kansas, March 22	2,763	\$6	\$16,578
19	RUSH/PAT TRAVERS/THE BABYS—Ruffino & Vaughn, Boutwell Auditorium, Birmingham, Ala., March 22	2,406	\$6-\$7	\$15,626
20	GROVER WASHINGTON JR.—Festival East Inc., Kleinhan's Music Hall, Buffalo, N.Y., March 24	1,582	\$6.50-\$7.50	\$11,582
21	DAN HILL—Barnett Lipman, Morris Stage, Morristown, N.J., March 23	1,350	\$6.50-\$7.50	\$9,660*
22	RAMONES/RUNAWAYS/TUFF DARTS—Monarch Entertainment, Capitol Theatre, Passaic, N.J., March 25	1,239	\$6.50-\$7.50	\$9,249

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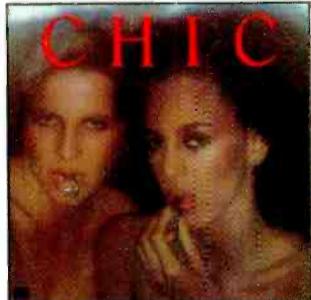
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Talent

NARM Confab Showcases Acts

NEW ORLEANS—The 20th NARM convention served up perhaps its best-ever assemblage of top recording talent that ran the gamut of music tastes, with only the vagaries of each show's sound system throwing a clinker in the otherwise solid showcase.

Casablanca's Donna Summer gave a dynamite Awards Banquet performance, ranging from a socko "Baby I Want You" opening through a full range of disco and soul stylings including "The Man I Love," "I Got It Bad And That Ain't Good," Sophie Tucker's "Some Of These Days," Barbra Streisand's "The Way We Were," one of her top hits "Love To Love You Baby" and an upbeat "Singing My Song For You" encore.

Emcee Wayne Newton (20th Century) closed the show after the awards with a short but effervescent program highlighted by "Weekend In New England," a banjo medley of "Baby Face" and "Waiting For the Robert E. Lee," a brilliant electronic fiddle solo, and a trumpet solo that rounded out his versatile repertoire on "When The Saints Go Marchin' In." An innovative arrangement of "MacArthur Park" and "All The Loves Of My Life" capped the evening.

UA's Anthony Newley won a host of new fans with a brilliant performance—and it was just that—of all-around showmanship after the Scholarship Foundation banquet.

Starting with a melodic "Storyteller," he wound through a medley of "Newley Sings Newley"; including "Gonna Build A Mountain," "Goldfinger," "Candyman" "Once In A Lifetime," "The Man Who Makes You Laugh" written for Alan King and "Teach The Children." A Broadway medley was another highlight, with neat segues through "Everything's Coming Up Roses," "Tonight," "Cabaret," "My Favorite Things," "If I Were A Rich Man," "Hello, Dolly!," "Send In The Clowns" and his own hallmark, "What Kind Of Fool Am I," with an evocative "Who Can I Turn To" as the closer.

Columbia's Jane Oliver entranced the CBS night audience with a soulful performance—with NARM attendees not realizing till then that she flew in from Paris and flew back the next day for an opening that night with Johnny Mathis. She went through a full range of emotions with "Let's Make Some Memories," "Come Softly," "Big Parade," a beautiful "Solitaire," a theatrical "Some Enchanted Evening" that drew bravos. "One More Ride On The Carousel," an exuberant 'L'Important C'est La Rose" and a stunning encore of "Vincent" with only piano backing.

Sharing the bill, the Jacksons (Epic) gave an energetic and superbly choreographed performance—the Jumping Jacksons is an apt description—but abysmal sound levels overshadowed their efforts. Standouts were "I Am Love" with onstage fireworks and strobe effects, a super-heated "The Music's Taking Over," a solid "Never Can Say

"Goodbye" with a nod to Isaac Hayes, and a rousing encore of "Enjoy Yourself."

RCA's Dolly Parton kept a luncheon crowd in their seats for nearly an hour, from her opening first cross-over hit "Higher And Higher" to her closing new hit single "Two Doors Down." In between were such mood-switchers as "Jolene," "In My Tennessee Mountain Home," "Applejack" on the banjo, a poignant "Me And Little Andy" and her first gold single, presented to her by RCA at NARM, "Here You Come Again."

Elektra's Harry Chapin opened his luncheon talk with an unexpected performance, accompanied by four-year-old son Josh, with two of his own compositions, "Dancing Boy" and "Flowers Are Red," which set the stage for his pitch to the industry to do more for the world in which we live.

ABC's Billy Davis Jr. and Marilyn McCoo also were ill-served by the sound system opening night, but managed to overcome most of the problems. Highlights included their big hit "You Don't Have To Be A Star," a soulful arrangement of "Higher And Higher," an effective medley of Neil Sedaka's "Sad Eyes" and Jimmy Reed's "Baby What You Want Me To Do," and a rousing windup with "Your Love" segueing into "Gone At Last."

STEPHEN TRAIMAN

Brewer Into Carnegie On April 5

NEW YORK—Teresa Brewer extends her jazz activities in the local area with a Carnegie Hall concert Wednesday (5) and a new niter named after her.

She is being presented in Carnegie by New Audiences, firm operated by Julie Lakin and Art Wiener, and will be supported by special guests Stephane Grappelli and Dizzy Gillespie.

Vocalist and trumpeter will do a duet, a tribute to Duke Ellington, whom Brewer has recorded with, as well as with the Count Basie band.

A 20-piece orchestra conducted by Glenn Osser will accompany the headliners and includes such top New York players as Jon Faddis, Steve Marcus, Grady Tate and Al Gray.

The new niter, Teresa Brewer's Room, is located in Lundy's restaurant, a 60-year-old landmark in the Sheepshead Bay section of Brooklyn, now under the directional control of her husband, Bob Thiele. Thiele inherited the famous seafood restaurant, formerly operated by his family, now deceased.

Thiele has converted a 150-seat unused dining room within the 2,800-seat facility into a jazz room and plans booking trios during the summer. Thiele's opening act several weekends ago featured John Bunch, Chuck Wayne and Earl May. "Teresa is free to sing there anytime," Thiele says, "and to use the room to tryout new material."

Garfunkel West

LOS ANGELES—Art Garfunkel makes his solo debut appearance at the Paramount Northwest Theatre in Seattle April 7. Since parting with Paul Simon in 1970, Garfunkel, in addition to his recording successes, developed into an actor with such films as "Catch-22" and "Carnal Knowledge."

JIM McCULLAUGH



ROCK WARS—A cartoon drawing shows the Year One band playing atop the World Trade Center in New York. The cartoon is part of a 100-page comic book that is the working script of the projected "Rock Wars" film.

N.Y. Concert Could Go 110 Stories High

By ROMAN KOZAK

NEW YORK—The Year One Band, whose last major project was a filmed concert at the Grand Canyon last July, has another large scale undertaking in the works.

The band has received tentative approval to film a performance on the roof of the World Trade Center in New York City sometime in May. The 110-story Twin Towers (where the latest King Kong met his doom) will be the highest man-made stage ever used by a rock band, says band spokesman Ken Collier.

Footage of the Trade Center performance will be incorporated with what was shot at the Grand Canyon last July for a full length film for television, called "Rock Wars."

Collier claims the band is getting a \$1 million insurance policy to cover its performance as demanded by the Trade Center.

The performance will be recorded live by the Record Plant mobile unit, and negotiations are going on to also simulcast the roof-top show on radio.

According to Collier, the Year One Band has invited local bands Za Zu Zaz and For Shake's Sake to join it on the roof concert. The three bands are also expected to star in a rock mixed-media musical that should premier on Broadway on D-Day (June 6) also called "Rock Wars."

The rock musical is being produced by Collier & McMillan Productions. General managers of the show will be Gino Giglio, now with "Dracula," and Peter Kuloc, now with "On The 20th Century."

The show will feature a battle of the bands format with three permanent bandstands. As the show progresses, other bands will be invited to take part in the band competition.

A 100-page comic book is being produced along with the show, which will serve as the script for the projected "Rock Wars" film.

ABC-TV's Talent Show

• Continued from page 46

Artists will compete in eight categories: Male and female vocalist, solo and group instrumental, classical or contemporary dance, single or group comedy, and specialty act.

A spokesman for the network says finalists may not be announced until May, and the identities of the judging panel will remain anonymous.

Voters for the contestants will be in the audience when the show is taped at the Santa Monica (Calif.) Civic Auditorium, where they will press buttons installed at their seats. In addition, a portion of the home audience will be able to vote.

The home audience sample is being selected from the readers of Photoplay Magazine on a geographic and demographic basis. It will phone in its choices to a battery of 100 telephone operators who will transfer the calls to a computer for tabulation.

Marty Pasetta is directing and he with Dan Lewis are executive producers of the show. Eric Lieber is producer.

All finalists will receive a financial prize and the winner will receive "a performing contract."

Win, lose or draw, it will be one of the rare occasions when fledgling talent appears on a prime time special devoted solely to newcomers.

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Talent In Action

ART GARFUNKEL
Carnegie Hall, New York

Dressed in baggy black pants that looked like they were a part of a suit hurriedly rented only moments before the show, Garfunkel seemed extremely vulnerable when he appeared onstage March 24.

But he won the audience, both the fans who would love him no matter what he did and the critical rock establishment that seemed ready to head for the door and go down to see X-Ray Spex do "Up Bondage" at CBGB's at the first sign of sentimentality.

What the audience got instead was some masterfully rendered pop in an intricately constructed set.

Using five musicians who switched off on instruments as needed, Garfunkel created a fragile musical artifice that looked as though it might collapse at any moment, but didn't.

Garfunkel proved himself one of the premiere vocal stylists working today, his distinctive high voice clear and precise. But what really impressed was the subtlety, good taste and cohesion of his music.

So refined and delicate was the music that on those few occasions when a drum was used, it seemed almost obtrusive. Credit for this must go to Garfunkel for the obviously meticulous preparation for the show. And credit also must be given to his backup band that included Arlan Roth on guitar and Leah Kunkel on keyboards and backing vocals.

Kunkel was especially effective harmonizing with Garfunkel. With a voice stronger than his, she provided the perfect vocal foil to Garfunkel's more finely-wrought vocalizing. Kunkel also performed a solo number revealing a strong Carly Simon influence.

Garfunkel did both old and new songs in his 17-song set. From his new "Watermark" LP the most notable was "Wonder World," a song he said he performs "with and without John Belushi." From the Simon and Garfunkel period came the old evergreens, "Bridge Over Troubled Waters," and "Sound Of Silence."

But old or new, everything was first class. It was a concert where the standing ovation at the end was more than deserved.

Dan Hill opened the show. He was reviewed here recently.

ROMAN KOZAK

ENGLAND DAN & JOHN FORD COLEY FRANKLIN MICARE Roxy, Los Angeles

Although plagued by sound problems throughout its lengthy 90-minute, 20-song set March 20, Dan and Coley rose to the occasion and pulled off a dazzling show that showcased the duo's multi-faceted music.

Perhaps associated too much with tender, midtempo love ballads like "Sad To Belong," "Nights Are Forever" and "Gone Too Far," Eng-

land Dan and Coley displayed some incredibly versatile and viable rock'n'roll.

One reason why the show came off as well as it did was the backing five-piece band consisting of Danny Gorman on drums, John Leland on bass, Mike Vernacchio on keyboards and arp, Ovid Stevens on lead guitar and Bubba Keith on guitar and congas. The band supplied punchy instrumental support that added another dimension to the songs.

Opening with "Dowdy Ferry Road," Dan let loose with some convincing vocals, alternated on clarinet while partner Coley played keyboards and guitar. The duo, in rapid succession, played uplifting and melancholy material from their three Big Tree albums.

Its hits were divided evenly amongst the other material which kept the audience in anticipation. The set included "Long Way Home," "Showboat Gambler," "Holocaust," "Hold Me," "You Can't Dance," as well as the major hits like "Really Love To See You Tonight," "Sad To Belong," "Gone Too Far" and its current Top 10 "We'll Never Have To Say Goodbye Again" from its new "Somethings Don't Come Easy" album.

Private Stock artist Franklin Micare opened the show with a short set of rather boring material. What Micare needs is a backup band to supply much needed punch to his material.

ED HARRISON

JIMMY BUFFETT

Avery Fisher Hall, New York

New York concert audiences are known for their almost insatiable appetites for music. But as Buffett played and played to an almost full house March 12, it turned out to be too much.

Buffett's singing was fine and the eight-member Coral Reefer Band complemented him, but the nearly 15 tune selection of the material didn't work.

Opening with the new "Son Of A Son Of A Sailor," Buffett continued with different selections of old material. It's understandable that having waited a while for the recognition he deserves, Buffett would want to bask in the applause of several thousand fans. But it's the recent material which brought the crowd in. The applause changed from polite to enthusiastic a half hour into the performance when he sang "Margaritaville."

The keyboard playing by Jay Spell was particularly good on this last song. It's strange that the piano was tucked away in the corner during the show.

When Buffett had the band leave to perform solo, there was a chance for some outstanding music. And it almost happened. "He Went To Paris," and "Coast Of Marseilles" were supposed to have personal meaning and actually sounded as though they did.

But the attempts at humor, as when Buffett was joined by former partner Roger Bartlett (on "bad mouth congas") or a song lampooning "Let's Make A Deal" just didn't make it. A simi-

lar work supposedly parodying country love songs seemed a bit coarse.

But once again, as the music continued with the band for almost two hours without intermission, Buffett was able to come back with songs that made staying worthwhile. "Cheeseburger In Paradise," from his new album, deserved the laughs it got. "Changes In Latitudes, Changes In Attitudes" and "The Coward" both were done well.

Two encores were served up to the crowd.

Jimmy Buffett has the voice, the playing ability and the talent to give an excellent concert. And perhaps sometime in the future he'll have enough material to do justice to two hours.

At the same time, it wouldn't hurt to can the spaced-out background singers and get rid of the rear projection palm trees. Distractions just don't seem appropriate.

ROBERT ROTH

THE CHIEFTAINS

Avery Fisher Hall, N.Y.

This seven-man group is living proof that traditional acoustic music doesn't get lost in a concert hall, provided the act can generate as much verve and excitement as this one.

After playing together for nearly 15 years, and in the process becoming one of the most sought after touring acts in the British Isles, the Chieftains recently decided to make music a full-time career and are now signed to Island records. It is their personalities, as much as their musical prowess, however, that makes them a concert draw.

The 2,742-seat hall was filled, plus standees, for the March 15 concert, close enough to St. Patrick's Day to enhance the audience's reception.

The group played from 8:15 p.m.-10:45 p.m., with a brief intermission. The audience enjoyed it from the first tune until the encore, although a highlight of the nearly 20-song set came when the members took solo turns.

The group which also sings, plays traditional instruments, sometimes relying on the simple effectiveness of a penny whistle to put across a song. There's clearly a market here, among a wide ranging demographic slice of the concertgoer audience for this sort of music.

Tin whistles, flutes, a harp, fiddle, dulcimer and Ireland's answer to the Scot's bagpipe, the uilleann pipe, make up the instruments the group uses.

Halfway through the first half of the show, fiddler Sean Keane laced into "Cherish The Ladies" and had the crowd dancing in the aisles, something that doesn't ordinarily happen in staid Avery Fisher Hall.

If the group's appearance here is any indication of the sort of response it draws, the Chieftains can look forward to successful careers on both sides of the Atlantic.

DICK NUSSE

Campus

Intern Program Students Find Jobs Easier To Get

By ED HARRISON

LOS ANGELES—Loyola Marymount Univ. here is offering its communication arts majors an opportunity to learn first-hand the ins and outs of professional broadcasting through its intern program.

This semester, 30 students have been placed at 25 radio and television-related stations and companies in Los Angeles.

According to Lynne Gross, assistant professor of communication arts, the program formally was launched this semester in the form of a class, although the intern program has been informally operative for about a year.

The student intern is required to spend at least nine hours a week on the job if he wants the three credits the course offers. Gross says that most students exceed the requirement, with some putting in about 15 hours a week.

When looking for intern positions, Gross doesn't randomly call a station but tries to make contact with an executive who is interested in hiring an intern such as a news department head.

The professor has found herself with more interested students than she has positions available. She personally screens all applicants with the only requirement being that the student is a communication major or a staff member of the school radio station KXLU.

Kaye Teaches Songs On the Road

LOS ANGELES—Grammy award-winning songwriter Buddy Kaye is beginning what is believed to be the first songwriters workshop road show as plans are firmed for two-day seminars at major universities up and down the West Coast and in London.

"Students will receive intensive introduction into the mastery of professional lyric writing," says Kaye, "touched by fundamental skills, attitude and truth."

Kaye, who won a Grammy in 1976 for the spoken-word "The Little Prince" LP, says that at this stage in his life and career, "it's a joy to be able to give back."

The tour, which runs into July, begins in Las Vegas April 7-8 at the Univ. of Nevada. The other dates are the Univ. of California, Berkeley, April 14-15; Univ. of California, Santa Barbara, April 21-22; Univ. of California, San Diego, April 28-29; Univ. of British Columbia, May 5-6; Univ. of California, Irvine, May 12-13; a university in London, May 20; Univ. of Colorado, Boulder, July 28-29.

Classes are from 7 p.m. to 10 p.m. Friday and noon to 6 p.m. Saturday. Some institutions will offer credit for the seminar.

"In the back of my mind I feel there is a Jimmy Webb out there too shy to come to the big town thinking he's not good enough," says Kaye. "I also want to keep them out of the grips of songsharks and make the system work for them."

Kaye says he's tried for a year to get an agent to book the tour. One day, he says, he bought all the college manuals and picked the schools with the largest enrollments. Kaye contacted school officials, constantly being transferred to various department heads until he finally firmed the date.

"The class," continues Kaye, "gives the serious songwriter a chance to meet other songwriters. I

Students are also matched in accordance with their field of interest. Says Gross: "If the student is not interested in news, I don't like sending him to be a news intern."

Salary also varies according to situation although it is not a factor. "Some interns get paid but generally they don't. They view it more as a learning experience."

Most interns are seniors and juniors although one freshman got an internship at KABC-TV. Three students are employed at Goodson/Toddman Productions. sophomore Matt Stankey collects news stories for KNAC, Francesca Cappucci gathers and writes news for R.R. Bradbury at KPOL-FM, Jim Dunfrun works in programming at KWST and Allen Elvin is doing research for Paul Ballas, editorial director at KABC radio.

Cynthia Fox, who interned for two semesters at KMET, is now a full-time jock at the station. Two other KXLU staffers, Dan Lemos and Ed McClure, are now interning at KMET's news department.

"If it doesn't lead directly to a paying job, it's still a good reference," says Gross.

Loyola Marymount is not the only university in Southern California offering such internships. UCLA, USC and certain community colleges around town also have intern programs.

Retailing Course Added In Tenn.

MURFREESBORO, Tenn.—Major expansion plans are underway for the Recording Industry Management program at Middle Tennessee State Univ. in Murfreesboro.

A new course—record industry retailing—is being unveiled. It's designed to develop a working knowledge of the problems and practices involved in retailing sound recordings, audio equipment and other related items.

Plans are also underway for a 16-track studio on campus by fall.

Writers' Seminar At Georgia State

LOS ANGELES—The Atlanta chapter of NARAS and Georgia State Univ. are jointly sponsoring a Songwriters' Seminar on April 8.

Songwriters and music industry representatives will discuss such issues as performing rights, publishing, legal problems and what is a hit song.

Cost of the seminar is \$5 and is open to the public. For additional information and reservations contact Ann Wood, division of public service, Georgia State Univ. (404) 658-3464.

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JOIN AHMET ERTEGÜN IN THE FIGHT AGAINST LEUKEMIA.

On August 7, 1975 The T.J. Martell Memorial Foundation for Leukemia research was founded by a group of concerned executives in the music industry in memory of T.J. Martell, son of CBS Records Vice-President, Tony Martell.

On April 15th, our 1978 Humanitarian Award Dinner will honor Ahmet Ertegün, who has supported the Foundation since its inception. Please join him in the fight against Leukemia.

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I shall be pleased to attend the 1978 Humanitarian Award Dinner in honor of Mr. Ahmet M. Ertegun, on April 15, 1978, at The Waldorf-Astoria in New York, on behalf of the T.J. Martell Memorial Foundation for Leukemia Research.

I am enclosing my check for \$ _____ for _____ reservations, \$1600 (Table for Ten); \$160 per person, and a _____ listing in the Commemorative Program, Platinum Listing-\$1000, Gold Listing-\$750, Silver Listing-\$500.

<input type="checkbox"/> Platinum Table	\$2600	<input type="checkbox"/> Tickets	\$160
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I cannot attend, but I am enclosing \$ _____ as a contribution to help support the leukemia research at the T.J. Martell Memorial Research Laboratory at Mt. Sinai Medical Center in New York City.

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Jazz

N.Y.'s Ladies Fort Open Again Basement Bistro Offering 4th Annual April Festival

By DICK NUSSER

NEW YORK—The Ladies Fort, a basement jazz club here that helped pioneer the so-called "loft scene" movement, re-opened Sunday (2) with the fourth annual edition of its April jazz festival.

The completely refurbished room is also under new management, although its booking policy is still geared to the players who have helped make the loft scene internationally known for the quality of its avant-garde music.

Bassist Hakim Jami and jazz patron Dino Reid spent the last two months sprucing up the room, which holds 200-250 people comfortably. Although jazz remains the room's chief attraction, theatre and dance presentations will also be offered in another room upstairs, tied to the Ladies Fort identity.

The pair took over the place from blues/jazz singer Joe Lee Wilson when the latter left New York in February to pursue his career in Eu-

rope, where players from the loft scene have attracted a considerable following among jazz lovers.

Lewis founded the Ladies Fort in 1974, and jazz artists such as Dakota Staton, Archie Shepp, Eddie Jefferson, David Murray, Andrew White and others have all appeared there at one time or another.

Its reputation has been built on the fact the room is a place where artists can play freely, exploring new directions and compositions, without having to satisfy the demand of more traditional jazz venues.

Another factor in its success is the no frills atmosphere that prevails. Although remodeling work has made the room a lot more comfortable, it still retains the aura of Bohemianism and experimentation lacking in established clubs. Patrons seem to appreciate the ambience.

Located at 2 Bond St., a few doors in from Broadway, Ladies Fort is situated in the center of Manhattan's

artsy district which draws weekend throngs of gallery visitors, sightseers and off-Broadway theatregoers.

"I'm also a businessman, not just a musician," Jami points out, and it is clear he is striving to make the club better known and the scene of more activity.

Weekend admission is \$5. he notes, with a lower tariff on weekdays. Artists are paid a flat rate, depending on the individual act. Jami is currently working to have the club included on the TDF voucher plan, which enables students to obtain discounts and usually means wider distribution for tickets.

Hamiet Bluiett opened the festival this year, to be followed on successive nights by Ron Burton, Rashied Ali, Sonny Fortune, Charlie Rouse, James "Blood" Ulmer, David Murray, Roland Alexander and others, with Jami & Ancestral Ties wrapping it up April 30.

Two shows a night are scheduled.



Billboard photo by Jock Hall

QUEENS SING—Sarah Vaughan and Ella Fitzgerald, backed by the Count Basie Band, perform in concert at the Camelot Ballroom of the Bahamas Princess Hotel. The charity concert is claimed to be the first time all three veteran jazz personalities have performed together on the same stage.

Yusef Lateef Develops 'New Sound'

NEW YORK—Yusef Lateef, the veteran reedman, has a new sound musical style, new group and new recording pact.

Lateef's new style is called "auto physio psychic music" and that means a blending of sounds which eschew hard driving solo improvisation in place of an ensemble concept patterned after repetitious rhythms and danceable tempos.

In a sense what Lateef is producing is a crossover blend of jazz which still retains individual improvisations but is geared up to a broader audience than was normally listening to his modern style of jazz while he was on Atlantic Records.

His new brand of music is now on CTI as is his new group which consists of keyboardist Danny Mixon,

bassist Steve Neil and drummer Tootie Heath.

The music's emphasis is on danceable tempos which can introduce Lateef's saxophone playing to greater numbers of listeners.

The musician claims the music is still improvisational but that it now has more of a group sound which has meant altering the band's concept of improvising on basic chords and producing substitute changes.

Now things are more group oriented and after recording for Savoy, Prestige, Verve and Atlantic in the conventional small group manner, Lateef seems assertively confident with his new brand of "auto physio psychic" music.

Jazz Beat

LOS ANGELES—One-time Ellington discovery, pianist Dollar Brand has changed his name to Abdullah Ibrahim. He's recently been gigging at the New York Village Vanguard. . . . J.B. Morte-rose, saxist who spent the last 10 years in Europe, is back in Manhattan, leading a combo with Jim Wormworth, drums; Delores Mancuso, vocals; Rick Montelbano, piano and Otto Gardner, bass.

Billy Cobham's new band includes clarinetist Alvin Battiste, guitarists Charles Singleton and Ray Mouton, bassist Randy Jackson and keyboardist Mark Soskin. . . . Nell Carter's performance in "Ain't Misbehavin'" an evening of Fats Waller tunes at the Manhattan Theatre Club, apparently is a breakthrough for this veteran bubbling blues singer.

Billboard SPECIAL SURVEY For Week Ending 4/8/78

(Published Twice A Month)

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This Week	Last Report	Weeks on Chart	Title Artist, Label & Number (Distributing Label)
1	1	9	WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139
2	2	16	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
3	3	25	FEELS SO GOOD Chuck Mangione, A&M SP 4658
4	6	9	RAINBOW SEEKER Joe Sample, ABC AA 1050
5	5	9	HOLD ON Noel Pointer, United Artists UALA 848-11
6	8	4	THE MAD HATTER Chick Corea, Polydor PD 1-6130
7	7	9	HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
8	4	22	HEADS Bob James, Columbia JC 34896
9	9	7	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
10	10	9	THE PATH Ralph MacDonald, Marlin 2210 (TK)
11	21	3	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
12	11	16	TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018
13	13	9	EASY LIVING Sonny Rollins, Milestone M-9080 (Fantasy)
14	15	25	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
15	14	16	TIGHTROPE Steve Kahn, Columbia JC 34857
16	17	48	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
17	NEW ENTRY →		SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
18	18	25	RUBY, RUBY Gato Barbieri, A&M SP 4655
19	20	13	INNER VOICES McCoy Tyner, Milestone M-9079 (Fantasy)
20	28	3	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
21	23	42	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
22	19	52	HEAVY WEATHER Weather Report, Columbia PC 34418
23	25	7	TWO FOR THE ROAD Coryell Khan, Arista AB 4156
24	NEW ENTRY →		LOVE ISLAND Deodato, Warner Bros. BSK 3132
25	16	16	MULTIPLICATION Eric Gale, Columbia JC 34938
26	24	40	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
27	22	20	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
28	26	44	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
29	31	44	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
30	34	22	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
31	29	11	BRIDGES Gil Scott Heron & Brian Jackson, Arista AB 4147
32	30	44	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
33	NEW ENTRY →		ROSEWOOD Woody Shaw, Columbia JC 35309
34	36	4	LIVE IN MUNICH Thad Jones & Mel Lewis, Horizon SP 724 (A&M)
35	37	31	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
36	12	22	QUINTET V.S.O.P., Columbia C 234976
37	35	25	PICCOLO Ron Carter, Milestone M 5504
38	27	16	THE MONTREUX SUMMIT (VOL. 1) Various Artists, Columbia JG 35005
39	33	29	BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
40	32	13	ONE OF A KIND Dave Grusin, Polydor PD-1-6118

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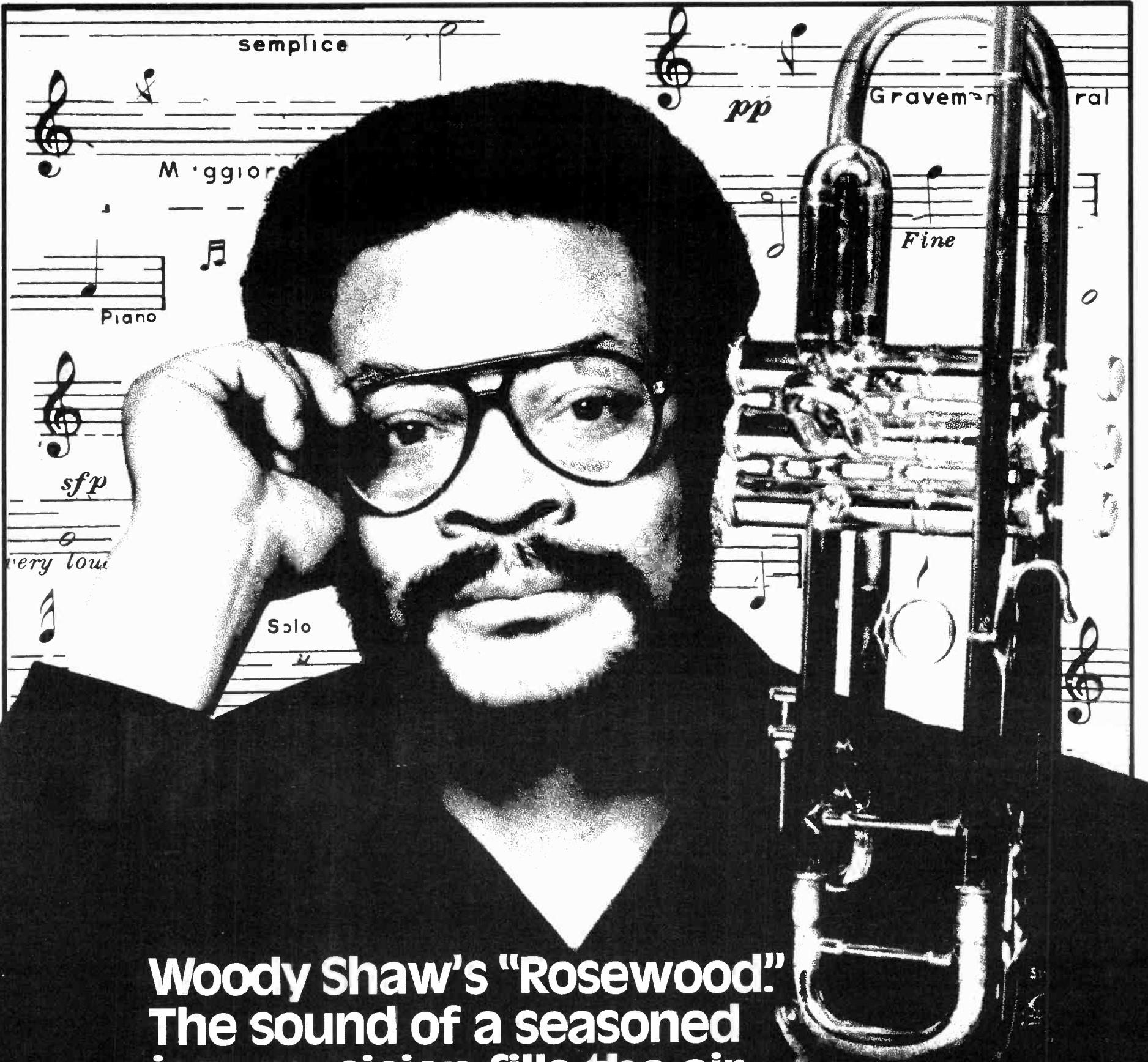
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7008 TRAVELING
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Tape/Audio/Video

See More Blank Tape & Accessory Interest NARM Dealers Finding New Profit \$\$

By STEPHEN TRAIMAN

NEW YORK—With at least eight major blank tape firms on hand and an equal number of top-line record/tape care accessory companies, the recent NARM exhibit hall in New Orleans brought added evidence of growing interest both in and for the music marketplace.

Several blank suppliers also of-

fered their new accessories with a good reception noted by both TDK and Memorex. For others like Maxell and BASF, the accent was on promotion, while Sony was at its first NARM with its repackaged line it is now marketing on its own, and Columbia focused on its custom store packaging. Ampex chose to highlight its custom service, while 3M

continued to consolidate its rackjobber expansion.

- TDK showcased its entire line of prototype accessory items to be tested this spring in a few select markets, with Bud Barger and Lanny Britnell also noting keen interest in the new line of blank VHS two and four-hour videocassettes. In addition to the cassette head cleaner and demagnetizer units shown at the Winter CES, TDK previewed a Cassette Mirror in tape format to see the interior while swabbing the heads, a Cleaning Kit, Test Tape, Placase 6 (Norelco box six-pack), Index Tabs and Labels—all to be market tested.

- Memorex also found a lot of interest in its new deluxe accessory line that expands its full offerings to 11, notes Al Pepper. It is now shipping the Stylus Care Kit and Tracking Record Cleaner, both \$7.99 suggested list, and a Tape Recorder Care Kit, \$8.99 list. The Deluxe Record Cleaner at \$14.99 will be available later this spring. As hinted

(Continued on page 60)

JAPAN 'USERS'

Survey Hypes Cassettes

By HARUHIKO FUKUHARA

TOKYO—Chances are that anybody with a cassette tape recorder or component deck in Tokyo has about 25 blank recording cassettes and more than 10 prerecorded music tapes—and spends on the average of \$3.90 on tapes a month.

These are among the key findings of a recent survey conducted by the Magnetic Tape Assn. of Japan, based on interviews late last year with 666 male and female "cassette users of cassettes are under 30 years in the Tokyo area.

About 40% of those interviewed were students, and the survey revealed that the most enthusiastic users of cassettes are under 30 years old and either students or clerical workers.

The average number of blank tapes owned comes out at 25.4 with the average number of prerecorded cassettes at 10.1. About 60% of the blank tapes contained material the users wanted to keep, underscoring

the growing trend to build up a permanent tape library.

Record stores and local electrical homegoods stores led the field as purchasing outlets with nearly 40% of the total, followed by department stores, supermarkets, and central homegoods stores with 10% each.

The survey also revealed that 70% of all households have a cassette tape recorder or component deck. Radio/cassette combinations accounted for the highest proportion with 55%, followed by "ordinary" recorders, 23%, and cassette component decks, 18%.

Some 58% of the interviewees were using cassettes specially designed for recording music. Japanese songs, both popular and traditional, were tops in recording content, with 47%, followed by Western rock, classical, folk and popular music with 30%.

Favorable comments were passed on the overall quality of these music recording tapes by 68% of the users.



VIDEODISK PREVIEW—During a recent 10-day visit to Holland where he conducted four Beethoven concerts with Amsterdam's Concertgebouw Orchestra, Leonard Bernstein visited Polygram's head office in Baarn. Showing great interest in all aspects of the Philips/MCA videodisk system, he gets a demonstration on the Magnavox-built U.S. player that is due for limited test marketing this year.

TOP WEST COAST AES SET

Exhibits, Papers Key New Technology

NEW YORK—With a record 130 exhibitors and 70-plus technical papers, a preconvention microprocessor tutorial and closing night audio careers session open to the public, the 60th AES conference is shaping up as the biggest ever. May 2-5 at the Los Angeles Hilton. More than 7,000 guest tickets already have been requested by exhibitors.

All major exhibit areas are taken, with fifth floor availabilities expanded and more firms on the fourth floor, including a record 45 demonstration rooms, according to Jacqueline Harvey, exhibits coordinator.

Included are 12 companies exhibiting for the first time at AES, another six at the West Coast event for their initial show and another returning after a long absence. At least six are taking exhibit floor space as well as a sound demo room.

The most comprehensive group of papers ever presented at a West Coast AES includes separate sessions on two of the hottest topics in audio today—digital recording and PCM recording. Alastair Heaslett of Ampex is chairing both sessions, with one highlight sure to be a status report on the AES digital audio

standards group by chairman J.G. McKnight.

Other sessions include a third group of recording papers on cartridges, calibration, lathe control and stylus; consumer audio; state of the art, broadcasting, signal processing, electronic music, two on transducers and architectural acoustics/sound reinforcement.

The preconvention tutorial on microprocessor fundamentals Monday, May 1, is chaired by Arthur Kreitman of Conversational Systems, New York, with Jeff Goldfarb of his firm and Eugene Fisher of Lawrence Livermore Laboratories, Livermore, Calif., also speaking. Topics will include architecture, fundamentals of programming and software design, and interface techniques.

Closing night session on audio careers is being chaired by Jeffrey Wilson, head of the AES U.S. education committee, with highlights of its ongoing survey of educational opportunities.

The symposium will include input

from R.W. Johnson, Southern Illinois Univ.; Tom Lodge, Panshawne College, London, Ont.; Tom Yackish, Purdue Univ., engineering education history; Raghu Gadhoke, Univ. of Sound Arts, Hollywood, Calif.; C. Dale Manquin, California State Univ., electrical engineering B.S. program; Mark Gander, JBL Sound audio designer; Brad Plunkett and Dennis Fink, UREI, audio manufacturers' requirements, and consultant Guy Costa, formerly with Motown, on "educated ears."

In the exhibit area, first-time AES firms include AB Systems, Audio Illusions, Harrison Systems Inc., Heino Ilsemann GmbH (Germany), Micor International Inc., Midas Audio Corp., New England Digital Corp., TTX Ltd./Aphex Systems Ltd., Tannoy Ortofon Inc., Ursula Major, Swintek Enterprises and Watsach Music Systems.

New to the West Coast AES, according to Harvey, are Barclay Analytical Ltd., BTX Corp., Hammond Industries (Beyer, Klark-Tek-

(Continued on page 63)

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Digital Disks In 1978 From U.S. Companies

• Continued from page 1

Records is rush releasing its Soundstream recording of the Duke Ellington Orchestra with vocalist Diahann Carroll, taped in late February. The record was computer edited in early March, and last week reached the metal stages, Stockham says.

The disk, with six vocal and two instrumental tracks, is expected to be the first digitally recorded album both produced and released in the West, and will represent the first commercial issue anywhere to employ a 16-bit digital system, Stockham says.

The greater number of storage "bits" used in the recorder, the greater the sound fidelity, explains the computer scientist.

According to Stockham, fewer bits are employed in the Denon digital recorder introduced by Nippon Columbia. That system has been used to create a catalog of more than 100 disks issued commercially in Japan.

"This machine we've been using is designed for completely transparent sound, it can capture the sound with the fidelity of a wire," Stockham claims.

"We've played the machine for ultra-critical observers and they've shed a tear or two—and I'm not speaking metaphorically—about the quality."

Stockham says he believes the Orinda release also will be the first digitally edited recording ever released. "We used the computer to manipulate the editing job," he explains.

In early April, says Stockham, the Soundstream equipment will be transported to Cleveland for digital taping in conjunction with Telarc Records. A 55-member wind ensemble under conductor Frederick Fennell will be recorded in Severance Hall.

Telarc also is planning to record the Cleveland Orchestra in the Fall using the Soundstream equipment.

Labels utilizing the digital equipment pay a royalty to Soundstream Inc.

Kalov Tops IHF Slate Of Officers

NEW YORK—Heading the new slate of officers for the IHF is Jerry Kalov, president of Jensen Sound Laboratories, as president. He is now chairman, and would succeed Bernie Mitchell, president of U.S. Pioneer Electronics.

Other nominees for two-year terms to be voted on by general member delegates by May 1 include Allen Novick, vice president, TEAC Corp. of America, vice president; Ken Busch, executive vice president and general manager, Empire Scientific Corp., secretary, and Walter

(Continued on page 61)

BSR Canadian Firm

TORONTO—BSR (Canada) Ltd. is the newly established subsidiary of BSR Ltd. in suburban Rexdale, serving as headquarters for three separate marketing divisions—the audio group of Musimart and Musican, BSR Housewares and Tucker Plastics.

The audio division distributes BSR record changers, ADC professional products, records and tapes. Entire operation is headed by Donald Henderson, executive vice president and general manager. He reports to John Hollands, president of the new subsidiary and chairman of BSR (USA) Ltd.

"We're interested in providing custom, ultra-recording services. The arrangement we have is to charge for our services a royalty on the release," explains Stockham. He says the is-

suing companies pay front money to cover expenses and as an advance on royalties.

According to the inventor, Soundstream has two digital record-

ers operational, but one that possesses "much improved characteristics."

The Soundstream system also has been used by Crystal Clear Records

as an auxiliary to its direct disk recordings. Stockham expects that Crystal Clear will press from these duplicate digital masters, even before direct disk stocks are depleted.

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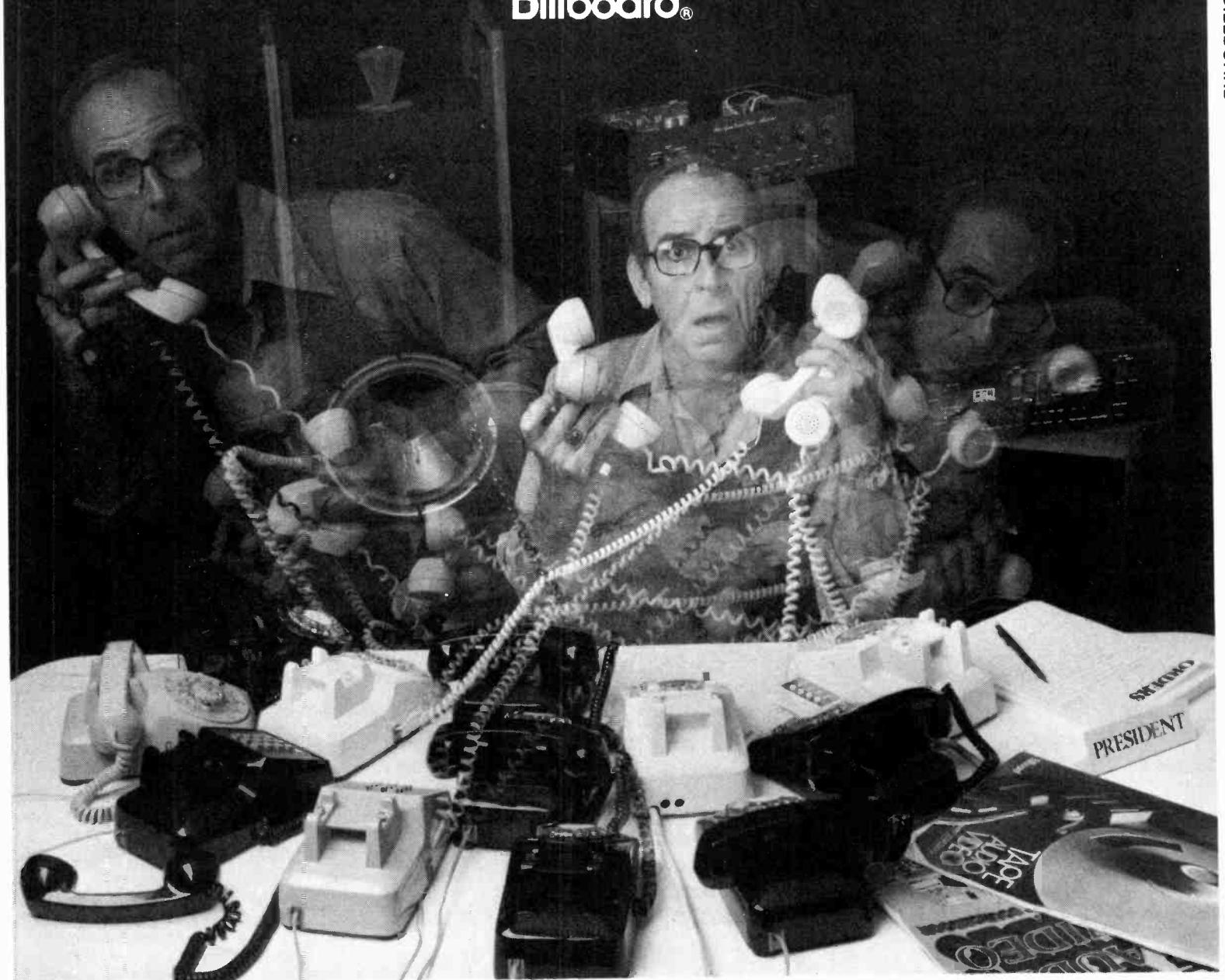
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Getting lowdown on BSR/ADC Accutrac + 6 programmable changer from John Hollands, second from left, are Bill Keane of firm's KSW&G agency; Merrill Dean, Disneyland Records, and Bob Miller, Sharp Electronics. Consumer electronics display was a first for NARM. Above right, Jack Wayman, EIA/CES senior vice president, visits Adam's Records & Tapes retail store setup that showcased merchandisers, with WB's Adam Somers who directed project.

NARM Blank Tape, Accessories Hot

• Continued from page 58

at the Winter CES, anticipation is keen for a new high-end Memorex tape formulation that likely will be debuted in Chicago at the Summer CES, which should help maintain the firm's top position in the music retailer market as noted by Billboard's recent brand preference study.

• Maxell was focusing on its "Great I-II" UD-XL promotion that offers dealers special promo pricing and standard co-op through April 27 for designer-style T-shirts and solid "pewter" belt buckles which are offered as a customer choice with the purchase of a dozen of either UD-XL formulation. Both Gene LaBrie and Paul Miller emphasize the growing importance of NARM to Maxell, noting solid progress in only the firm's second year of active involvement in the record business as such, as the line is expanding to a growing number of major retailers.

• BASF, which came into NARM for the first time with more anticipated interest in its polybag promos for the Studio and Performance lines, found surprising interest in the just introduced high-end Professional I, II and III product line.

• Sony also found its first NARM an excellent show with more interest perhaps in the high end Ferri-Chrome line since equipment ads feature this formulation, notes Bob Van Metre. Both Terry Aoki and Don England see the record end of their market significant—as much as half the business, with recent new distribution added in Detroit through AMI and New Orleans via All-South. In New York, Sam Goody chose to highlight the mid-priced HF (Hi Fidelity) line in its Sunday (26) equipment ads.

• 3M's Steve Frederickson promises a more aggressive campaign to add regional rackjobbers, with recent additions including Stark, Can-

(Continued on page 62)



NARM Showcase

Billboard photos by Stephen Traiman



Lee Hartstone, above left, and Paul Kase, right, of Wherehouse chain, get 3M pitch from Don Ruehle and Steve Frederickson on new Master cassettes.



Ball Corp.'s Steve Oseman, above left, discusses dealer program with Jeff Levy of Sam Goody on Sound Guard disk care line and new record care work pad. At right, Maxell president Tadao Okada, left, and Alabama/Mississippi distributor Larry Ward of Gorenswet, check UD-XL 12-pack featured in new promo.



At left, Jon Kelly of Audio-Technics displays audiophile disks distributed by firm to Chuck Hoffman, left, EIA/CEG senior vice president, and Dick Schory, Ovation chief. Above, TDK's Lanny Britnell shows line of new tape accessories due for extensive test marketing this spring.

CLIMAX JAZZ BAND

direct to disc

limited edition

"Hot jazz," New Orleans style, coming to you from this well-respected Toronto based band. A direct-to-disc "audiophile" recording available from dealers of the Discwasher line of audio accessories.



BASF's Stan Bauer, left, outlines blank tape sales contest for Record Shack distributor, with Audio Plus principals Steve Weil and Bill Kist, right.



Alta's George Souvall, left, and Pickwick's Dan Heilicher look over audio display including Pioneer studio rack, BSR Accutrac and Jensen speakers.



Elpa Marketing's Bob Haspel and wife Audrey show new Watts' record care T-shirts offered as dealer promos.



Bob Schultz, Ampex Custom Services, left, and Sony's Terry Aoki discuss current blank tape marketing scene.



GRT Design's Barry Nudelman, left, makes sale of Ampro tape browsers to Milt Bereson, Musical Sales one-stop.

Audiophile Recordings

TCHAIKOVSKY: CAPRICCIO ITALIEN; RIMSKY-KORSAKOV: CAPRICCIO ESPAGNOL—Boston Pops (Fiedler), Crystal Clear, CCS-7003, distributed by Crystal Clear, \$14.95 list.

Tchaikovsky comes off far the best here, and it's very good indeed. Biting brass, elegant strings and woodwinds, all balanced judiciously with a ratio of direct to reflected sound that places the listener comfortably somewhere past the middle of the hall. However, the Rimsky-Korsakov is another matter. Perhaps it was recorded first, with problems still to be worked out. In any case, the busier score poses more hurdles than the microphone placement and/or mixing capability apparently anticipated. Textures are often murky and opaque, with significant musical strands masked or out of focus, especially when the percussion battery is most active. But return to the Tchaikovsky, and all again is beautiful, a convincing demonstration of direct-disk. Performances are good, though a bit cautious.

'BEETHOVEN: PIANO SONATA NO. 23, "Appassionata"—Ikuyo Kamiya, RCA Japan, RDC-4, distributed by Audio-Technica, \$14.95 list.

SWEEEPSTAKES

Ampex Cites Key Dealers

LOS ANGELES—Ampex Corp., Redwood City, Calif., headquartered tape manufacturer, announced the winners in the dealer portion of its national "Ultimate Stereo System Sweepstakes" contest inaugurated at the June 1977 CES.

The contest, designed to promote dealer and consumer brand awareness of Ampex recording tapes, included prizes for dealers in three geographical categories and recognized creativity in advertising and in-store promotions.

The dealer awards are in addition to the \$26,000 worth of consumer prizes which include a stereo system valued at \$12,000.

Dave Clark, Musicroft's chief buyer, won first prize, the chain judged as being tops in the nation for creative promotion of the sweepstakes program.

Clark and his wife Linda were awarded a seven-day cruise, all expenses paid, to the Caribbean.

Musicroft, owned by Ted and Jackie Schwartz, is headquartered in Chicago and won the award on behalf of promotions originated at the Homewood, Ill. store.

All entries in the contest which ended Dec. 1, 1977 were judged by Spotts International of St. Paul, and consisted of store displays and advertisements created by participating tape retailers.

Second prize winners received GAF complete home sound movie systems and included Sam Goody, Inc., Ardmore, Pa., and Shepley Sounds, Indianapolis.

Third prize winners, each receiving Sanyo microwave ovens, were chosen from each of the Ampex sales districts and included Hal's Music, Mountain View, Calif.; Federated Electronics, Los Angeles (two outlets); Quement Electronics, San Jose, Calif.; and Tower Records, Campbell, Calif.

Kalov Tops IHF

• Continued from page 59

Stanton, president, Pickering & Co., renominated as treasurer.

According to Jon Kelly of Audio-Technica U.S.A., nominating committee chairman, ballots will be mailed April 10. New officers will be introduced at the opening May 19 dealer educational session of the IHF Show in Atlanta.

This uncompromising Japanese effort is perhaps the most convincing demonstration yet of current direct disk superiority, and the recording has begun to interest the classical critical community as well as hi fi enthusiasts. No serious listener of any persuasion can fail to take note of the extraordinarily lifelike clarity and bite of the piano in this recording, nor of the trueness with which the rich overtones spectrum of the Bosendorfer Imperial grand—with its extended bass range—has been captured. Ikuyo Kamiyama, a pianist active in Western Europe, wins praise for her command of the instrument and for the beauty of her interpretation. The stormy "Appassionata" Sonata has been spread luxuriously across two 45 r.p.m. sides, and the pressing is flawless.

VIRGIL FOX: THE FOX TOUCH, VOL. 1—Crystal Clear CCS-7001, distributed by Crystal Clear, \$14.95 list.

One is not likely to encounter a wider dynamic range anywhere on record than in Virgil Fox's latest encounter with Bach. From mere whisper to full-throated roar, the organ sound is clean, detailed and full of presence. If any sonic ingredient is missed it is a longer decay period that one expects of an organ heard in its natural habitat—a large and reverberant enclosure. Fox makes ample use of the registration options available on this large Fratelli-Ruffatti instrument, to the probable distress of baroque purists. But he has never been one to concern himself with "nit-picking" pedants. Romantic and effective interpretations of Bach's C Major Toc-

cata, Adagio & Fugue, and the popular Toccata & Fugue in D Minor, plus a toccata by Jongen. Outstanding example of direct-disk technique.

FM: HEAD ROOM/BORDER CROSSING—FM (Cameron Hawkins, Ben Mink, Martin Deller), Labyrinth Records, LBR-1001, distributed by Discwasher, \$14.50 list.

This first direct-disk attempt at progressive rock succeeds much more often than not, representing an innovative succession of tracks that has the Canadian trio "growing" as it meets the challenge of direct recording—each mono-titled side possesses a cumulative intensity. The entire production is tastefully laid back, with good mike placement throughout. Jazz influence is mixed in nicely, particularly on the standout

closing cut of Hawkins' "Head Room," the side A composition. It features good instrument isolation on synthesized drum, violin and bass guitar. Deller's "Border Crossing" on side B offers more improvisation, with a spaced-out closing episode that provides some of the best synthesizer sound recorded in the direct process. It may not be everyone's cup of tea, but it's an ambitious accomplishment as a first effort.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephan Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28; Feb. 11, 25; March 11, 25.

OTARI

The unusual masterpiece: half-inch, eight-track. Otari MX5050-8SD for discriminating recordists.



If you have been thinking eight-track machines are bulky and costly, this unusual one will change your idea. It's exceptionally compact, yet comes with every feature critical professional applications require. DC-servo capstan motor for less than 0.05% wow/flutter, with $\pm 7\%$ pitch control. 63 dB S/N and greater-than-50 dB crosstalk. Selective reproduce on all eight tracks. Motion sensing control logic, front panel edit and adjustable cueing control for fast-mode monitoring. Front adjustable bias, record equalization and output level. 600 ohm

+ 4dBm fixed output with XLR connectors. And it comes with the latest plug-in card electronics. The compactness and performance make it ideal for live recording.

In short, the MX5050-8SD is an exception of eight-track professional recorders with performance, reliability and economy internationally proven in hundreds of applications producing high quality 15 and 7-1/2 ips masters. For the full story of this unique model, get in contact with your nearest Otari distributor.

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MX5050-8SD

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Company _____

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Billboard

See More Blank Tape & Accessory Interest

• Continued from page 60
ton, Ohio; Bee Gee and Trans World Music Corp., Latham, N.Y.; Central Records, South Windsor, Conn., and United Record & Tape,

Miami. "We've got to realize this is where it's at for us, with the music business providing extremely valuable experience in marketing audio and video blank and prerecorded

products," he says. He also sees a more vigorous accessory push, with a special Dealer Tape Care Kit expected by late fall for the holiday selling session. This will include

seven or eight top-selling, quick-turn items in a prepack self-display unit. Meanwhile, the new high-end Master line is finding more acceptance in the record market, building

from the Highlander and Dyna-range Scotch tapes.

• Columbia Magnetics has found solid business in its expanding custom design program to fit any record store's needs, notes Bob Garmisa, the firm's Southern California rep. Special personalized bands for dealers on cassettes and 8-tracks highlight any imaginable promo desired, and with the distributor price cut close to 50%, the program has brought retailers better profit margins on a quality line.

With more and more chain stores getting into the private label market, Ampex Custom Services in Elk Grove Village, Ill., has found sales climbing very well, according to Rich Gannon. "The name of the game is exposure for blank tape," he maintains, "and our customers know they've got a quality product in Ampex." He emphasizes that Ampex isn't ignoring the music market for its recently bowed high-end Grand Master line, but his division is more tuned into another type of NARM customer's needs.

• In accessories, Le-Bo saw the most interest in its new home video storage module for Beta, VHS or V-Cord II tapes that were previewed at the Winter CES. Al Alexander also had the new Slim Line cases for 16 8-track or 17 cassettes, each at \$14.95 suggested list, and the BIC Rock Lighter featuring an initial 12 top acts. Hagerstown Leather's Marty Goge definitely sees more cassette case sales, and was surprised at the solid rackjobber response to the firm's new 100-point fibreboard 24 8-track or 40-cassette case at a budget-cutting price. Savoy Leather's Norman Savoy found most interest in the new Jumbo cases for 60 cassettes, at suggested \$24.95 list, and the firm also debuted its new packaging.

• Recoton's Walter Wattenberg notes interest in the new promo on its Rainbow 5-Pack of C-60 and C-90 promotional cassettes and the Ultra Flow Bonus Rack—a free Magic Stacker with 4 C-60 or C-90 blanks. For its original Clean Sound record care control-flow bottle, now offered in a blister-pack for pegboard, the firm had a new 8-ounce refill and 64-ounce jug for store refills. There's also a new smoked 45-LP stand at \$6.49 suggested list.

• Ball Corp.'s Steve Oseman reports greatly widened music industry distribution for the firm's Sound Guard record preservative and more recent Record Care Kit, and a solid reception to the new Record Care Work Pad bowed at the Winter CES, with a high-margin \$7.99 suggested list. He's a firm believer in the value of NARM.

• The new GRT Design division, which incorporates the recently acquired Ampro Inc. Tape Browser and import line of West Germany's Schweizer Design record/tape care line, is pleased with response to the clearout browser offer (\$99.95 for the \$165 unit that showcases tapes in a Lexan display—240 cassettes or 120 8-tracks). Barry Nudelman notes GRT will continue to sell customers the complete Schweizer line, and will debut its own GRT Design accessory products this fall in distinctive new packaging.

• EV-Game introduced its new Audio Accessories in-store display to the music market, with Bill Ranshous reporting "good face-to-face traffic with more interested people than at any other show we've seen all year." A new 20-page catalog highlights the line, which includes shielded and unshielded cables, (Continued on page 63)

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Advertising Deadline: April 21, 1978

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• Continued from page 58

nik, Meteor), Magnafax Inc., SFW Audio Inc. and Westec Audio-Video Corp. Returning after a long absence is David Clark Co. Inc.

Taking both floor exhibit space and a sound demo room are Ampex, AKG/Philips Audio-Video Systems, Emilar Corp., MCI Inc., 3M Co., and United Recording Electronics Industries (UREI).

Other demo rooms are reserved by Altec/Lansing Sound Products, Arvil Cases, Audio Arts, Audio Illusions, Audio/Tek Inc., Cerwin-Vega, Coherent Communications, Community Light & Sound, dbx Inc., Diversified Concepts Inc., Delta Lab, Electro-Sound, Electro-Voice, Hammond Industries, Infonics Inc., International Electro-Magnetics.

Also, Klipsch & Associates, JBL Sound, Lexicon, M&K Sound, Micor International, Mitsubishi Electric, Rupert Neve Inc., New England Digital, Northwest Sound, Peavey Electronics, Rauland-Borg Corp., Sansui Electric, Sennheiser Electronic Corp., SEW Audio Inc., Soundstream, Sound West, Sound Workshop Professional Audio Products.

Also, Spectra Sonics, TTX Ltd./Aphex Systems Ltd., Tannoy Ortofon, TEAC Corp. of America, Technics by Panasonic, Technical Audio Devices (TAD), Victor Co. of Japan (JVC), and Yamaha International Corp.

Preliminary programs and advance registration are available from AES, 60 E. 42nd St., New York 10017. Technical sessions and exhibits fee is \$20 for members of AES, ASA, IEEE, SBE or SMPTE, and \$30 for non-members, \$3 for AES student members and \$5 for non-member students. Preconvention microprocessor tutorial fee is an additional \$5, and registration for exhibits only is \$5.

STEPHEN TRAIMAN

NARM Blank Tape Accessories Hot

• Continued from page 62

flexible "Y" adaptors, solid shielded adaptors, audio plugs and connectors, and also contains sections on the firm's record and tape care accessories, and consumer product replacement parts.

Elpa Marketing took a more vigorous approach to the music market, with Bob Haspel, its new Western regional manager who joined from Capitol Magnetics, showcasing the new T-shirts as dealer promos, with the purchase of \$12-\$15 in Watts products. "The Superior Approach To Record Care" also spells out on the shirt "Parastats Eat Dirt" and "Preeners Zap Static & Dust." He sees more consumer interest in taking care of their records, with the retail price of LPs continually moving up. A special dealer promo offering a choice of a \$125-value Thorens music box with each \$1,500 order through March brought three such buys at NARM, he reports.

You Saw It in Billboard

Studio Track

LOS ANGELES—Bob Seger finished final mixing of his upcoming Capitol LP at Cherokee with producer Punch Andrews and assisted by George Tutko. Aerosmith also dropped into Cherokee to jam with Carmine Appice of Rod Stewart's band; and John Haeny producing material for the upcoming Doors LP on Elektra with Haeny also producing Commander Cody.

Recent Filmways/Heider activity includes: The Temptations working on an Atlantic project with Barney Perkins engineering and Holland/Dozier/Holland producing; Brooks Arthur producing Carole Bayer Sager with Bob Merritt at the board; Tanya Tucker with Ed Barton at the controls; and Don Davis producing Robin Trower for Chrysalis.

Heider remotes included: McCoy Tyner for three nights at San Francisco's Great American Music Hall for an upcoming live Fantasy LP being produced by Orrin Keepnews with engineering on the live dates done by Jim Stern and Gary O'Dell; and Stanley Dorfman producing a Jackson Browne television special in Dallas with Greg Landini handling engineering chores.

At ABC Studios: Johnny Rivers in for Soul City Records doing vocals. Joe Sidor, Barney Perkins and Lester Claypool at the controls; Marilyn McCoo and Billy Davis Jr., working on their third ABC disk with Reggie Dozier behind the console; Richard Tate doing tracks for ABC, Kelly Kotera the engineer; and War working on a project for MCA and Far Out Productions with Zoli Johnson the engineer.

At Kendun: rhythm tracks, strings and horns cut for the Temptations with Brian Holland producing, Barney Perkins and Joe Laux engineering; Rod McKuen's new rock opera called the "Black Eagle," a double LP on Stanyan Records was mastered by Jo Hansch with Bob Kovach supervising; ABC's Bobby Vinton cut master refs on a new single with engineer Geoff Sykes and Tom Murphy supervising; Arito Moreira and Bob Monaco supervising preparation of Flora Purim's new Warner Bros. LP with cutting engineer John Golden; MCA's Stargard preparing a new single with Walter Ainsworth supervising and Geoff Sykes cutting; and producer George Duke and engineer Kerry McNabb working with John Golden on Michael White's new LP for Elektra.

Mike Chapman mixing Smokey's new LP, recorded in Montreux, Switzerland, at Whitney, as well as recording Nick Gilder's new single for Chrysalis.

Harvey Kubernick producing a comedy EP at Music Grinder for Freeway Records, Gary Skarina at the board.

* * *

Out Of Town Notes:

Doc and Merle Watson finishing up a new USA album at the Soundshop in Nashville, supervised by Merle Watson and Mitch Greenhill with Ernie Winfrey at the controls.

Margo Smith back in at Columbia Recording Studios, Nashville. Other artists there working on projects include: Sonny James, Isaac P. Sweat, Bobby Bland, Johnny Paycheck and Harlan "Pig" Robbins.

Paul Hornsby producing Grinder Switch at Capricorn Studios, Macon, Ga., Sam Whiteside engineering along with David Pinkston. Also, John Sandlin remixing a new Kingfish LP, Carolyn Harriss engineering along with Kurt Kinzel and Steve Tillisch; and Chuck Leavell producing Duke Jupiter, Kurt Kinzel and Steve Tillisch engineering. Black Oak also set to begin a new LP at the Capricorn facilities soon.

United Artists' Bad Boy working on a new album at New York's Hit Factory, Bob Brown producing along with engineer Ed Spragg.

At the Big Apple Recording Studio, New York, the Philip Glass Ensemble recording a double LP of the space opera "Einstein On The Beach" which was performed at the Metropolitan Opera House. The ensemble features Philip Glass, Michael Riesman, Dickie Landry, Richard Peck and Iris Hiskey, Kurt Munkasci engineering with help from Roddy Hui.

The Compass Point Recording Studio opens as a new 24-track facility on the island of Nassau in the Bahamas. Already booked are such artists as Steve Winwood, Bob Marley, Talking Heads and Mighty Diamonds.

Stanley Turrentine completing a Fantasy album at Generation Sound, New York. Also in recently at the New York facility were David Sanborn and Gary Burton. Norro Wilson producing Rex Allen Jr. for Warner Bros. at Jack Clement Studios, Nashville. Billy Sherrill engineering. JIM McCULLAUGH

Sound Business

SPECTACULAR TURNABOUT

N.Y. Studio Activity On Upbeat

• Continued from page 1
am's studio industry took a substantial dive. This trend has dramatically been reversed in the past two years, largely due to the determined efforts of individual entrepreneurs.

Conversations with leading studio owners, producers and record company executives indicate there is a variety of factors responsible for this turnaround. Here are some highlights:

- Many producers feel "the best players in the world" are located here, making the New York talent pool a prime lure.

- Much of today pop music is rooted in New York, and practitioners of jazz/rock, disco, Latin, punk and new wave prefer recording close to home.

- Vast sums spent on new construction and upgrading have put New York on equal footing with other areas so far as technical sophistication is concerned.

- Movie soundtracks, classical sessions, Broadway musicals and the use of canned music for the stage continue to boost studio income.

• There is an increased willingness on the part of banks and leasing companies to accept equipment as loan collateral, a departure from past practices.

- A majority of the country's commercial recording is done here, enabling studios to get through slack periods by going after advertising jingle work.

Overall, however, the staggering amount of new construction and the dollars invested in new equipment is what turned the tide.

In the past 18 months, at least six new state-of-the-art 24-track studios have sprung up, some with multi-room operations. Several of the single studio operations have already added an additional room to handle increased demand.

New facilities include Harry Hirsch's Soundmixers in the old Brill building, claimed to be the largest single new studio complex to be built in the U.S. in recent memory; Tony Bongiovi and Bob Walters' Power Station, built on the site of a former Con Edison generating plant; Hugo Peretti and Luigi Creatore's H & L Studio, and

Charles Conrad and Stefan Galfas' House of Music, both located across the Hudson in New Jersey, and Sigma Sound of Philadelphia's new Manhattan studio.

Of the new studios, Soundmixers (Continued on page 77)

Aura Expanding N.Y. Facilities

NEW YORK—Aura Recording Studios, Generation Sound's sister studio here, will introduce specially designed multiple acoustical environments in its expansion of the former studios of WKTU-FM and WHOM-AM.

A 24-track studio will be built, according to Allan Mirchin, president of Aura. Within this studio, special acoustical environments will be constructed for string, brass, horn, rhythm and reed sections.

Also in the studio's plans are a 24-track mixdown and voiceover/rhythm studio.

Aura was formed in 1959 by Mirchin and Ben Stern, who serves as vice president of the firm.



GOLDEN REEL—Buddy Draper, right, executive director of the Muscle Shoals Music Assn., presents producers Terry Woodford, left, and Clayton Ivey of Wishbone, Inc., in Muscle Shoals, with a framed letter announcing Ampex is presenting \$1,000 to the organization in honor of "Angel In Your Arms" produced by Woodford and Ivey. The group Hot received the Ampex Golden Reel award and in turn designated the association as the recipient of the \$1,000 check which goes along with it.



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Discos

AT BOSTON EVENT

Casablanca, Atlantic Top Award Winners

NEW YORK—Casablanca and Atlantic Records headed the list of disco award winners with three citations each at Boston's Nightfall Magazine's third annual disco awards program.

Casablanca won for best album, "Village People" by the group of the same name, best record label and best female artist, Donna Summer.

Atlantic was cited for best group, The Trammps; best 12-inch 33½ r.p.m. disco disk, "Dance, Dance, Dance," by Chic; and best instrumental, "Love In C Minor," by Cerrone, released on its Cotillion label.

Other winners included RCA

Records for best single, "Native New Yorker," by Odyssey; special achievements award to TK Records for sales in excess of one million records on Peter Brown's, "Do You Wanna Get Funky With Me;" ABC Records for having Lenny Williams as the best male artist; and RCA Canada for best foreign label.

The Jimmy Stuard Award went to Joe Carvello of Boston's Record Pool for his technical expertise and willingness to help fellow deejays.

An outstanding radio deejay contribution to disco award went to air personality Sonny Joe White of WILD-AM, Boston.



Best Group: Izzy Sanchez, national disco promotion director of Atlantic Records, holds the award for best disco group high above his head. Atlantic won for best group, the Trammps, best instrumental, "Love In C Minor" by Cerrone; and best 12-inch disco disk, "Dance, Dance, Dance," by Chic. All pictures courtesy Nightfall Magazine.



Best 12-inch Disk: Marc Kreiner of MK Productions (at podium) is surrounded by members of the Atlantic Records group, Chic, as he accepts the award for "Dance, Dance, Dance," named by Nightfall as best 12-inch disco disk.

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Best Record Label: Marc Paul Simon of Casablanca Records (at podium) accepts Nightfall Magazine's best label award for his company. Casablanca was also cited for having the best female artist, Donna Summer; and the best album, "Village People." Also in picture are Bill Wardlow (with envelope) of Billboard Magazine, and Armand Balladian of Westbound Records.

IN N.Y. THEATRE

Xenon Club Awaited

NEW YORK—Midtown Manhattan is about to get yet another million dollar disco dance palace. The newest emporium, and the second to be housed in an unused Broadway theatre is Xenon, a joint venture of rock music impresario Howard Stein and European businessman Beppo Vanini.

Xenon will be housed in the 50-year-old Henry Miller Theatre, a once-elegant Broadway house which had recently fallen on hard times and functioned as a showcase for first-run porn movies.

Stein and Vanini are expected to sink \$1 million into the building in an effort to restore some of its old grandeur, and turn it into what Stein calls "the finest disco in the city."

Xenon will be located on three levels with the orchestra floor housing the disco dance floor and several bars, and the mezzanine and upper balconies designed for intimate relaxation away from the frenzy of the main activity.

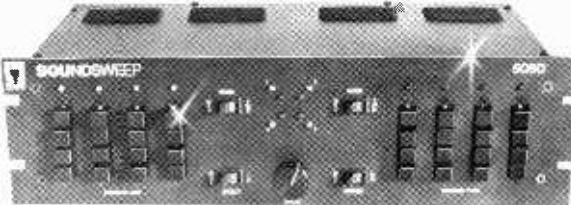
The club is being designed by Adam Tihany, a Swiss architect who has designed several exclusive boutiques and private apartments in New York. Sound will be designed and supplied by Paramount Sound Systems, a division of Paramount Pictures. According to Stein, the Surround Sound which was utilized for the special effects in the movie Earthquake, will be used in the club. A lighting contractor has not yet been retained, but Stein promises that the lighting effects will be "extraordinary."

Figure 8ights

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According to Stein, Xenon will avoid the trend toward specific (Continued on page 66)

Debut New Series

NEW YORK—The overwhelming success of the disco movie "Saturday Night Fever" has triggered a nationwide resurgence of interest in disco.

Most recent evidence of this is NBC's new four-part comedy series titled, "Joe And Valerie" about two teenagers from a blue collar family who meet and fall in love at a New York discotheque.

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ATLANTA

- This Week
- 1 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
 - 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 3 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch remix)
 - 4 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—TK (LP)
 - 5 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - 6 VOYAGE—all cuts—Marlin (TK) (LP)
 - 7 MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - 8 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 9 SUPERNATURE—Cerrone—Cotillion (LP)
 - 10 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
 - 11 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch/LP)
 - 12 WHICH WAY IS UP—Stardarg—MCA (12-inch/LP)
 - 13 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 14 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 15 MELODIES—Made in U.S.A.—Delite (12-inch)

DALLAS/HOUSTON

This Week

- 1 VOYAGE—all cuts—Marlin (TK) (LP)
- 2 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
- 3 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
- 4 GALAXY—War—MCA (12-inch remix)
- 5 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
- 6 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
- 7 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
- 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
- 9 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
- 10 LET'S GET TOGETHER—Detroit Emeralds—Westbound (LP)
- 11 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
- 12 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
- 13 EVERYBODY DANCE—Chic—Atlantic (12-inch remix)
- 14 MACHO MAN/I AM WHAT I AM—Village People—Casablanca (LP)
- 15 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)

DETROIT

This Week

- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—RUNAWAY LOVE—Linda Clifford—Curton (12-inch/LP)
- 2 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
- 3 VOYAGE—all cuts—Marlin (TK) (LP)
- 4 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
- 5 LOVE'S COMING—BABY LOVE/COME INTO MY HEART—USA-European Connection—TK (LP)
- 6 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
- 7 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
- 8 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
- 9 WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (LP)
- 10 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
- 11 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
- 12 TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)
- 13 STREET DANCE/MUSIC, HARMONY & RHYTHM—Brooklyn Dreams—Casablanca (12-inch remix)
- 14 SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
- 15 GALAXY—War—MCA (12-inch remix)

BOSTON

- This Week
- 1 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
 - 2 VOYAGE—all cuts—Marlin (TK) (LP)
 - 3 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 4 RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)
 - 5 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
 - 6 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orchs.—Casablanca (LP/12-inch)
 - 7 TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)
 - 8 MACHO MAN/KEY WEST/GIGOL—Village People—Casablanca (LP)
 - 9 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 10 AIN'T NO SMOKE WITHOUT FIRE/WHIP—Eddie Kendricks—Arista (LP)
 - 11 NIGHT FEVER—Carol Douglas—Midsong (12-inch)
 - 12 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 13 SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - 14 LET'S GET TOGETHER—Detroit Emeralds—Westbound (LP)
 - 15 GIMME SOME LOVING/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)

LOS ANGELES/SAN DIEGO

This Week

- 1 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
- 2 VOYAGE—all cuts—Marlin (TK) (LP)
- 3 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
- 4 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
- 5 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
- 6 GIMME SOME LOVING/AFRICANISM—Kongas—Polydor (LP)
- 7 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
- 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
- 9 WEST SIDE STORY (Medley)/EASE ON DOWN THE ROAD—Salsoul Orch.—Salsoul (12-inch)
- 10 SLOTH/ENVY—Laurin Rinder & W. Michael Lewis—AVI (LP)
- 11 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
- 12 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
- 13 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
- 14 GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
- 15 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)

CHICAGO

- This Week
- 1 VOYAGE—all cuts—Marlin (TK) (LP)
 - 2 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
 - 3 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 4 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
 - 5 GIMME SOME LOVING/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
 - 6 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
 - 7 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 8 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
 - 9 GETTIN' THE SPIRIT (LP)—Roberta Kelly—Casablanca (LP)
 - 10 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 11 DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (TK) (12-inch)
 - 12 WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
 - 13 MACHO MAN—Village People—Casablanca (LP)
 - 14 NIGHT FEVER—Carol Douglas—Midsong (12-inch)
 - 15 I FEEL GOOD—Al Green—Hi (Cream) (LP/12-inch)

MIAMI AREA

This Week

- 1 FROM EAST TO WEST/POINT ZERO/ORIENT EXPRESS/LADY CARIBBEAN—Voyage—Marlin (TK) (LP)
- 2 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
- 3 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
- 4 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
- 5 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
- 6 GALAXY—War—MCA (12-inch remix)
- 7 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
- 8 I LOVE NY—Metropolis—Salsoul (12-inch)
- 9 GIMME SOME LOVING/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
- 10 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/TUXEDO JUNCTION—Tuxedo Junction—Butterfly (LP)
- 11 MUSIC, HARMONY & RHYTHM/STREET DANCE—Brooklyn Dreams—Millennium (12-inch remix)
- 12 THE PATH—Ralph MacDonald—Marlin (TK) (LP)
- 13 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
- 14 DANCE WITH ME/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK) (12-inch/LP)
- 15 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)

NEW ORLEANS

This Week

- 1 FROM EAST TO WEST/POINT ZERO/LATIN ODYSSEY—Voyage—Marlin (TK) (LP)
- 2 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
- 3 MACHO MAN/I AM WHAT I AM/KEY WEST—Village People—Casablanca (LP)
- 4 GIMME SOME LOVING/DR. DOO DAH/AFRICANISM—Kongas—Polydor (LP)
- 5 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
- 6 WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (12-inch)
- 7 NUMBER ONE—Eloise Laws—ABC (12-inch)
- 8 UNDER MY THUMB/THE SAME OLD SONG/SOUL SISTER—Ronnie Jones—Salsoul (12-inch)
- 9 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
- 10 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/TUXEDO JUNCTION—Tuxedo Junction—Butterfly (LP)
- 11 STREET DANCE/MUSIC, HARMONY & RHYTHM—Brooklyn Dreams—Casablanca (12-inch remix)
- 12 ROUGH DIAMOND/FEVER—Madleen Kane—CBS (LP import)
- 13 NIGHT FEVER—Carol Douglas—Midsong (12-inch)
- 14 LET'S GET FUNKIFIED—Boiling Point—Bullitt (12-inch)
- 15 HOUSE OF THE RISING SUN—Santa Esmeralda/Crocos (LP) (import)

PITTSBURGH

This Week

- 1 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
- 2 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
- 3 CHATTANOOGA CHOO CHOO/TUXEDO JUNCTION—Tuxedo Junction—Butterfly (LP)
- 4 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
- 5 VOYAGE—all cuts—Marlin (TK) (LP)
- 6 MACHO MAN—Village People—Casablanca (LP)
- 7 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
- 8 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
- 9 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
- 10 TRUST IN ME/HALF & HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
- 11 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
- 12 I LOVE N.Y.—Metropolis—Salsoul (12-inch)
- 13 WEST SIDE STORY (Medley)—Salsoul Orch.—(12-inch)
- 14 LET'S GET TOGETHER—Detroit Emeralds—Westbound (LP)
- 15 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch/LP)
- 16 YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (12-inch remix)

SAN FRANCISCO

This Week

- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
- 2 GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
- 3 VOYAGE—all cuts—Marlin (TK) (LP)
- 4 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
- 5 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
- 6 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12-inch)
- 7 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
- 8 LET'S GET TOGETHER/TURN ON LADY—I CAN'T SEEM TO FORGET YOU—Detroit Emeralds—Westbound (LP)
- 9 ROUGH DIAMOND—Madleen Kane—CBS (LP import)
- 10 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
- 11 FLIGHT TO VERSAILLES—Grand Tour—Butterfly (LP)
- 12 SLINKY THIGHS—Larry Page Orch.—London (12-inch)
- 13 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
- 14 MACHO (A Real, Real One)—Celi Bee & the Buzzy Bunch—TK (12-inch)
- 15 NUMBER ONE—Eloise Laws—ABC (12-inch)

SEATTLE/PORTLAND

This Week

- 1 GIMME SOME LOVING/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
- 2 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
- 3 GALAXY—War—MCA (12-inch remix)
- 4 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
- 5 I FEEL GOOD—Al Green—Hi (Cream) (12 inch/LP)
- 6 NIGHT FEVER—Carol Douglas—Midsong (12-inch)
- 7 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP/12-inch)
- 8 FROM EAST TO WEST—Voyage—Marlin (TK) (LP)
- 9 TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)
- 10 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
- 11 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
- 12 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
- 13 MACHO MAN—Village People—Casablanca (LP)
- 14 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
- 15 GIMME LOVE/LOVE IS HERE/SUPERNATURE—Cerrone—Cotillion (LP)

MONTREAL

This Week

- 1 LET'S ALL CHANT—Michael Zager Band—Quality (12-inch)
- 2 I CAN'T STAND THE RAIN—Eruption—GRT (12-inch)
- 3 PLAY WITH ME—Sandy Mercer—Quality (12-inch)
- 4 MACHO MAN—Village People—Polydor (LP)
- 5 NIGHT FEVER—Carol Douglas—MCA (12-inch)
- 6 TUXEDO JUNCTION—Tuxedo Junction—RCA (LP)
- 7 VOYAGE—Voyage—RCA (LP)
- 8 THE BOMBERS—The Bombers—Tel (LP)
- 9 THE HOUSE OF THE RISING SUM—Santa Esmeralda—TC (LP)
- 10 EVERYBODY DANCE—Chic—WEA (12-inch)
- 11 BAMALAMA—Belle Epoch—Carriere
- 12 ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orch.—Casablanca (LP import)
- 13 MAKE LOVE TO ME—Kelly Marie—Phono (12-inch)
- 14 STARDANCE—John Ford—Capitol (12-inch)
- 15 BACK TO PARADISE—Paradise—Alta

National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
1	2	VOYAGE—all cuts—Marlin (TK) (LP)
2	3	ROMEO & JULIET—Alec R. Costandinos & the Syncoponic Orchestra—Casablanca (LP/12-inch)
3	1	COME INTO MY HEART/LOVE'S COMING—EASY LOVE—USA—European Connection—Marlin (TK) (LP)
4	8	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
5	9	IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch/LP)
6	4	DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
7	7	LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
8	10	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
9	5	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12-inch)
10	6	GIMME SOME LOVING/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
11	12	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch/LP)
12	11	GALAXY—War—MCA (LP/12-inch remix)
13	13	CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
14	14	STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch)
15	19	NIGHT FEVER—Carol Douglas—Midsong (12-inch)
16	24	LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
17	16	TRUST IN ME/DON'T TRY TO WIN ME BACK—Vicki Sue Robinson—RCA (12-inch remix)
18	17	RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
19	15	I FEEL GOOD—Al Green—Hi (Cream) (12-inch/LP)
20	—	SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
21	21	NUMBER ONE/ONE THOUSAND LAUGHS—Eloise Laws—ABC (12-inch)
22	—	GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
23	22	SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
24	25	I LOVE NY—Metropolis—Salsoul (12-inch)
25	18	WEST SIDE STORY (Medley)/EASE ON DOWN THE ROAD/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (12-inch/LP)
26	27	SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
27	29	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
28	28	ROUGH DIAMOND—Madleen Kane—Warner Bros. (LP)
29	26	UNDER MY THUMB/T

Discos

Tulsa Gets Its Casablanca

TULSA — Local businessman George Kravis, who also operates KRAV-FM, an adult contemporary station, has opened the Casablanca disco here. Michael O'Harrow has been retained as its consultant.

Music is a blending of disco, r&b and jazz. The core of the programming is based on Billboard's Disco Action charts. Kravis notes. The club emphasizes imported disks while playing some jazz and r&b. The Village People, LTD and "Saturday Night Fever" are popular with the throngs who attend six days a week from 4:30 p.m.-2 a.m. weekdays and from 4:30 p.m. to 3 a.m. on Saturday.

The club, a \$25 membership situation, is closed on Sundays. Teresa Miller is the full-time spinner with Mike Evans working part-time. He is employed at KRAV-FM.

Kravis buys most of his disks and

would like promotional help from labels, he says.

Lighting design for the club is by Graham Smith and Associates of New York. Sound is by Richard Long and Associates. Architects for the project are Thomas Keleher and Associates. Stanley Livingston of Tulsa created the club's graphics.

The quad amplifier system is by Altec, with B.G.W. power amps. Technics turntables, G.L.I. mixer and custom built equalizer. The speakers (also a custom design) are floor to ceiling in each corner of the dance area and feature full range speaker enclosures. There are subwoofers between speakers and tweeters in the ceiling. The system is similar to the one in Studio 54 in New York.

The lighting system features a controller from Light Lab. The ceiling is filled with spinners, mobile lights, chasers and spinners. Bubbles and fog are also part of the dance environment.

"The club should attract the best of Tulsa's disco audience," says O'Harrow. He has helped Kravis plan numerous promotional activities for Casablanca.

ELLIS WIDNER

Xenon Club

• Continued from page 64

themes in its decor, and will strive instead for a comfortable marriage of the contemporary styles of the American discotheque, and the service and elegance of the European clubs.

The club is being geared to cater to between 1,500 and 2,000 patrons in middle and upper income brackets. It will be managed by Terry Holmes and Taylor Alonso and is scheduled for opening June 1.

Stein rose to popularity in New York as one of the foremost rock concert promoters, while Vanini who was until recently a vice president of Regine's, has had 15 years of experience in the disco and restaurant business in Europe.



Billboard photo by J.R. Jones

FOGGY NIGHT—Opening night patrons at Casablanca in Tulsa enjoy dancing at this new club as a fog machine spews forth "environment."

Disco Mix

By TOM MOULTON

NEW YORK—Curtom Records has released Linda Clifford's debut album. Most of it is disco-oriented and represents a radical departure from the sound for which the label has become known. The LP contains slightly shorter versions of "If My Friends Could See Me Now," available as a 12-inch 33 1/2 r.p.m. disco disk, and also the title of the album, and "Gypsy Lady."

There are also several other strong cuts, among which are "You Are, You Are" and "Runaway Love." "You Are, You Are" has good lyrics, a melodic hook and grows on the listener, while "Runaway Love" is on the funky side, and while slower than the others is enhanced by Clifford's outstanding vocal. The LP was produced by Gil Askey and Curtis Mayfield, and stands out by the fact that it has so many strong cuts.

Sam Records has released a new 12-inch, 33 1/2 r.p.m. disco disk by John Davis & the Monster Orchestra from the group's forthcoming album, "Kojac Theme," scheduled for May release. The title tune features the typical Monster sound with emphasis on heavy percussion and funky, dominant horn lines. The only vocals are an occasional background chorus singing the words Kojac. "What Ever Happened to Me & You" is a beautiful uptempo ballad with all the makings of a big hit. Done in chorus style and with a good lyric, this may turn out to be the stronger of the two sides.

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General News**Schlesinger Teaching UCLA Course**

LOS ANGELES—Attorney Al Schlesinger is teaching the music business course at UCLA Extension that began March 29.

Subject matter covers opportunities in the music industry and take a look at the record and music publishing business from the viewpoint of the recording artist, songwriter, record company, publishing company, personal manager, agent, concert promoter, attorney, accountant, performing rights societies and the multi-national company.

Guest lecturers will include singer David Gates, Joe Smith, chairman of the board of Elektra/Asylum Records; Lester Sill, president of EMI-Screen Gems Music; Irving Azoff, president Front Line Management; Jay Cooper, music business attorney; Mark Levinson, director of business affairs, United Artists Records; Leonard Golove, house counsel, Warner Bros. Records; Dan Weiner, president Monterey Peninsula Artists; Ron Anton, executive vice president of BMI.

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International

U.K. Chart Upgrade Follows \$\$ Infusion; Hype Barrier Erected

LONDON—Britain's record companies are backing an expanded, improved singles chart, following industry concern over hyping and national press allegations that such practices are widespread (Billboard, March 4).

But the listings will continue to be compiled by the British Market Research Bureau, with whom the British Phonographic Industry renews its contract.

The new look chart will grow to a top 75 from the current 50, and feature a number of other innovations.

These include an increase in the number of stores compiling diary returns for the BMRB, additional security checks to inhibit hyping and the introduction of a Monday-to-Saturday returns cycle to reflect weekend sales.

There are also plans to test electronic data collection tills in larger retail outlets.

The BMRB chart will continue to be used by the BBC for its prime contemporary music channel. Radio 1, while exclusive publication rights in the U.K. remain with Music Week magazine, U.S. publication rights are held by Billboard.

Chairman of the BPI charts committee, Tony Morris, comments: "It is only through the cooperation of the BBC and a substantial financial contribution by Music Week that the BPI is able to introduce all these new measures. We have every confidence in BMRB."

The BPI has been carefully considering a number of alternative chart systems for some time now—before the recent spate of hype stories in the national press, in fact.

Claims Morris: "It was a result of

Indie Web Hits Back At Discount Chains

LONDON—According to Nick Austin, of the Beggar's Banquet record retail chain, "The key to success for the independent retailer is to open shops in areas where multiples are already established.

"This is because we discount the new albums before they make the charts. In this two or three-week period before they chart, we can take the cream of the sales."

This philosophy on countering the "threat" of the discounting multiples comes from a company which has three branches in the London area. They specialize in second-hand records as well as current catalog.

Tax Relief Battle Gains In Britain

LONDON—As British recording studios' fears about top artists and key studio engineers quitting to tax exile havens abroad grows stronger, the Assn. of Professional Recording Studios has received some sympathetic response to its pleas for lower taxation.

Edward Masek, APRS secretary, insists that "we can only really call it progress the day the government says there is a changed law," but also says that members of Parliament have begun to respond to association appeals.

Joel Barnett, first secretary to the treasury, has offered consideration of the APRS proposal for averaging the usually short-term peak earnings of big-selling artists over a longer

BMRB's own actions to uncover chart discrepancies that the whole matter was brought to the attention of the press, a view which is shared by the BBC." The corporation, he adds, is happy to continue to be associated with the BPI's chart improvements.

The Morris committee rejected the idea of combining airplay with sales in compiling the chart, because the BBC would then be influencing the listings. They wish to broadcast a chart reflecting genuine over-the-counter sales.

The BPI is also staying with the diary returns system, as it is the only one "operable in some small key retail outlets."

However, electronic tills linked to a central computer will be tested, "enabling larger retailers not only to contribute to chart stability, but also obtain much needed information to develop their own business."

The introduction of a top 75 singles chart in the U.K. will itself not be innovative—there already exist top 100 and top 60 listings in trade publications apart from Music Week—but the new plan marks the first official endorsement of an increased tabulation by the BPI.

Both it and the BMRB will have to be extra watchful say observers, for it is in the lower regions of the existing top 50 chart, where sales are frequently small and sample fluctuations most pronounced, that hyping has been most noticeable.

\$500G Ties Tree To EMI

LONDON—EMI Music has signed a long-term worldwide agreement, excluding the U.S.A., with Tree Publishing of Nashville involving advances of \$500,000.

Tree, one of the largest country music publishers in the world, includes in its catalog such songs as "Heartbreak Hotel" and "The Green Grass Of Home."

The deal was signed for EMI Music by the company's pop division general manager Roy Tempest following negotiations initiated at MIDEM in January between EMI Music managing director Ron White, Tempest and Jack Stapp of Tree, and the latter company's attorney, Lee Eastman.

GIBB COLLAPSE ABORTS TOUR

AMSTERDAM—Bee Gee Andy Gibb had to cut short a four-week European promotion tour because of a nervous breakdown.

Shortly after record companies RSO and Polydor-Holland had organized a party for him at the Boston Club of the Amsterdam Sonesta Hotel the singer collapsed. After a medical examination the collapse was attributed to overwork and Gibb was advised to fly back to New York to take a few weeks rest.

He had to cancel more than three quarters of the tour dates, including visits to Sweden, Germany, France and Italy.

Gibb was in Europe to promote his single "Love Is Thicker Than Water."

PIRATE-PROOF?

Chinese Records Perk Legit Malaysian Mart

By CHRISTIE LEO

KUALA LUMPUR—Two major foreign companies, Phonogram and EMI, have turned to Chinese product to boost their share of the market here, and to gain better protection against piracy.

Estimates put Malaysian disk and tape sales at around 850,000 units annually. Chinese recordings capture the bulk of business, and, as local product, they are covered by the government's antipiracy laws.

Releases by international acts are not so protected. This, according to Phonogram Malaysia's regional manager, Johnny Lee, makes it especially difficult to cope with piracy.

The Phonogram response has

been to sign an exclusive deal for product distribution of several major Chinese artists. This generated almost 50% of the company's year-end sales of 1.1 Million Malaysian dollars, says Lee.

EMI has also perked up its profits by signing Chinese acts. Although this material represented only 10% of its album and tape output in 1977, initial public reaction has encouraged the firm to double its efforts. Chinese product will represent 25% of its release schedules this year.

Nevertheless, the two international companies' business in local repertoire is small in comparison with local wholesalers, such as Hup Hup.

Eschewing its previous licensing deals with MCA and Columbia, Hup Hup now concentrates on Chinese product and has scaled new sales peaks. The company has reduced pirate inroads by including a local composition in every foreign recording by Chinese artists, thus coming under the protection of Malaysian laws.

Says a spokesman, "Although we treat the piracy problem quite seriously, we don't think it is so alarming as to ruin the record trade."

A key element in the Malaysian music market is pricing, with pirate product cheaper than legitimate releases. This has forced companies to make competitive moves. Phonogram, for example, has opted to lower its prices, and introduced incentive schemes for dealers who buy in bulk.

BILLBOARD IS BIG INTERNATIONALLY

PALLADIUM WAS PORT

Ferry Concerts Founder; Reasons Shrouded In Fog

LONDON—Confusion and mystery surround news that the series of top-line concerts planned for the London Palladium in May has been cancelled.

The shows, to run over a two-week period, were being sponsored by ferry operators Townsend-Thoresen as part of their 50th anniversary celebrations (Billboard, Feb. 4, 1978).

The concerts were to feature Diana Ross, Perry Como, the Carpenters, Petula Clark, Helen Reddy, Tommy Cooper, Mike Yarwood, Steve Lawrence and Eydie Gorme.

A spokesman for Townsend-Thoresen says: "Basically, for various reasons that we cannot reveal, the concerts have been called off. But I can add that it is not, as has been suggested, because the tickets were not selling."

The series, and the method by which customers could obtain tick-

ets, had come in for severe criticism. Before the public was allowed to buy a ticket for any of the shows, they had to pay for a return booking to the Continent for a car and at least two adults on one of the ferry group's ships. That would cost nearly \$100, but it would give the buyers priority to pay between \$10 and \$20 for the theatre tickets. Any left after March 31 would have been offered to non-travelling customers.

Promoter Derek Block, who was associated with Townsend-Thoresen in the venture said: "The whole issue is clouded. Townsend-Thoresen have told us no more than they said in their release to the press. Louis Benjamin at the Palladium is in the same situation as I am. All the artists have signed contracts; flights, musicians and equipment have been fixed. Maybe by next week we'll have a clearer picture."



NEW STAR—Italy's Raffaella Carrà is presented with gold disks for sales of two CBS albums in Greece, where she has shot to stardom within the space of a year, thanks largely to intensive radio and tv promotion and in-person appearances. With Carrà, from left, are CBS marketing manager Tassos Phalireas, managing director Sol Rabinowitz and promotion manager Milton Karadsas.

Mava Wins In \$\$ Dispute Over '76 Flack Concert

LONDON—Legal arguments over who should have paid U.S. singer Roberta Flack for a London concert in 1976 ended in the High Court here with a decision against Danny O'Donovan Enterprises and in favor of Mava Music Ltd., joint promoters of the show.

The dispute was over a New Victoria concert, November 1976, with Mava claiming that O'Donovan's company owed \$9,000 after failing to pay the singer her full fee of \$18,000.

Judge Edgar Fay said that O'Donovan had told the court that Roberta Flack owed his company the withheld sum of \$9,000 dollars in expenses for an Australian tour a

few years earlier. Mava, however, had paid the artist the disputed sum after she refused to go on with the European tour the company was promoting unless she got the money.

The judge ruled there was no agreement authorizing O'Donovan to withhold the money owed, because the debt was not to the U.K. company but to the Californian-based Danny O'Donovan Enterprises Inc. Therefore, the U.K. company did owe Mava the outstanding fee, the judge said. By consent, judgment was given in the sum of the debt, plus interest, and O'Donovan was further ordered to pay Mava's legal costs.

Affinity Pushed By Charly

LONDON—Charly Records, started three years ago by Jean-Luc Young and Joop Visser and specializing in early rock and roll, is planning major expansion for its jazz-rock label affinity.

Six new titles are to be added to the existing five albums in the catalog and there is to be a major promotion campaign behind the release. New product is from Jimmy Jewell and Ears, Don Cherry, the Art Ensemble of Chicago, Sun Ra and the Solar Myth Orchestra, Vangelis and Archie Shepp.

Max Needham, promotion manager, says: "There will also be more albums on the Charly label itself. The company has renewed its five-year deal for use of Sun catalog recordings and coming soon are albums by Roy Orbison, Johnny Cash, Jerry Lee Lewis and Charlie Rich.

"There will also be an album in May featuring rockabilly. There is a distinct U.K. trend among the 17-23 age group towards high-pressure rockabilly and the album will include big names like Jerry Lee Lewis and relative unknowns such as Billy Lee Riley and Sonny Burgess."

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SEARCH & SEIZE

U.K. Bootleggers Hit In Major Court Ruling

By MIKE HENNESSEY

LONDON—A court victory over bootleggers is being hailed by the British Phonographic Industry as "a great step forward" in the battle against unauthorized recordings.

By a two to one majority, the Appeal Court here ruled that 30 record companies and pop musicians were entitled to a "search and seize" order against a man who has been described by a high court judge as the "evil genius" behind the illicit recordings.

The ruling means that the record companies can now go back to Justice Walton, who earlier this month refused them an order, and ask him for an order against the bootlegger. They can then go to his secret hideout, make a search and take away illicit material.

Hugh Laddie, for the record companies, told the judges: "The whole nature of the trade is that it is underground. Any proceedings or notice alerts a suspected culprit and he goes to ground." Because of this, no names were given in court, or in the list of court business.

The court's decision could now close the gap in the law which has allowed bootlegging to flourish while piracy has been stamped on to a certain degree. Lord Denning, master of the rolls, said piracy—making cheap copies of existing tapes and records—was a civil offense. This allows record companies to get court orders to seize pirate material.

Bootlegging is also a crime, but the police did not have the manpower or the will to track down bootleggers, he told the court. If justice is to be done, private individuals must be allowed court orders to bring bootleggers to heel. And Lord Denning thought the courts could grant these orders.

After the hearing, a spokesman for one of the record companies said: "Acting together like this can be very effective. Now, if we find any of our artists are being bootlegged, we can go back to the BPI and use the new remedies."

NEW YORK—Some of the biggest artists signed to CBS Records International are making performance or promotional visits to Europe, Asia, Australia and South America.

Artists include: Bob Dylan, Billy Joel, Kansas, Kris Kristofferson, the Beach Boys, Herbie Hancock, Boz Scaggs, Blue Oyster Cult, Johnny Cash, and the Emotions among others.

Dylan, having recently ended a Japanese tour, is now in Australia. His Japanese dates may result in a live album, though plans so far are for release of the LP only in Japan.



Record Jam: Warner Bros. artist Emmylou Harris is hemmed in by fans as she stops by at SIMS Record Shop in Eindhoven during a Netherlands tour.

CBS Shuts Down Agency; Acts Available

LONDON—March Artists, the booking agency arm of CBS U.K., established for seven years, is closing down at the end of April.

Alternative representation is being sought for the acts on the roster: Clash (Europe only), Generation X, Heartbreakers, Siouxsie and the Banshees, Steel Pulse, Reggae Regular, Matumbi, the Fabulous Poodles, Levi and the Rockats, Pressure Shocks and, also for Europe only, Loudon Wainwright III.

In 1977, under the management of Dave Woods, the agency was heavily involved in new wave, as well as handling bookings for the first six months operation of the Vortex Club in London where live U.K. reggae found its first white audience.

12-Inch Singles Out In Germany

HAMBURG—Though already successfully marketed in the U.S., U.K. and other territories, 12-inch disco singles are only now becoming available on the German market.

Teldec, the Hamburg-based organization, has released a debut pack of five "super singles." Cited advantages in the promotion boost are some 35%-45% higher volume and a cutting process allowing better reproduction.

Artists in the first package are Tyrone Ashley, Letta Holloway, the Olympic Runners, the Andrea True Connection and Antony White.

GIGS & PROMO TREKS

CBS Acts Cover the Globe

By ROMAN KOZAK

Billy Joel is now on a European tour that is taking him through Belgium, Germany and Britain, where he appeared on the Old Grey Whistle Test. After Europe, Joel is heading to Japan and Australia for a tour there.

Kansas has just begun its first European tour, where it is playing with another CBS group, Cheap Trick. After its dates with Kansas, Cheap Trick is also going to Japan where it will do five dates.

Kris Kristofferson and his wife Rita Coolidge are also touring the European continent. Their tour includes dates in Austria, Switzerland, Germany, France, Holland, Denmark, Norway and Sweden.

The Beach Boys have recently ended a tour of Australia. Herbie Hancock has also just come back from Europe and Japan where he played with Chick Corea. Boz Scaggs is also touring Japan and Australia.

Alan Lanier and Donald Roeser of Blue Oyster Cult have recently returned from a week's promotional tour of Europe where they did a

number of press and radio interviews. The full band returns to Europe this month, for its first European tour in three years. The Cult is also planning a Japanese tour for next September. Coming to Japan in May for four days is Ted Nugent.

Billy Cobham and Bob James are also planning to tour Japan in the coming months. In addition to playing concerts, Cobham will preside over six days of drum clinics. And Johnny Mathis has been booked for two weeks at the Olympia in Paris.

Other CBS artists booked for dates in Europe include: Jane Oliver, the O'Jays and Johnny Cash. Larry Gatlin, Moe Bandy, Charlie McCoy, Marty Robbins, Barbara Fairchild, Jody Miller and other country artists will participate in a three-day country festival at Wembley Stadium in London.

Set for promotional tours in coming months are Andy Williams to Britain; Billy Paul to Nigeria in advance of a concert tour; Ralph MacDonald and Tom Scott to Europe; and the Emotions to Brazil and Argentina.

TOP ACTS PERFORM

Record Attendance At Wembley Country Fest

Continued from page 38

Anchor continued to gather strong sales for product by Don Williams and George Hamilton IV. MCA attracted good business for Merle Haggard albums and the compilation best of music country America, and Checkmate with the steel guitars album of Lloyd Green.

Among other record companies present were United Artists, Westwood, Meteor, CBS and Music For Pleasure, while the retailing outlet Harlequin noted the demand for both British releases and American imports.

Other companies displaying their wares included the music publishing organizations Acuff-Rose and Burlington Music.

Outside the Empire Pool building a number of activities were staged in the adjoining convention center throughout the three days. The finals of the nationwide Marlboro country music talent contest resulted in West Virginia and the Duffy Brothers being named the winning group

and duo act, respectively, while BBC Radio 2's Country Club recorded a number of sessions for later transmission.

Prior to the commencement of the festival, promoter Conn welcomed visiting artists and Nashville and British industry executives at a banquet staged at London's Grosvenor House Hotel (24).

In his speech, Conn commented on the growth of the festival over the preceding 10 years and thanked the British industry for their participation in the event. He also made a posthumous award to Hubert Long, the Nashville executive who encouraged him to proceed with the initial festival, and announced awards would be presented in forthcoming years to persons who have contributed considerably to the growth of country music in Europe.

Other speeches were made by Jo Walker, executive director of Nashville's Country Music Assn., and George Hamilton IV.

From The Music Capitals Of The World

LONDON

EMI's licensed repertoire division signed a recording deal with new wave band X-Ray Spex, said by the company to be "undoubtedly one of the most original talents to emerge from the new wave scene." Product comes on a specially created X-Ray Spex label featuring the band's own logo.

Possibility of chart-topper Kate Bush starring in concerts at major venues round the U.K. jointly promoted by independent local radio stations being considered.... Independent promotion company Red Shadow signed by new Radar Records company to promote product, artists including National Lampoon, The Profits, Nick Lowe and Elvis Costello.

Richard Cardinali named creative manager at Campbell Connelly Music here, working in a new team headed by Roy Berry.... In the first pro-

(Continued on page 74)

INTL SALES LIMITED

Russia To Expand Web Of Retail Disk Outlets

By VADIM YURCHENKOV

MOSCOW—More record stores will open soon in Moscow and at least six other Russian cities, according to the director general of state company Melodiya, P.I. Shabanov.

He was replying to consumer criticism in national weekly Literaturnaya Gazeta of the poor development of the country's music market (Billboard, Dec. 10).

Shabanov agrees that the bulk of disk sales in Russia are confined to specialist stores, themselves few and far between. Although some product licensed from abroad—by acts like Ray Conniff, James Last and Paul Mauriat—sells in substantial quantities in the major centers, other releases featuring Miles Davis, Duke Ellington and Ella Fitzgerald (li-

Austrian Radio Poll Names Smokie No. 1

VIENNA—Austrian pop radio station "Oe 3" has produced a list of the most popular hits of 1977 as voted by listeners.

Leading was Smokie and "Needles And Pins," followed by Bacca's "Yes Sir, I Can Boogie"; Umberto Tozzi's "Ti Amo"; Boney M's "Belfast"; Santa Esmeralda's "Don't Let Me Be Misunderstood"; Abba and "The Name Of The Game"; Donna Summer's "I Feel Love"; Bay City Rollers' "It's A Game"; Sailor's "Down By The Docks"; and "Sorrows," by Mort Schuman.

No Austrian artist received sufficient votes to register in the radio poll. But the most successful local acts, based on the charts of the main Austrian daily newspapers, were Wolfgang Ambros, Georg Danzer, Goldie Ens, Andre Heller, Udo Juergens, Magic, Misthaufen, Novaks Kapelle, One Family, Schmetterlinge, Springtime, Turning Point, Waterloo and Robinson.

The number of units pressed for each release is defined by orders at wholesale level, Shabanov says. With licensed repertoire, pressing quantities are determined by the nature of the foreign deal.

Melodiya will produce 134 million records and 2.4 million prerecorded cassettes this year. During the mid '70s, the company's estimated annual output was around 190-200 million units, but this included some production of 78s.

On the a&r side, 75% of output consists of pop, easy listening and cosmopolitan product. During 1975-77, Melodiya issued more than 300 titles by local artists. All releases have to be approved by the Melodiya artistic board.

Shabanov was unable to hold out hope for what is considered essential if Russia's record industry is to develop fully: a magazine detailing new and current releases for the benefit of consumers, and focusing on the world of music. The exec says no such publication is likely to appear in the near future.

A quarterly catalog, issued in small quantities by Melodiya, is principally aimed at wholesalers and dealers. Record buyers receive only sporadic and brief information via radio, television and press advertising.



PICTURE TIME—Delegates to RCA Records' Latin American product meetings in Rio de Janeiro pause in their deliberations for a "family portrait." More than 75 execs from subsidiaries and licensees in 20 countries attended. Karl J. Kurz Jr., division vice president, RCA Records International, who chaired the conclave, is in the front row, fourth from left.

Capitol's Tower To Foil Importers

• Continued from page 1

with a British catalog number.

The new series will include back-catalog albums, in particular those featuring product from Capitol's expanding soul division. Dealers ordering a combination of 10 albums will receive an extra one on credit, as well as a free copy of the Maze album.

GENOA'S 'DISCOEXPO'

Italians To Bow First Natl Music Software Exhibition

By DANIELE CAROLI

MILAN—Discoexpo, the national records/tapes/music trade exhibition, is to be the first of its kind devoted entirely to the Italian music business. It will be held in Genoa (May 31-June 5) and will cover the whole range of software products involved in the music industry.

Special sections will be available for music publishers, trade and consumer magazines and recording studios.

The six-day show is to be staged in the huge "C" pavilion inside the Genoa Trade Fair quarter. Meetings, seminars and concerts are to be held in the auditorium, while the adjoining 14,000-seater Sports Palace is available for special shows.

The exhibition is promoted by the Genoa Trade Fair Organization, with the support of AFI, the Italian record manufacturers' association and with assistance by Musica E Dischi, Milan's monthly music magazine.

It is intended to provide the domestic music business with a yearly marketplace and a meeting point for executives and experts, wholesalers and retailers.

Court Raps Misleading Sound-Alikes

PARIS—Achille Delaporte, chairman of the S.A.R.L. Eden, of Lille, France, has been given a one-month suspended sentence and fined \$1,000 for misrepresentation on record sleeves.

His company had released a disk called "The Great Successes of Sidney Bechet," and the sleeve portrayed a picture of the artist. But on the back of the sleeve, in tiny print, was marked: "Interpreted by the Globules Blanco."

Another disk included "The Triumphs Of Tom Jones" in large type, but in small print the French equivalent of "performed by a voice similar to Tom Jones."

Geoff Kempin, Capitol's sales and administration manager, admits: "Frankly, the importers have been a problem and this is our way of tackling them. It is difficult to estimate just how much is lost annually because of imported albums, but it must run into thousands of pounds. In the past there can have been as long a gap as eight weeks between

the U.S. and U.K. release dates of the same LP."

Kempin adds: "Tower will have a more aggressive attitude towards importers, and there will be greater overall promotion of albums in the series. We want to give a much better chance to new artists, particularly those in the soul field, by ensuring that all product gets full sales and promotion consideration, right from the time it is released in the U.S."

"In order to make the domestic release of the albums worthwhile it is important to have them on the market as soon as possible after the U.S. release date, and make sure that the public knows of their existence."

Kempin says that the majority of Tower product, while being strong music, did not always necessarily lend itself to daytime radio programming. "It needs that little extra push to make it known to people. We feel that by giving these albums a series identity it will put the product in the public's mind more quickly."

"Tower will offer the LPs at normal dealer price. Retailers will get a comprehensive service of forthcoming Tower releases and they will be given promotional materials including browser and window cards, in-store displays and sweatshirts, cassette product, and promotion copies of albums to play."

In addition, there will be extensive advertising in both the music and specialized press, and Capitol is planning to issue one single per LP to help promotion.

Irish Records Plugged In Germany

DUBLIN—Briain Reynolds, a former producer with Ireland's national station RTE Radio, has set up a company to make available a wide range of Irish records and tapes on the West German market.

He now lives in Freiburg, where he has based his Celtica service, an import company that offers the choice of buying from retailers or directly from Celtica.

Reynolds maintains that interest in Irish music is stronger in West Germany than in any other European country, but adds: "Through a combination of various factors, the product there has been under-exploited. We checked out the situation and came to the conclusion that existing distribution structures would have to be bypassed. Retailers have to demonstrate the product."

Reynolds regards his new company as providing a new way of selling. He imports and distributes all

Japanese Firms Launch Joint Distribution Center

By HARUHICO FUKUHARA

TOKYO—In an effort to beat back costs and provide closer cooperation in nationwide distribution, five record manufacturers here have jointly financed the establishment of a new company, the Japan Record Center.

The new undertaking is designed to streamline the physical distribution system of the partners.

The five are Victor Company of Japan (JVC), Victor Musical Industries, RVC Corp., Teichiku Records and Trio Records.

Japan's record industry handles some 250 million tapes and disks a year and streamlining at the physical distribution stage has become a hot topic of debate. Some makers have called for radical changes to the system in order to reduce soaring costs.

Driving force behind the establishment of the new company is JVC, which promoted the creation of distribution center last year with the four other companies.

Product centers in Tokyo and

Osaka already have on-line physical distribution data processing systems and efficiently managed warehouses.

Japan Record Center plans to set up additional product centers in the four big cities of Sapporo, Sendai, Hiroshima and Fukuoka this September. These bases will work together with the existing centers to configure a nationwide system. The network will use an order-entry-on-line system which will accept orders from record distributors. Processing and shipments will also be computerized.

A rival group in the record industry, CBS/Sony and Warner-Pioneer Corp., set up the Japan Record Distribution System in 1974 and succeeded in computerizing physical distribution east of Osaka.

JVC has contributed 50% of the authorized capital for the new company, with the four other companies chipping in the other half of the total \$500 million.

HUNGARIANS COMPETE Intl Recognition Sought

By PAUL GYONGY

BUDAPEST—More and more young Hungarian musicians and singers are taking part in international competitions.

In the international piano competition in Athens, Hungary is to be represented by Gabor Kemeny, Endre Hegedus and Krisztina Kiss. Then, in the flute festival (April 15-27), in Barcelona, Bela Drahos takes part.

Going to brass contests in Prague (May 2-10), Hungarian competitors include Istvan Farkas (trombone), Barnabas Kubina and Sandor Endrodi (horn) and trumpet players Pal Petz, Istvan Palotas, Gyula Gonczi and Zoltan Kovacs.

The organ competition in Linz (June 2-12), includes Hungarians Erzsebet Achim, Csilla Alfoldi Boruss and Zsuzsa Elekes.

And the piano contest in Brussels (May 8-June 3) has attracted Attila Nemethy and Krisztina Kiss from Hungary, while the oboe festival in Toulon, France, has Jozsef Gombar as local representative.

There are also great Hungarian hopes for the annual Moscow Tchaikovsky festival where Hun-

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garian entries include Katalin Pitti and Gabor Nemeth (singers), violinists Eva Toth and Jozsef Horvath, cellists Tamas Lakatos, Gyorgy Bodnar and Zoltan Koros Csaba, and pianists Endre Hegedus, Hilda Hernadi and Kalman Drayfi.

FM Expansion Seen In Japan

TOKYO—The music industry here is hopeful of new promotional possibilities via extension of the nation's web of FM stations.

The minister of posts and telecommunications said recently that moves are being considered to permit more stations to broadcast on the FM band, although no timetable for implementation was given.

At present, no Japanese city has more than two FM stations. The Japan Broadcasting Corp. (NHK) has a national network and there are privately owned stations in Tokyo, Nagoya, Osaka and Fukuoka.

Roussos Promo Set

BAARN—Phonogram International is to mount a major promotion campaign for the new LP of Greek singer Demis Roussos, which will be released worldwide on April 14.

The album, simply titled "Demis Roussos," has been recorded in the U.S. and contains English language repertoire.

Dutch Up Studio Facilities

AMSTERDAM—Fresh round of recording studio activity in Holland finds a new demo location opened at Enschede, near the German border, and equipment up-grades at outfits in Volendam and Nederhost den Berg.

Setting up the eight-track demo studio, which is tagged Intersound, are Benny Weijel, manager of local rock band, Teach In, and two of its members, Koos Versteg and Ruud Nijhuis.

It will be used mainly by Teach In, winners of the 1974 Eurovision Song Contest, and other East Holland acts like Life, Buffoons and Arne Jansen.

You Saw It in Billboard

International

From The Music Capitals Of The World

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motion of its kind here, the **Daily Mirror Pop Club** and **Radio Luxembourg** is taking part of the record department of Barkers department store to run a series of personal appearances by disk-jockeys and pop artists, guests lined up including **Mud**, **Manfred Mann**, **Billy Ocean** and the **Boontown Rats**.

Criminal Records, new label formed by Gama Records directors **Max Hole** and **Geoff Jukes**, completed pressing and distribution deal with Decca and Selecta. . . . Booster tv advertising, aimed at pushing sales of the chart-topping **Buddy Holly's** "20 Golden Greats" over the one million mark here, being taken by EMI. . . . **Wings' album** "London Town" launched with an on-launch trip up the Thames and back, with fish and chips the preferred fare. . . . **Paul Shute**, one-time lead singer with the now defunct **Kursaal Flyers**, now signed to solo deal with CBS.

Tavares, with a hit single in "The Ghost Of Love," extended its tour of the U.K. by a week to meet demand. . . . **Commodores**, in for eight-city tour, to be backed by Motown's most comprehensive marketing campaign yet in the U.K. . . . **New Steve Hillage Band**, formed for a U.K. tour, now features drummer **Andy Anderson**, John **McKenzie** (bass) and guitarist **Christian Boule**, the latter with Hillage in 1976.

Bill Harry's book "Mersey Beat: The Beginning of The Beatles" out here featuring early press clippings of the "fab four" from his weekly Mersey Beat in days long before superstardom. . . . Tremendous interest in film and album of "Saturday Night Fever." . . . Ex-**Manfred Mann** singer, now actor, **Paul Jones** out with a single of re-worked punk rock standards, "Pretty Vacant" and "Sheena Is A Punk Rocker."

Sellout already for seven consecutive nights at Hammersmith Odeon May 25-31 for the **Tubes**, a record run at the theatre. . . . Variety Club of Great Britain hosted a lunch party to commemorate Pye artist **Max Bygraves'** 30 years in the business. . . . Huge nationwide tour for the **Stranglers** coming up. . . . Book out called "Sex Pistols Scrapbook," featuring pictures, cuttings and other memorabilia about the heavy launch of the punk band. **PETER JONES**

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LISBON

Local newspaper reports that **Audio Magnetics**, blank cassette manufacturing company, may close down its Portuguese operation in Caldas da Rainha; are denied by president Dom Saccacio in Los Angeles. He confirms that about 100 employees "voluntarily retired" as part of the company's plans to bring the recently expanded manufacturing capacity more closely in line with sales demands.

More sophisticated equipment has made the plant, which supplies the European, Mideast and North African markets, less labor-intensive as it also goes after industrial markets with bulk duplicating products. Some 650 employees remain at the Portuguese operation.

The U.S. multinational recently won the first round in a suit by 24 U.K. record companies for allegedly "encouraging home piracy." The company also is reported to have sold a large overstock of blank tape at low prices, with a claim that tape piracy increased since then.

Readers of music magazine **Musica & Som** have leaned strongly on U.K. acts in its best-of-1977 poll, naming **Genesis** (Charisma), top group; **Peter Gabriel** (Charisma); top male singer; **Pink Floyd's** "Animals" (Harvest), best album; **John Miles** "Music" (Decca), best single; the only exception being **Donna Summer** (Ariola), named top girl singer.

Peter Elderfield has left Arnaldo Trindade, where he worked for five years as supervisor of the promotion department, introducing elements new to the Portuguese industry such as rackjobbing, gold disks and cover versions by "ghost" groups. He is now in London studying offers from the U.K., Spain and Germany.

Portuguese entry for the Eurovision Song Contest this year is "Dai-li Dai-li Dou," a song by newcomers **Carlos Quintas** and **Vitor Matos**, performed by chart group **Gemini** (Philips). Phonogram Portuguesa has already planned a tv film of the band for promotion.

Philips artist **Mort Shuman** in for a tv special. . . . Following the success of her tv special, **Els Regina** (Philips) now has a new hit single, "Fascinacao." . . . Jazz musician **Rao Kyao** was the sole Portuguese representative at the first Bombay, India, festival of jazz.

New albums to hit the chart here include: "News Of The World," by **Queen** (EMI); "Love

Songs," by the **Beatles** (Parlophone); and "Pás-saro Da Manha," by **Maria Bethânia** (Philips). . . . Sellout concerts here for singer **Luis Cilia**, performing songs from his new album "Transparencias." Among the audience were members of the army connected with the Portuguese revolution of 1974.

New batch of releases by the **Triunfo** company are special selections because of high manufacturing costs further hit by inflation. Among them: **Jean-Luc Ponty's** "Enigmatic Ocean" (Atlantic); "Chicago XI;" **Santana's** "Moonflower;" **Paul Simon's** "Greatest Hits;" and **Janis Ian's** "Miracle Row," all on CBS.

FERNANDO TENENTE

BARCELONA

Camilo Sesto (Ariola) has his "Y . . . No" single constantly broadcast here, the track having been taken from his album "Entre Amigos," already one of his biggest-selling LPs. . . . Rave reviews from Catalonian magazines here for **Maria del mar Bonet** (Ariola), from Mallorca, for her album "Alenan."

After a long delay, "When I Need You," by **Leo Sayer** (Ariola) out here and, as it is penned by big local favorite **Albert Hammond** (Epic), it is being strongly airplayed. . . . Fight between two versions of "La Vie En Rose," one by **Grace Jones** (Ariola) and the other, in Spanish, by **Manoel Otero** (EMI), for chart status.

Following the success of **Rocío Durcal** in Mexico, singing Mexican songs by **Juan Gabriel** accompanied by mariachi music, Ariola is likely to release the records here. . . . All records, singles and albums, by **Boney M** and **Donna Summer**, both Ariola acts, are instant hits in Spain, mainly through the discotheque scene.

New show by Catalonian group **La Trinca** (Ariola), fully in Catalonian language, staged in a theater here, with a curious system of Spanish "subtitles" to get over the language barrier. . . . **Tommi** (Capitol) a big seller with her "Disco Satisfaction," a tribute to the **Rolling Stones**. . . . EMI putting promotion muscle into **Queen's** "We Are The Champions," the **Tom Robinson Band's** "2-4-6-8 Motorway" and **Wings'** "Mull Of Kintyre."

With "Angelo" a recent hit, Belter looking for repeat from "Figaro" by **Brotherhood of Man**, with the album "Images" also out. . . . Full-house concerts over three days at the Real Madrid Sports Pavilion for Catalonian singer **Lluís Llach** (Ariola), introducing his album "Mi Amigo El Mar." He had similar success with shows in Valladolid and Salamanca.

Marina Dorell (CBS) and **Joan Isaac** (Ariola) potential big names in the Catalonian-language field. . . . setting up of record company **Phonic** here has already involved the purchase of the Diplo label, artists including **Lone Star**, **Tapi**, **Ely Forcada**, **Raul Menacho**. Phonic general manager is **Jorge Doncos** and **Luis Quintana** handles promotion.

EMI says the theme "Llamara" by **Lorenzo Santamaría** sold 25,000 singles and 10,000 LPs in just one month on sale. . . . Zafiro launching the **Puput** label, which features only Catalonian-language product, artists including **Mari Sanpere**, **Guillermina Motta** and **Oscar Mas**.

FERNANDO SALAVERRI

MILAN

Bergamo's 10th Jazz Festival, proved very successful via three sellout concerts featuring international acts the **Chris Barber Band**, **Illinois Jacquet**, a drum contest between **Kenny Clarke** and **Art Blakey**, **Monty Alexander** with **Toots Thielemans**, **Dizzy Gillespie**, and domestic jazz bands led by **Fabio Treves**, **Giorgio Gaslini**, **Claudio Fasoli** and **Enrico Pieranunzi**, with a special critics' accolade for **Don Pullen's** avant-garde quartet including **Chico Freeman**, **Fred Hopkins** and **Bobby Battle**.

More foreign jazz artists to visit Italy for upcoming events to be staged at **Ivrea** (late April), **La Spezia** (July) and in the huge **Umbria** Jazz gatherings. . . . Though still distributed by Ricordi, the A&M catalog is now fully managed by CBS Dischi here. . . . CGD pop singers **Marcella**, **Loredana Berté** and **Umberto Tozzi** visiting Spain to promote their Spanish language singles on radio and television.

Demetrio Stratos, lead singer with Italian rock group **Area**, just back from New York where he performed **John Cage's** contemporary-classical composition "Mesostics" with the **Merce Cunningham Dance Company**. . . . **Angelo Branduardi** (Polydor/Phonogram), with a chart-topper through the album "La Pulce d'Acqua,"

(Continued on page 76)

Canada

CHEZ-FM Programs To Bilingual Market

By DAVID FARRELL

OTTAWA—Working in a bilingual (French/English) market may not be every program director's cup of tea, but then who drinks tea these days anyhow?

Radio station CHEZ-FM here is just turning one year old and according to Chuck Azzarello, program director and general manager, working in the linguistically split market has its bonuses.

"I guess one could look at the language split here and say that this is a difficulty that must be worked on. Frankly, since I came here to open up the station I have always viewed the language difference as an opportunity, an impetus if you will, to be a little more pioneering, to select a few more left-field choices."

The application approved by the Canadian Radio, Television and Telecommunications Commission authorized the station to "develop unknown acts" in the marketplace, and Azzarello has been keen to live up to the promise. On the international front, CHEZ-FM was one of the first stations in the country to start working the CBS "Meat Loaf" album on a heavy rotation.

While the on-air charter is limited to English, CHEZ plays a minimum

A&M Promo Reps Hold Meetings

TORONTO—A&M Records of Canada promotion representatives met recently in this city to review 1977 projects and coordinate plans for the coming year.

A&M's president Gerry Lacoursiere and vice president Joe Summers participated in the three-day event, which included seminars concerning promotion, new product presentations and a workshop on marketing techniques.

Among product screened were upcoming releases by Anne Andersen and David Bradstreet, both domestic signings.

Support strategy was also discussed for spring and summer engagements by the roster's artists, among them Malcolm Tomlinson, Nazareth, Peter Allen, the Raes, Hometown Band, Ozark Mountain Daredevils and Joan Armatrading.

The three-day national meet was also used to announce several new appointments within the company. New to the label is Lionel Wilson, promotion rep for Saskatchewan and the first full-time rep to be salaried in the market by a major label. Nick Carboni, meantime, replaces Luc Martel as Eastern promotion manager, working out of the Montreal branch office.

Former Montreal branch manager Bill Ott is now upped to the post of national sales manager. Replacing Ott in Montreal is Roland Dufrane, who has been with the company for one year in sales in the Montreal region.

GRT Gets Video Aids From ABC

TORONTO—GRT Canada has acquired several portable Hitachi video sound systems which are to be used in the field by promotion and sales staff to promote acts on the label.

ABC Records in the U.S. is supplying filmstrips to be used with an

Government Financial Aid To Tour Acts

OTTAWA—A number of recording acts are finding themselves on the road these days, touring with financial support from Canada Council's Touring Office.

The federally financed department started five years ago with a budget of less than \$500,000 and today has a figure of \$3 million to work with.

Although the Touring Office subsidizes and helps promote ballet and orchestral groups, an increasing number of pop acts are seeing the department as an ally on the road, one that is willing to share the brunt of expenses in situations where the road work is necessary for development, but capable of incurring immense financial losses.

In the past, the Canada Council's Touring Office has funded Quebec group Harmonium's visit to Vancouver, supported a 10-piece orchestra on tour with Andre Gagnon in nine Canadian cities, as well as underwriting tours for Maureen Forrester, the National Arts Centre orchestra and Jon Vickers.

At present, foreign tours for Canadian acts are subsidized, when necessary, by External Affairs, but the Touring Office is now planning to develop itself in other markets such as the U.S.

Recognizing the lack of professional managers in Canada, the Touring Office is also looking into ways to set up a managerial training course in Canada, but at present this plan is still on the drawing boards.

Dan Hill Named Top Act At 15th Juno Presentation

TORONTO—Singer Dan Hill emerged a clear winner at the 15th annual Juno awards, staged at the Harbour Castle convention center here Wednesday (29).

Acclaimed best new folk artist last year, Hill was present to also pick up top male vocalist, bestselling album and composer of the year awards at this year's show, as well as performing his current international hit, "Sometimes When We Touch," co-written by Barry Mann.

Montrealer Patsy Gallant moved from best new female to top female vocalist this year in addition to winning the best selling single award for the disco 45, "Sugar Daddy."

Gordon Lightfoot won his 15th Juno for folk singer of the year, while rock trio Rush finally broke through the ranks to pick up group of the year award. David Bradstreet and Lisa Dal Bello won the best new vocalists male and female.

This year's show was full of surprises and gaiety, a mixture that gave the Juno its first real flavor of show business glamor. Accepting the award for Ronnie Prophet as best country vocalist was U.S. country superstar Charley Pride.

Other winners were as follows: best country group, the Good Broth-

CBS Mounting Sales Push On Oldie Singles

TORONTO—CBS Records is running a month-long "Hall Of Fame" program, aimed at spotlighting major hit singles through a special marketing program.

Featuring the top songs of over 100 artists, the program is to be augmented by a number of retail merchandising aids, such as point-of-purchase materials, plastic divider cards and a promotional catalog.

The catalogs are designed for counter top use and as a give-away item to be used as bag stuffers.

An incentive prize is to be awarded to the sales force turning in the biggest orders. One member of the sales team will win a classic '50s juke box, stocked with Hall Of Fame singles, of course.

Included in the program will be artists and titles that range from golden oldies such as "Cry" by Johnny Ray and Roy Orbison's "Only The Lonely," to more recent hits such as Paul Simon's "Loves Me Like A Rock" and Chicago's "If You Leave Me Now."

DISCOTIENDAS FIESTA

L.A. Malls Are Eyed By Mexican Retailer

LOS ANGELES — Having dumped its plans to open a second store in a Pomona, Calif., shopping mall, the Mexican-owned Discotienda Fiesta is planning instead its second and third outlets in two other suburban Los Angeles malls.

Debuting May 1 is a 200-square-footer at the Eagle Rock Plaza, an enclosed, 60-store mall anchored by May Co. and Montgomery Ward.

Eagle Rock mall manager John Bikowski says the shopping complex serves Northeast Los Angeles, a heavy Latin-populated area; Glendale, West Pasadena and Los Feliz.

Mall traffic is about 36.2% Latin customers, says Bikowski, who adds that the mall management will be watching the new tenant with interest since it also operates other malls in Southern California in areas of large Latin populations.

The third outlet is to open in West Covina Fashion Plaza July 15, in a stall of about 2,000 square feet.

According to chain executive Jose Carrasco, the West Covina store will be the firm's largest in the U.S., totaling some 140 square feet more than its first location on Broadway in downtown Los Angeles opened more than a year ago.

The West Covina mall, also in a suburban area of substantial Latin population, is anchored by Broadway, Bullocks, and J.C. Penney's stores, with a total of 136 tenants.

In both malls, Discotienda Fiesta will be joining branches of the Wherehouse record chain already there.

Carrasco estimates the firm's initial, move-in investment (not counting stock or furnishings) will be \$20,000 in Eagle Rock and about double that in West Covina.

Plans for the Pomona location (Billboard, Nov. 5, 1977) were abandoned, says Carrasco, because of a clause in the lease which called for a massive future increase in rent when the now-open center would become an enclosed mall.

But Carrasco says the firm still has great faith in mall locations for retailing Latin record product.

He does expect, however, that the customer in the mall locations will differ substantially from the customer now frequenting the downtown shop.

The mall clientele will be at least 30% more Central and South American, compared to the predominantly Mexican traffic downtown.

Also, Carrasco anticipates the

Mexican client in the mall shops will be of a higher income status.

The retail expansion into malls represents an important retail experiment for the Latin business, especially in terms of extending the marketing reach into areas where there are no current full-line shops.

That was the major promise of Discotienda Fiesta when it came into the Latin market with Mexican capital, promising to establish a much-needed chain of full-line stores for the U.S. Latin market.

Since then, Latin manufacturers have expressed disappointment because the chain has not grown fast enough and is, consequently, not doing the volume anticipated.

As it turns out, the disappointment is mutual, according to Carrasco, who feels the store has received no support from labels.

He understands the labels' frustration because he now buys in small amounts.

"But when I get to have four and five and six stores," Carrasco predicts confidently, "I'll be buying in box lots and I'll be important to them again."

Before that time comes—none too soon for the anxious manufacturers—Carrasco believes his downtown operation offers important service in keeping a full catalog stock on all labels. His current stock in the one store is valued at \$50,000, he says.

The chain's expansion timetable is now at least a year behind schedule, but Carrasco says the firm still plans six outlets at least in Southern California as it did originally.

He says the ever-more serious piracy problem has been a retarding factor to growth.

But an equally crucial factor in holding back expansion has been the unavailability of the locations in prime Latin areas.

"I'd give my right arm to get a location near Seventh and Alvarado," says Carrasco, noting Huntington Park is also a prime location with little possibilities for available space.

With all the delays and disappointments, Carrasco says the firm is still confident. Its downtown store is doing volume according to original projections, though a profit picture is difficult to draw because of heavy initial expenses in getting the chain started.

Aside from a full-line record/tape product, the three outlets will begin to feature a line of Mexican-made guitars.

AGUSTIN GURZA

Microfon Guns Against Price Juggling

LOS ANGELES—As part of a phased campaign to fight back against price irregularities in the Latin market here, Microfon is introducing a new series of both LPs and singles, with the LPs up \$1 to a new \$5.98 list.

Guillermo Santiso, Microfon's West Coast branch manager, says the firm will establish a price structure for the new series with the intent of holding firm to the new price lines.

"We're not interested in unsettling anybody or in damaging our current relationships," Santiso explains. "But people must understand that this business is set up to allow everybody to make money."

"We intend to inform our ac-

RAMIREZ ACCEPTS RESPONSIBILITY

Caytronics Seeking Sales To Racks In Secondary Markets

By AGUSTIN GURZA

say, and telling the rack manager there, 'Hey, there's a heck of a lot of Latin surnames in your area. You can get your Latin percentage up. Hell, if Los Angeles can do a certain percentage, let me take a crack at it for you. It can mean more dollars.'

That will be Ramirez' initial pitch. Once getting the interest of each rack operation, Ramirez says Caytronics will "cradle to grave it" for them.

"We'll do it all. We'll select the product, we'll pre-pack it, we'll pre-price it, we'll support it with media dollars, and we'll take it back if necessary. All they have to do is to profile their accounts."

With the account profile provided, Ramirez says, the firm can then zero in on the accounts that would have Latin sales potential.

It is the use of computers in rack operations that has made the Latin expansion possible, Ramirez be-

lieves, allowing racks to sell and target any category of product.

"We couldn't have tried this 10 years ago," he observes.

Obviously, Ramirez says, the firm will approach rack branches in markets that, whether seasonally or year-round have Latin pocket concentrations.

He doesn't believe it will be a disadvantage to work with rack branches which may not have Latin personnel, or personnel acquainted with Latin repertoire, as there are in Los Angeles, for example.

A major facet of the expansion is to coordinate any rack promotion nationally with Caytronics branches in San Antonio, Miami, Puerto Rico and New York as much as possible.

"As I see it," Ramirez says, "the initial stage is to get the awareness of all rack branches through a personal visit, showing them what has been done in the major Latin areas."

Billboard SPECIAL SURVEY For Week Ending 4/8/78

Billboard Hot Latin LPs™

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LOS ANGELES (Pop)		NEW YORK (Salsa)	
This Week	Title—Artist, Label & Number (Distributing Label)	This Week	Title—Artist, Label & Number (Distributing Label)
1	ROCID DURCAL Interpreta A Juan Gabriel, Pronto 1031	1	VARIOUS ARTISTS Salsa Disco Party, TR 130
2	CEPILLIN La Feria De Cepillin, Orfeon 16-005	2	JOSE MANGUAL Jr. Tribute To Chano Pozo, True Ventures 1001
3	JULIO IGLESIAS A Mis 33 Anos, Alhambra 38	3	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
4	LOS HUMILDES Besitos, Fama 560	4	PETE "EL CONDE" RODRIGUEZ A Touch Of Class, Fania 519
5	NAPOLÉON Pajarillo, Raff 9065	5	LA DIMENSION LATINA 780 Kilos De Salsa, Top Hits 1025
6	LOS ALVARADO Son Tus Perfumes Mujer, Pronto 1032	6	LIBRE Tiene Calidad, Salsoul/Salsa 4114
7	CAMILO SESTO Rasgos, Pronto 1025	7	JOHNNY PACHECO/MELON Llego Melon, Vaya 70
8	LOS ANGELES NEGROS Serena Sin Luna, International 925	8	OSCAR D'LEON El Oscar De La Salsa, Top Hits 1025
9	LOS FELINOS Los Felinos, Musart 1701	9	LA SONORA PONCEÑA El Gigante Del Sur, Inca 1054
10	RAY CONNIFF Exitos Latinos, Caytronics 1502	10	PUERTO RICO ALL STARS Los Profesionales, Fama 001
11	JULIO IGLESIAS A Mexico, Alhambra 21	11	ROBERTO ROENA No. 9, International 924
12	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	12	ORCHESTRA HARLOW La Raza Latina, Fania 516
13	NAPOLÉON Hombre, Raff 9066	13	LOS HIJOS DEL REY Karen 30
14	LOS ALEGRES DE TERAN Corrido De Los Mojados, Caliente 7239	14	EL GRAN COMBO El 15vo Aniversario, EGC 014
15	VICENTE FERNANDEZ La Muerte De Un Galero, Caytronics 1492	15	MACHITO/LALO RODRIGUEZ Fireworks, Coco 131
16	IRENE RIVAS Vida Mia, Cara 004	16	CHARANGA 76 Encore, TR 128
17	CHELO La Voz Ranchera, Musart 10638	17	JOHNNY PACHECO The Artist, Fania 503
18	COSTA CHICA Tapame, Fama 549	18	JOSE FAJARDO Selecciones Clasicas, Coco 141
19	JOSE-JOSE Reencuentro, Pronto 1026	19	TOMMY OLIVENCIA El Negro Chombo, Inca 1055
20	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	20	SUBLIME TR 131
21	JEFE & SU GRUPO Cronos 1065	21	ISMAEL MIRANDA No Voy Al Festival, Fania 508
22	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Melody 5610	22	VARIOUS ARTISTS Super Salsa Singers, Fania 509
23	CEPILLIN Vamos A La Escuela, Orfeon 16-010	23	JUNIOR GONZALEZ Tiempos Buenos, Fania 510
24	ORQUESTA HERMANOS FLORES/ORQUESTA CASINO Dicesa 1091	24	YAMBU The African Queen, Discolando 8372
25	LOS FREDDY'S Carinato Malo, Peerless 10040	25	MONGO SANTAMARIA Amanecer, Vaya

Billboard Hits Of The World™

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BRITAIN (Courtesy Music Week) SINGLES

This Week Last Week

- 1 1 WUTHERING HEIGHTS—Kate Bush
- 2 2 DENIS—Blondie, Chrysalis
- 3 4 BAKER STREET—Gerry Rafferty
- 4 3 MATCHSTALK MEN & MATCHSTALK CATS & DOGS—Brian & Michael
- 5 5 I CAN'T STAND THE RAIN—Eruption
- 6 16 ALLY'S TARTAN ARMY—Andy Cameron
- 7 10 I LOVE THE SOUND OF BREAKING GLASS—Nick Lowe
- 8 7 COME BACK MY LOVE—Darts
- 9 13 IS THIS LOVE—Bob Marley & The Wailers
- 10 20 IF YOU CAN'T GIVE ME LOVE—Suzi Quatro, RAK 271
- 11 12 EMOTIONS—Samantha Sang
- 12 6 WISHING ON A STAR—Rose Royce
- 13 14 EVERY 1'S A WINNER—Hot Chocolate
- 14 25 I WONDER WHY—Showaddywaddy—Arista ARIST 174
- 15 8 TAKE A CHANCE ON ME—Abba
- 16 15 FANTASY—Earth, Wind & Fire
- 17 26 CHELSEA—Elvis Costello and Attractions
- 18 22 FOLLOW YOU FOLLOW ME—Genesis
- 19 9 STAYIN' ALIVE—Bee Gees
- 20 24 WALK IN LOVE—Manhattan Transfer
- 21 18 WHENEVER YOU WANT MY LOVE—Real Thing
- 22 19 RUMOUR HAS IT—Donna Summer
- 23 11 MR. BLUE SKY—Electric Light Orchestra
- 24 17 LILAC WINE—Elkie Brooks
- 25 33 NEVER LET HER SLIP AWAY—Andrew Gold, Asylum K 13112
- 26 30 SOMETIMES WHEN WE TOUCH—Dan Hill
- 27 39 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis/Deniece Williams, CBS 6164
- 28 28 I'LL GO WHERE YOUR MUSIC TAKES ME—Tina Charles
- 29 31 THE GHOST OF LOVE—Tavares, Capitol CL 15968
- 30 49 MORE LIKE THE MOVIES—Dr. Hook, Capitol CL 15967
- 31 21 JUST ONE MORE NIGHT—Yellow Dog
- 32 34 SINGIN' IN THE RAIN—Sheila B. Devotion
- 33 23 ALRIGHT NOW—Free, Island IEP 6
- 34 29 JUST THE WAY YOU ARE—Billy Joel
- 35 43 AUTOMATIC LOVER—Vibrators, EPC 6137
- 36 36 BABY COME BACK—Player
- 37 40 WE'VE GOT THE WHOLE WORLD—Nottingham Forest/Paper Lace
- 38 — EVERYBODY DANCE—Chic, Atlantic K 11097
- 39 35 5 MINUTES—Stranglers
- 40 27 NEWS OF THE WORLD—Jam
- 41 42 WHAT'S YOUR NAME WHAT'S YOUR NUMBER—Andrea True Connection
- 42 — WITH A LITTLE LUCK—Wings, Parlophone R 6019
- 43 — LET'S ALL CHANT—Michael Zager Band
- 44 — MOVE YOUR BODY—Gene Farlow, Magnet MAG 109
- 45 45 STAY WITH ME BABY—David Essex
- 46 50 IF IT DON'T FIT DON'T FORCE IT—Keele Paterson
- 47 — KU KLUX KLAN—Steel Pulse, Island WIP 6428
- 48 — SCOTLAND FOREVER—Sidney Devine, Philips SCOT 1
- 49 — IT TAKES TWO TO TANGO—Richard Myhill, Mercury TANGO 1
- 50 38 TOO HOT TO TROT/ZOOM—Commodores

LPs

This Week Last Week

- 1 1 20 GOLDEN GREATS—Buddy Holly & The Crickets, MCA EMTV 8 (E)
- 2 2 THE ALBUM—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86052 (C)
- 3 4 THE KICK INSIDE—Kate Bush (Andrew Powell), EMI EMC 3223 (E)
- 4 — THIS YEAR'S MODEL—Elvis Costello & The Attractions, Radar RAD 3
- 5 3 REFLECTIONS—Andy Williams (Various), CBS 10006 (C)
- 6 5 OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne), Jet UAR 100 (E)
- 7 11 25 THUMPING GREAT HITS—Dave Clark Five (Dave Clark), Polydor POLTV 7 (F)
- 8 9 CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty), United Artists UAS 30104 (E)
- 9 8 FONZIES FAVOURITES—Various, Warwick WW 5037 (M)
- 10 12 PLASTIC LETTERS—Blondie (Richard Gottehrer), Chrysalis CHR 1166 (F)
- 11 7 BOOGIE NIGHTS—Various, Ronco RTL 2027 (B)
- 12 10 RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat), Warner Bros. K 56344 (W)

LPs

This Week Last Week

- 13 24 THE SOUND OF BREAD—Bread (David Gates, Griffin, Royer), Elektra K 52062 (W)
- 14 6 VARIATIONS—Andrew Lloyd Webber (Andrew Lloyd Webber) MCA MCF 2824 (E)
- 15 34 ANOTHER MUSIC IN A DIFFERENT KITCHEN—Buzzcocks, United Artists UAG 30159
- 16 13 DISCO STARS—Various, K-tel NE 1022 (K)
- 17 18 SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)
- 18 15 FOOT LOOSE & FANCY FREE—Rod Stewart (Tom Dowd), Riva RVLP 5 (W)
- 19 — KAYA—Bob Marley & The Wailers, Island ILPS 9517
- 20 17 PASTICHE—Manhattan Transfer (Tim Hauser), Atlantic K 50444 (W)
- 21 16 GREATEST HITS—Abba (B. Andersson/B. Ulvaeus), Epic EPC 69218 (C)
- 22 20 ALL 'N' ALL—Earth, Wind & Fire (Maurice White), CBS 86051 (C)
- 23 22 THE JESUS OF COOL—Nick Lowe (Nick Lowe), Radar RAD 1 (W)
- 24 21 NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton), Stiff SEEZ 4 (E)
- 25 25 BAT OUT OF HELL—Meat Loaf, Epic EPC 82419
- 25 27 WATERMARK—Art Garfunkel (Art Garfunkel), CBS 86054 (C)
- 27 14 DARTS—Darts (Richard Hartley/Tommy Boyce), Magnet MAG 5020 (E)
- 28 26 EXODUS—Bob Marley & The Wailers (Bob Marley & The Wailers), Island ILPS 9498 (E)
- 29 19 ARRIVAL—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86018 (C)
- 30 23 IN FULL BLOOM—Rose Royce, Warner Bros. K 56394 (W)
- 31 49 FLEETWOOD MAC—Fleetwood Mac (Fleetwood Mac), Reprise K 54043 (W)
- 32 29 FEELINGS—Various, K-tel NE 1006 (K)
- 33 36 THE STRANGER—Billy Joel, CBS 82311
- 34 32 GREATEST HITS—Donna Summer, GTO GTLP 028 (C)
- 35 39 THEIR GREATEST HITS 1971-1975—The Eagles, Asylum K 53017 (W)
- 36 30 STIFFS LIVE STIFFS—Various, Stiff GET 1 (E)
- 37 — CYCLONE—Tangerine Dream, Virgin V 2097
- 38 28 HOPE AND ANCHOR FRONT ROW FESTIVAL—Various, Warner Bros. K 66077
- 39 — THE BEST OF TAVARES—Tavares, Capitol EST 11701
- 40 — EASTER—Patti Smith, Arista SPART 1043
- 41 38 BACCARA—Baccara, RCA PL 28316
- 42 58 MOONFLOWER—Santana, CBS 88272 (C)
- 43 — THE DARK SIDE OF THE MOON—Pink Floyd, Harvest SHVL 804
- 44 40 LIVE AND LET LIVE—10cc (Eric Stewart), Mercury 6641 698 (F)
- 45 50 TELL US THE TRUTH—Sham 69, Polydor 2383 491 (F)
- 46 — WRECKLESS ERIC—Wreckless Eric—Stiff SEEZ 6
- 47 43 20 GOLDEN GREATS—Diana Ross & The Supremes, Motown EMTV 5 (E)
- 48 46 A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne), Jet UAG 30017 (E)
- 49 31 THE MUPPET SHOW VOL. 2—The Muppets (Jim Henson), Pye NSPH 21 (A)
- 50 51 DISCO FEVER—Various, K-tel NE 1014 (K)
- 51 53 999—999, United Artists UAG 30199
- 52 — ZARAGON—John Miles—Decca TXS 126
- 53 52 THE FLORAL DANCE—Brighouse & Rastrick Band, Logo 1001 (T)
- 54 48 THE BEATLES LOVE SONGS—The Beatles, Parlophone PCSP 721 (F)
- 55 59 PERILOUS JOURNEY—Gordon Giltrap (Jon Miller/Rod Edwards/Roger Hand), Electric TRIX 4 (A)
- 56 — DOUBLE LIVE GONZO—Ted Nugent, Epic EPC 88282
- 57 45 SMALL CORNERS—Cliff Richard (Cliff Richard), EMI EMC 3219 (E)
- 58 42 LIVE AT TREORCHY—Max Boyce (Bob Barrett), One Up OU 54043 (W)
- 59 35 ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley, RCA DPS 2040
- 60 — TWO SEVENS CLASH—Culture, Lightning LIP 1

WEST GERMANY (Courtesy Bundesverband der Phonographischen Wirtschaft e.V., Musikmarkt charts evaluated by Media Control)

- This Week Last Week
- 1 MULL OF KINTYRE—Wings (Capitol)
- 2 DAS LIED DER SCHLUMPF—Vader Abraham (Philips)

SINGLES

- 3 IT'S A HEARTACHE—Bonnie Tyler (RCA)
- 4 LOVE IS IN THE AIR—John Paul Young (Ariola)
- 5 UND DABEI LIEBE ICH EUCH BEIDE—Andrea Juergens (Ariola)
- 6 BUENOS DIAS ARGENTINA—Udo Juergens (Ariola)
- 7 TAKE A CHANCE ON ME—Abba (Polydor)
- 8 FOR A FEW DOLLARS MORE—Smokie (Rak)
- 9 HEIDI—Gitti and Erica (Telefunken)
- 10 I CAN'T STAND THE RAIN—Eruption (Hansa Int)
- 11 AMADA MIA AMORE MIO—El Pasador (Philips)
- 12 SINGIN' IN THE RAIN—Sheila B. Devotion (Carre)
- 13 LOVE IS LIKE OXYGEN—Sweet (Polydor)
- 14 WE ARE THE CHAMPIONS—Queen (EMI)
- 15 EGYPTIAN REGGAE—Jonathan Richman (Beserkley)
- 16 GREATEST HITS—Abba (B. Andersson/B. Ulvaeus), Epic EPC 69218 (C)
- 17 SEINE 20 GROSSEN HITS—Buddy Holly (Arcade)
- 18 THE ALBUM—Abba (Polydor)
- 19 DIE 20 BESTEN—Slavko Avsenik (K-tel)
- 20 WATCH—Manfred Mann's Earthband (Bronze)
- 21 CRIME OF THE CENTURY—Supertramp (A&M)
- 22 DISCO FRIENDS—Various Artists (K-tel)
- 23 DISCO FIRE—Various Artists (K-tel)
- 24 WISH YOU WERE HERE—Pink Floyd (Harvest)
- 25 RUMOURS—Fleetwood Mac (Warner Bros)
- 26 HEART BREAKER—Various Artists (K-tel)

JAPAN (Courtesy of Music Labo, Inc.)

*Denotes local origin

As Of 3/20/78
SINGLES

- This Week
- 1 HOHOEMIGAESHI—Candies (CBS/Sony)—Watanabe
- 2 LOVE LETTER FROM CANADA—Masaaki Hiroto, Yoko Hatanaka (Victor)—Daichi Music
- 3 MAYOIMICHI—Machiko Watanabe (CBS/Sony)—PMP
- 4 SAMURAI—Kenji Sawada (Polydor)—Watanabe
- 5 UFO—Pink Lady (Victor)—NTVM
- 6 FUYU-GA KURUMAENI—Kami Fusen (CBS/Sony)—ABC
- 7 ANATA-TO AINO TANENI—Hideki Saito (RCA)—Geion
- 8 OTOMEZAKYU—Momoe Yamaguchi (CBS/Sony)—TOP
- 9 AIYO YOMIGAERE—Goro Noguchi (Polydor)—NP Music
- 10 OIKAKETE YOKOHAMA—Junko Sakurada (Victor)—Yamaha
- 11 FUYU-NO INAZUMA—Alice (Express)—JCM
- 12 ANTA-NO BALLAD—Masanori Sera & The Twist (Aard Vark)—Yamaha
- 13 HANASHIGURE—Mizue Takada (Union)—Fuji Music PMP
- 14 HATACHIMAE—Hiromi Iwasaki (Victor)—NTVM Geion
- 15 WAKAREUTA—Miyuki Nakajima (Aard Vark)—Yamaha
- 16 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)—Inter Song
- 17 ENKA-CHAN-CHAKA-CHAN—Masaaki Hirano (Teichiku)—ABC
- 18 SHADOW BOXER—Shinji Harada (For Life)—Burning
- 19 INISHIE—Higurashi (Invitation)—Nakayashi Group
- 20 SONNA ONNA-NO HITORIGOTO—Taishiro Masuiyama (Union)—RFMP

ITALY (Courtesy of Germano Ruscitto)

As Of 3/14/78
SINGLES

- This Week
- 1 LA PULCE D'ACQUA—Angelo Branduardi (Polydor—Phonogram)
- 2 BURATTINO SENZA FILI—Edoardo Bennato (Ricordi)
- 3 FIGLI DELLE STELLE—Alan Sorrenti (EMI)
- 4 RICCARDO COCCIANTE—Riccardo Coccianti (RCA)
- 5 SANTA ESMERALDA VOL. II—Santa Esmeralda (Philips—Phonogram)
- 6 L'ORO DEI MATIA BAZAR—Matia Bazar (Ariston—Ricordi)
- 7 LOVE ME BABY—Shelia & B. Devotion (Carre—Fonit/Cetra)
- 8 ONCE UPON A TIME—Donna Summer (Durium)
- 9 STORIA O LEGGENDA—Le Orme (Philips—Phonogram)
- 10 VOYAGE—Voyage (Atlas—MM)

HOLLAND (Courtesy Stichting Nederlandse Top 40) SINGLES

- This Week
- 1 Denis—Blondie (Chrysalis)
- 2 STAYIN' ALIVE—Bee Gees (RSO)
- 3 BIG CITY—Tol Hansse (CNR)
- 4 ONLY A FOOL—Mighty Sparrow and Byron Lee (Trojan)
- 5 WUTHERING HEIGHTS—Kate Bush (United Artists)

- 6 U O ME—Luv (Philips)
- 7 FANTASY—Earth, Wind & Fire (CBS)
- 8 RED HOT—Robert Gordon (Private Stock)
- 9 IF I HAD WORDS—Yvonne Keeley and Scott Fitzgerald (United Artists)
- 10 ROSITA—George Baker (Negram)

LPs

This Week

- 1 MOET NIET ZEUREN—Tol Hansse (CNR)
- 2 PLASTIC LETTERS—Blondie (Chrysalis)
- 3 MOONFLOWER—Santana (CBS)
- 4 SATURDAY NIGHT FEVER—Soundtrack (RSO)
- 5 ALL 'N ALL—Earth, Wind & Fire (CBS)
- 6 THE ALBUM—Abba (Polydor)
- 7 CITY TO CITY—Gerry Rafferty (United Artists)
- 8 20 GROOTSTE SUCCESSEN—Fisher Choir (Polydor)
- 9 THE KICK INSIDE—Kate Bush (EMI)
- 10 OUT OF THE BLUE—Electric Light Orchestra (United Artists)

SWEDEN (Courtesy of Radio Sweden)

*Denotes local origin

LPs

This Week

- 1 SEINE 20 GROSSEN HITS—Buddy Holly (Arcade)
- 2 THE ALBUM—Abba (Polydor)
- 3 DIE 20 BESTEN—Slavko Avsenik (K-tel)
- 4 WATCH—Manfred Mann's Earthband (Bronze)
- 5 CRIME OF THE CENTURY—Supertramp (A&M)
- 6 DISCO FRIENDS—Various Artists (K-tel)
- 7 DISCO FIRE—Various Artists (K-tel)
- 8 WISH YOU WERE HERE—Pink Floyd (Harvest)
- 9 RUMOURS—Fleetwood Mac (Warner Bros)
- 10 HEART BREAKER—Various Artists (K-tel)

LPs

This Week

- 1 PASTICHE—Manhattan Transfer (Atlantic)
- 2 MISS DECIBEL—*Wizex (Mariann)
- 3 ZARAGON—John Miles (Decca)
- 4 DARTS—Darts (Magnet)
- 5 BACCARA—Baccara (RCA)
- 6 TI AMO—Umberto Tozzi (CBS)
- 7 IT'S A LONG LONG STORY—*Brian Chapman (EMI)
- 8 FASTEN SEAT BELTS—*Tomas Ledin (Polydor)
- 9 WATCH OUT—Manfred Mann's Earthband (Bronze)
- 10 OUT OF THE BLUE—Electric Light Orchestra (Jet)

LPs

This Week

- 11 TILL MOSSAN—Kal P Dal (Sonet)
- 12 CORNELIS SJUNGER VICTOR JARA—Cornelis Vreeswijk (Metronome)
- 13 THE WORLD STARTS TONIGHT—Bonnie Tyler (RCA)
- 14 WHAT DO YOU WANT FROM LIVE—Tubes (A&M)
- 15 LIVE AND LET LIVE—10 CC (Mercury)

LPs

This Week

- 1 IT'S A HEARTACHE—Bonnie Tyler (RCA)
- 2 TI AMO—Umberto Tozzi (CBS)
- 3 2,4,6,8 MOTOORWAY—Tom Robinson Band (EMI)
- 4 DADDY COOL—Darts (Magnet)
- 5 SAVE ME—*Brian Chapman (EMI)
- 6 HOW DEEP IS YOUR LOVE—Bee Gees (RSO)
- 7 DARLING—Baccara (RCA)
- 8 I REMEMBER ELVIS PRESLEY—Danny Mirror (Columbia)
- 9 RIGHT BACK WHERE WE STARTED—FROM—Maxine Nightingale (UA)
- 10 MISS DECIBEL—*Wizex (Mariann)

LPs

This Week

- 1 AMIGO—Roberto Carlos (CBS)
- 2 BLUE BAYOU—Linda Ronstadt (Asylum)
- 3 SI TU TE VAS—Camilo Sesto (Ariola)
- 4 AUNQUE TE ENAMORES—Juan Gabriel (Ariola)
- 5 A STAR IS BORN—Barbra Streisand (CBS)
- 6 YES SIR I CAN BOOGIE—Baccara (RCA)
- 7 VOLCAN—Jose Jose (Ariola)
- 8 YOU'RE MY WORLD—Helen Reddy (Capitol)—Yndio (Philips)
- 9 JAMAS ME CANSARE DE TI—Rocio Durcal (Ariola)
- 10 A PESAR DE TODO—Vincente Fernandez (CBS)

LPs

This Week

- 1 MULL OF KINTYRE—Wings (Capitol/EMI)
- 2 KLIBY UND SEINE CAROLINE—Kliby (Bellaphon)
- 3 TAKE A CHANCE ON ME—Abba (Polydor)
- 4 IT'S A HEARTACHE—Bonnie Tyler (RCA)
- 5 FOR A FEW DOLLARS MORE—Status Quo (Vertigo/Phonogram)
- 6 ROCKIN' ALL OVER THE WORLD/STATUS QUO (Vertigo/Phonogram)
- 7 SURFIN' USA—Leif Garrett (Atlantic)
- 8 DARLING—Baccara (RCA)
- 9 EGYPTIAN REGGAE—Jonathan Richman and Modern Lovers (Beserkley)
- 10 LOVE IS LIKE OXYGEN—Sweet (Polydor)

LPs

This Week

- 1 THE ALBUM—Abba (Polydor)
- 2 SEINE 20 GROSSEN HITS—Buddy Holly (Arcade/Phonogram)
- 3 HITS OF BONNIE TYLER—Bonnie Tyler (RCA)
- 4 ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)

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NARM Exhibits Provide Innovative Showcase



Ben Hoagland of Big 3 Music, left, and Ted Frank, New Orleans' Werlin's For Music, look over hot selling "Elvis In Concert."



Jerry Denon and Jean Bannon display initial releases on First American label by Clarence "Gatemouth" Brown, Don Brown.



Jon Shulman, Laury's Discount Records, left, tries MSI portable bar code scanner as firm's John Meiners looks on.



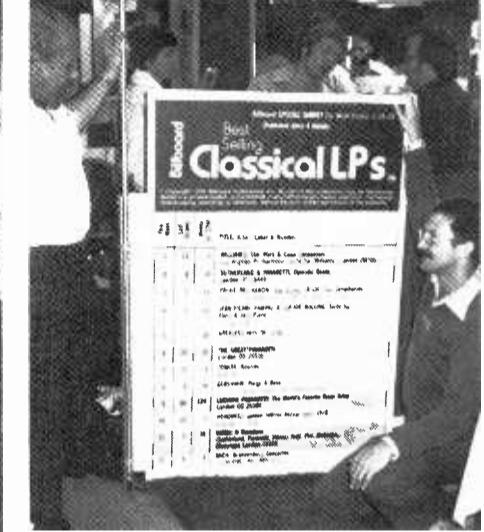
From left, Charles Kaufman and Tom Bowers of Bowers Record Sleeve show Bob Patton personalized inner sleeves and LP gift-packs.



Nina Mattikow of Nostalgia Lane old-time radio recordings offers LP display and gramophone model available for in-store or promo use.



George Calagna and Marcia Greenburg highlight WB flashing jukebox in-store merchandiser previewed at Adam's Record & Tapes outlet.



Ball Game's Steve Feldschneider and Linda Bonura show new Mylar rock posters, left; Jerry Jacobs of Schwartz Bros., left above, checks London-dominated Billboard Classical Chart with the label's John Harper.

NARM SESSION

Advertising Experts Offer Tips Usable By Everyone

NEW ORLEANS—An advertising seminar at the recent NARM convention was certainly the most comprehensive and perhaps most effective in that it covered the total spectrum of industry involvement.

It started with a general film presentation, followed by three experts in individual media. A panel of six industryites from varied occupational strata then took advertising "into the streets," a technique which rookie executive vice president Joe Cohen has used most efficiently since his ascent to the summit organization's directorship.

Joe Bressi, vice president, purchasing/marketing, Stark Record Service, expressed the panel's appreciation for the advice provided by the preceding experts. Bressi admitted that much of the industry's ad experience was too much trial and error. He asked that Stark be provided with the NARM ad film for its late April Camelot/Grapevine stores' convention.

Advertising to Stu Schwartz, secretary/treasurer, Schwartz Bros., must convey the image of his Harmony Hut store chain. It must appeal to middle class suburbia, seeking full line inventory selection in a pleasant shopping environment.

Repetition of an ad is required and an ad schedule must be carefully prepared to include the big mall shopping days, such as pertinent national holidays when they stay open, Schwartz said. He af-

firmed the experts' contention that a proper media mix is essential.

Dave Crockett, vice president, Father's & Sons, said a small operator like his firm has a lesser budget that he can't make mistakes with.

He said he researches where to put every dollar. A speedprint 8 by 11-inch flier works for his Karma store chain. Tying in with a non-record merchant pays off, especially when you can get an Eddie Money display in a bank and then have the bank cross-advertise with the record/tape store.

In order to do the best ad campaign, Steve Salsberg, Lieberman ad chief, recommended labels provide the dollars and give him the latitude to spend them. Print works best for his racked accounts he indicated.

Buddy Boswell, Siebert's ad boss, said he uses label dollars as if they were his own in mapping a campaign. His racked accounts are tuned to newspapers.

He said traffic days must be zeroed in on for effective ads, pertinent ad placement must be found and recommended that the lower retail rate be used.

He compared radio as a medium to a rifle, newspapers to a shotgun. Advertising must be reprinted or blown up for in-store use. In-store demo music should be tied in with the ad through some narration on the tape, he suggested.

Hiring an ad agency is best for the small operator, Dick Greenwald,

N.Y. Studio Activity On Upbeat

• *Continued from page 63*

is undoubtedly the most ambitious, with a price tag upwards of \$1 million. It includes three 24-track studios and one 16-track studio, all equipped with MCI consoles and machines, and was built from scratch by Hirsch, who was formerly with Mediasound Studios here. Architect was John Storyk of Sugarloaf View.

Walters and Bongiovi, also alumni of Mediasound (which Walters helped found) opened the Power Station in August of last year with one 24-track room featuring a Neve console and a modified 3M multi-track tape machine. They have since begun construction of a second 24-track room, due for completion in May. One of the innovations at the studio is the installation of 24 Pultec program equalizers which enables the producer to capture the "old tube" sound popular with today's rock bands.

Hamilton Brosious of Audio-techniques Inc., a major supplier of studio equipment and the largest MCI dealership, agrees that "busi-

ness is shifting from the West Coast back East." He estimates that his firm grossed \$4 million last year, much of it from sales of MCI consoles.

"We've recently had to open a branch office in the Brill building ourselves," Brosious notes. More than \$50,000 worth of spare parts is stocked there to keep New York studios humming. Two technicians are assigned full-time, plus three rental specialists and two salesmen.

"There's apparently going to be more new construction here," he adds. "I can't give you names, but I can tell you we're holding deposits on a considerable amount of new orders."

Brosious says there appears to be a trend toward producers wanting to build their own studios.

While new construction starts represent a considerable investment, expansion programs and upgrading account for an even greater sum.

Extensive renovations have taken place at about a dozen studios here, with most of the work done in the past year or two.

• Regent Sound, a favorite of producer Joel Dorn, was completely revamped about five months ago. Owner Bob Lifton still has two studios, but they now offer four different console configurations allowing them to record up to 48 tracks.

• Record Plant, which added a new mix room last year, is currently building an additional studio on its top floor.

• Blue Rock Studio, a highly regarded 16-track facility, recently

added a 24-track Neve console, Studer machines and new speakers.

• GenerationSound, which had a substantial reputation for turning out hit product in the mid-1960s, was completely remodeled last year to incorporate 24-track recording.

"We've been through all kinds of different karmas here," says owner Alan Merchan, "but we've been careful not to alter the basic architectural and acoustic characteristics that made us what we are."

• Secret Sound Studio, owned by engineer Jack Malkin, was the scene of a recent \$100,000 facelift that includes the addition of a Studer A-80 24/16 track recorder and an EMT echo chamber. Atlantic Records' studio was also recently overhauled, as was CBS' studio B. In addition, CBS added its new computerized disk mastering system to its New York plant.

• The Hit Factory has added a new mix room, to free its main studio for straight sessions. Electric Lady has done likewise, and so has Record Plant. Mediasound added new 24-track Neve consoles recently, and A&R Studios and Sound Ideas recently completed major overhauls.

Prices of studio time seem to be in line with the sums being spent on improvements.

"We're always improving and upgrading," says Record Plant owner Roy Cicala. "That's the nature of the business, keeping ahead technologically." For that reason, Cicala rarely if ever "cuts prices," except when a client buys "huge blocks of time" and pays up front.

New LP/Tape Releases

POPULAR ARTISTS

ALLEN, TITO Ahora Y Siempre LP Alegre JMAS6012
ARMAND, RENEE In Time LP Windsong BXL1-2708.....\$7.98
8T BXS1-2708.....\$7.98
CA BXK1-2708.....\$7.98
ARVON, BOBBY Until Now LP First Artist FA4001.....\$7.98
AVILES, VITIN Con Mucha Salsa LP Alegre JMAS6011
B & G RHYTHM B & G Rhythm LP Polydor PD16132.....\$7.98
BTO Street Action LP Mercury SRM13713.....\$7.98
BANDY, MOE Soft Lights & Hard Country Music LP Columbia KC35288.....\$6.98
8T CA35288.....\$7.98
CA CT35288.....\$7.98
BANNON, R. C. R. C. Bannon Arrives LP Columbia KC35346.....\$6.98
8T CA35346.....\$7.98
CA CT35346.....\$7.98
BARE, BOBBY Bare LP Columbia KC35314.....\$6.98
8T CA35314.....\$7.98
CA CT35314.....\$7.98
BAU, JUAN 5 LP Zafiro ZLP512.....\$7.98
BE BOP DELUXE Drastic Plastic LP Harvest SW11750.....\$7.98
BEAVERTEETH Dam It LP RCA AFL1-2574.....\$7.98
8T AFS1-2574.....\$7.98
CA AFK1-2574.....\$7.98
BELAFONTE, HARRY A Legendary Performer LP RCA CPL1-2469.....\$7.98
8T CPS1-2469.....\$8.95
CA CPK1-2469.....\$8.95
BELLE EPOQUE Miss Broadway LP Big Tree BT76008.....\$7.98
8T TP76008.....\$7.98
CA CS76008.....\$7.98
BRAINSTORM Journey To The Light LP Tabu JZ35327.....\$7.98
8T JZA35327.....\$7.98
CA JZT35327.....\$7.98
BRIDGEWATER, DEE DEE Just Family LP Elektra 6E119.....\$7.98
BUFFETT, JIMMY Son Of A Son Of A Sailor LP ABC AA 1046.....\$7.98
CAFE JACQUES Round The Back LP Columbia JC35294.....\$7.98
8T JCA35294.....\$7.98
CA JCT35294.....\$7.98
CASH, JOHNNY I Would Like To See You Again LP Columbia KC35313.....\$6.98
8T CA35313.....\$7.98
CA CT35313.....\$7.98
CELENTANO, ADRIANO Tecadisk LP Peters Int'l PLD4194.....\$7.98
CHARLEE Standing In Your Shoes LP Amerama A1005.....\$7.98
CHARLIE Lines LP Janus JXS7036.....\$7.98
CHRIST CHILD Hard LP Buddah BDS5700.....\$7.98
COLBY, MARK Serpentine Fire LP Columbia JC35298.....\$7.98
8T JCA35298.....\$7.98
CA JCT35298.....\$7.98
COMO, PERRY Where You're Concerned LP RCA AFL1-2641.....\$7.98
8T AFS1-2641.....\$7.98
CA AFK1-2641.....\$7.98
COSTELLO, ELVIS This Year's Model LP Columbia JC35331.....\$7.98
8T JCA35331.....\$7.98
CA JCT35331.....\$7.98
CRADOCK, BILLY "CRASH" Billy "Crash" Craddock LP Capitol ST11758.....\$7.98
CROSBY, BING A Bing Crosby Collection, v.1 LP Columbia C35093 8T 18C35093 CA 16C35093
A Bing Crosby Collection, v.2 LP Columbia C35094 8T 18C35094 CA 16C35094
CUTLER, JESSE Entertainment For All LP United Artists UALA793G.....\$6.98
DALE, KENNY Red Hot Memory LP Capitol ST11762.....\$7.98
DANIELS, CHARLIE, BAND Te John, Grease, & Wolfman LP Epic JE34665.....\$7.98
8T JEA34665.....\$7.98
CA JET34665.....\$7.98
GILLMORE/McCLARAN/WILLIAMS Road Apple And Beyond LP Fretless FR503.....\$7.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; QL—quadrasonic album; Q8 quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

DASHIELL, RUSSELL Elevator LP Epic JE35074.....\$7.98	GLOVER, ROGER Elements LP Polydor PD16137.....\$7.98	KRISTOFFERSON, KRIS Easter Island LP Monument JZ35310.....\$7.98	OLSSON, NIGEL Nigel Olsson LP Columbia JC35048.....\$7.98	SMITH, KATE A Legendary Performer LP RCA CPL1-2661.....\$7.98
DAVIS, DANNY & THE NASHVILLE BRASS How I Love Them Ol' Songs LP RCA APL1-2721.....\$6.98	GOOD BROTHERS Pretty Ain't Good Enuff LP RCA AFL1-2755.....\$7.98	CAJET35075.....\$7.98	8T JZA35310.....\$7.98	8T CPS1-2661.....\$8.95
DAVIS, TYRONE I Can't Go On This Way LP Columbia JC35304.....\$7.98	GOODING, CUBA The 1st Cuba Gooding Album LP Motown M7-8971R1.....\$7.98	CAJCT35075.....\$7.98	CAJCT35048.....\$7.98	CA CPK1-2661.....\$8.95
DETROIT EMERALDS Let's Get Together LP Westbound WT6101.....\$7.98	GORDON, ROBERT, with LINK WRAY Fresh Fish Special LP Private Stock PS7008.....\$7.98	CAJCT35048.....\$7.98	LEWIS, W. MICHAEL, see Laurin Rinder Touch My Love LP Epic JE35017.....\$7.98	LEWIS, WEBSTER Waiting For Columbus LP Warner Bros. 2BS3140(2).....\$7.98
GROSS, HENRY Love Is The Stuff LP Lifesong JZ35280.....\$7.98	HAMMOND, ALBERT Mi Album De Recuerdos LP Caytronics 1507.....\$7.98	CAJCT35048.....\$7.98	8T JEA35017.....\$7.98	OLSSON, NIGEL Nigel Olsson LP Columbia JC35048.....\$7.98
DIMEOLA, AL Casino LP Columbia JC35277.....\$7.98	HART, FREDDIE Only You LP Capitol ST11724.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	ORCHESTRA HARLOW La Raza Latina LP Fania 516.....\$7.98
DRAGON Dragon LP Portrait PR35068.....\$7.98	HASKINS, FUZZY Radio Active LP Westbound WT6102.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	PACHECO, JOHNNY/ANGEL LUIS SILVA "MELON" Llego Melon LP Vaya JMVS70.....\$7.98
DUDEK, LES Ghost Town Parade LP Columbia JC35088.....\$7.98	HAYWOOD, LEON Double My Pleasure LP MCA MCA-2322.....\$6.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	PARLET Pleasure Principle LP Casablanca NBLP7094.....\$7.98
DUDLEY, DAVE Dave Dudley's Greatest Hits, Chrome & Polish LP Rice 711.....\$7.98	HEAD EAST Head East LP A&M SP-4680.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	PALMER, ROBERT Double Fun LP Island ILPS9476.....\$7.98
DURCAL, ROCIO Canta A Juan Gabriel LP Pronto PTX1031.....\$7.98	HICKS, DAN It Happened One Bite LP Warner Bros. BSK3158.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	PERE UBU The Modern Dance LP Blank 001
DUSTY CHAPS Domino Joe LP Capitol ST11755.....\$7.98	HEATWAVE Central Heating LP Epic JE35260.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	PICKENS, SLIM Slim Pickens LP Blue Canyon BCS506.....\$6.98
ELLIO, BRIAN Honky Tonk Masquerade LP MCA MCA-2333.....\$7.98	HILL, Z.Z. Let's Make A Deal LP Columbia JC35030.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	PIRATES "Out Of Their Skulls" LP Warner Bros. BSK3155.....\$7.98
ELY, JOE Honky Tonk Masquerade LP MCA MCA-2333.....\$7.98	HOLMES, RUPERT Pursuit Of Happiness LP Private Stock PS7006.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	PLATINUM HOOK Platinum Hook LP Motown M7-B99R1.....\$7.98
ENGLAND DAN & JOHN FORD COLEY Some Things Don't Come Easy LP Big Tree BT76006.....\$7.98	HOODOO RHYTHM DEVILS All Kidding Aside LP Fantasy F-9543.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	PRIDE, CHARLIE Someone Loves You Honey LP RCA APL1-2478.....\$6.98
FAIRCHILD, BARBARA Greatest Hits LP Columbia KC35311.....\$6.98	HOT TUNA Double Dose LP Grunt CYL2-2545(2).....\$9.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	REED, JERRY Sweet Love Feelings LP RCA APL1-2764.....\$6.98
FIRST FIRE First Fire LP Tortoise Int'l BYL1-2677.....\$6.98	HUTSON, LEROY Closer To The Source LP Cutron CUK5018.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	REED, JERRY Watch LP Warner Bros. BSK3157.....\$7.98
AME Flame LP RCA APL1-2690.....\$6.98	INGRAM, LUTHER Do You Love Somebody LP Koko KOA1302.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	REED, LOU Street Hassle LP Arista AB4169.....\$7.98
FOCUS Focus Con Proby LP Harvest ST11721.....\$7.98	ISLEY BROTHERS Showdown LP Neck JZ34930.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	REEVES, JIM Jim Reeves LP RACA 1-2720.....\$6.98
FOTOMAKER Fotomaker LP Atlantic SD19165.....\$7.98	JACKSON, JERMAINE Frontiers LP Motown M7-898R1.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	MARTIN, PACO Anoranzas LP Zafiro ZLP 509
FRANKLIN, ARETHA Almighty Fire LP Atlantic SD19161.....\$7.98	JENNIFER STARSHIP Earth LP Grunt BXL1-2515.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	MARTY, JOHN One World LP Island LPS9492.....\$7.98
FRANCES, HELENE Woman-Child LP HitInt'l HIR7777.....\$7.98	JESSIE JONES Rock & Roll Music From The Planet Earth LP Fantasy F-9544.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	MATHEWS, JOHNNY You Light Up My Life LP Columbia JC35259.....\$7.98
FRICKE, JANIE Singer Of Songs LP Columbia KC35315.....\$6.98	JOSE, EMILIO Ni Contigo Ni Sin Ti LP A1 ABS6027.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	MCDONALD, COUNTRY JOE Rock & Roll Music From The Planet Earth LP Fantasy F-9544.....\$7.98
GRADDOK, BILLY "CRASH" Billy "Crash" Craddock LP Capitol ST11758.....\$7.98	JUDAS PRIEST Stained Glass LP Columbia JC35296.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	MELANIE Phonogenic Not Just Another Pretty Face LP MCA MCA-3033.....\$7.98
CROSBY, BING A Bing Crosby Collection, v.1 LP Columbia C35093 8T 18C35093 CA 16C35093	GALLAGHER & LYLE Showdown LP A&M SP-4679.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
A Bing Crosby Collection, v.2 LP Columbia C35094 8T 18C35094 CA 16C35094	8T BTP19165.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	ROUSS, EDDIE Take A Look At Yourself LP Monument MG7620.....\$7.98
CUTLER, JESSE Entertainment For All LP United Artists UALA793G.....\$6.98	8T BTP19165.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	SALSOUL ORCHESTRA Up The Yellow Brick Road LP Salsoul SA8500.....\$7.98
DALE, KENNY Red Hot Memory LP Capitol ST11762.....\$7.98	8T BTP19165.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	SANG, SAMANTHA Emotion LP Tamla T7-359R1.....\$7.98
DANIELS, CHARLIE, BAND Te John, Grease, & Wolfman LP Epic JE34665.....\$7.98	8T BTP19165.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
GILLMORE/McCLARAN/WILLIAMS Road Apple And Beyond LP Fretless FR503.....\$7.98	8T BTP19165.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
GAYLE, CRYSTAL I've Cried The Blues Right Out Of My Eyes LP Columbia KC35315.....\$6.98	KAY, JOHN All In Good Time LP Mercury SRM13715.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
GILLMORE/McCLARAN/WILLIAMS Road Apple And Beyond LP Fretless FR503.....\$7.98	KAY-GEE Kilowatt LP De-Lite DSR9505.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
KING, CAROLE Her Greatest Hits LP Epic JE34967.....\$7.98	KELLY, ROBERTA Gettin' The Spirit LP Casablanca NBLP7089.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
GILLMORE/McCLARAN/WILLIAMS Road Apple And Beyond LP Fretless FR503.....\$7.98	8T JE34967.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
KING, CAROLE Her Greatest Hits LP Epic JE34967.....\$7.98	KONGAS Africanism LP Polydor PD16138.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
GILLMORE/McCLARAN/WILLIAMS Road Apple And Beyond LP Fretless FR503.....\$7.98	O'JAYS So Full Of Love LP Philadelphia Int'l PZ3535.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
KING, CAROLE Her Greatest Hits LP Epic JE34967.....\$7.98	KONKAS Africanism LP Polydor PD16138.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98	RODRIGUEZ, PETE "EL CONDE" A Touch Of Class LP Fania JM00519.....\$7.98
GILLMORE/McCLARAN/WILLIAMS Road Apple And Beyond LP Fretless FR503.....\$7.98	O'JAYS So Full Of Love LP Philadelphia Int'l PZ3535.....\$7.98	CAJCT35048.....\$7.98	CAJCT35048.....\$7.98</	

"ALL THIS AND A TOUR TOO"



ANDREW GOLD "ALL THIS AND HEAVEN TOO" 6E-116

INCLUDES THE HIT SINGLE 'THANK YOU FOR BEING A FRIEND.' E-45456

PRODUCED BY ANDREW GOLD WITH BROCK WALSH
ENGINEERED BY GREG LADANYI WITH DENNIS KIRK

April 3-4 Philadelphia, Pa.
April 6 Milwaukee, Wisc.
April 7 Detroit, Mich.
April 8 Chicago, Ill.
April 9 St. Louis, Mo.
April 10 Nashville, Tenn.
April 13 So. Orange, N.J.
April 14-15 New York, N.Y.
April 17 Cleveland, Ohio
April 18 Cincinnati, Ohio
April 21-22 Los Angeles, Ca.
April 25 San Diego, Ca.

May 5 Charleston, W. Va.
May 6 Winchester, Va.
May 9 Wilmington, N.C.
May 10 Athens, Ga.

May 11 Florence, S.C.
May 12 Asheville, N.C.
May 13 Charlotte, N.C.
May 15 Troy, Ala.
May 16 Jackson, Miss.
May 17 Birmingham, Ala.
May 18 Biloxi, Miss.
May 19 Jacksonville, Fla.
May 20 Sunrise, Fla.
May 21 Lakeland, Fla.
May 23 Montgomery, Ala.
May 24 Augusta, Ga.
May 25 Atlanta, Ga.
May 26 Huntsville, Ala.
May 27 Lexington, Ky.
May 28 Dayton, Ohio

June 9 Lubbock, Tex.
June 10 Dallas, Tex.
June 11 Lake Charles, La.
June 13 Corpus Christi, Tex.
June 14 Amarillo, Tex.
June 15 San Antonio, Tex.
June 16 Austin, Tex.
June 17 Pine Bluff, Ark.
June 18 Tulsa, Okla.
June 20 Wichita, Kan.
June 21 Hays, Kan.
June 23 Springfield, Mo.
June 25 Ames, Iowa
June 26 Cedar Rapids, Iowa
June 28 Green Bay, Wisc.
June 29 Madison, Wisc.
June 30 Milwaukee, Wisc.



NARM Confab Yields Varied But Optimistic Reactions

• Continued from page 3

ing our purpose. Is there a way to force record label executives to visit with us? We need to personally exchange ideas. How can we stop the mass exodus that took place when our post-luncheon panel began? Right now, NARM members feel a non-immediate concern about playback."

• Rube Lawrence, Ruby Distributing, Chicago: "There were 2,000 people. I knew only a fraction of them and they were the oldtimers I've known for years. How can we get more mix at the cocktail functions? The breakfasts were mostly bad. Would cafeteria style help? The visual showings made me more aware of what the convention programs were doing. What about forming a convention grievances committee?"

• Floyd Glinert, vice president/marketing, Shorewood Packaging, New York: "Is it possible on the first day, when attendance at the keynote session is at a peak, to show a sound film which kind of ties together or capsulizes everything that will be programmed for the ensuing days of the convention? I think it would cause people to realize more how each event has a direct bearing on the good of the industry."

"There is a 360-degree interrelationship that must be more strongly pointed up. Now that NARM has had its initial meetings on tape packaging. I hope this important attempt to get prerecorded tape to the record buyer in open

stalls at retail is a 1979 convention subject."

• Alan Perper, national advertising manager, WEA, Burbank, Calif.: "I was impressed with NARM this year because the so-called experts admitted they didn't know everything. This year's basic approach educationally is the only way to create prudent change."

"I'd like to see 1979 even a little more sophisticated. TV is a major advertising force. It's the medium to expose certain pieces of product to the masses of people with discretionary dollars. A major portion of the buying public doesn't even know we exist. It's our bridge to these people. We don't know the important answer."

• Shelly Tirk, Independent Regional Service, Cleveland: "The meetings weren't as informative as I would like. Take the audio playback portion. We know little about components and tape recorders. Actually take us slowly through the new equipment. Get us enthused about what our customers will be buying to play the products they get from us."

"NARM should have more small splinter group meetings. For example, what does the independent label expect from its distributors? More buyers for chains should be there to tell us what they need. The small labels have little or no representation on the dais."

• Evan Lasky, Danjay Distributors, Denver: "I thought the merchandising and family-operated

business workshops were down to a level where things were actually done. After the Seattle regional meeting and now the fine NARM national, you can be certain we'll have more of our Budget Record & Tape franchisees at the Seattle meeting and we hope for a Denver regional this year."

"I think, at the national, NARM should have a panel in which the labels go through the problems they face. For one thing, it would make it easier for us to understand why the recent price raises? I can pass a price increase on easier to the consumer if I can explain the raise to him from the labels' standpoint. I'd like NARM to consider New York City as a future convention site. There's a

lot of the industry still doing business there."

• John Marmaduke, Western Merchandisers, Amarillo, Tex.: "There are too many oldtime members of NARM still viewing the convention as a partying effort. NOVA had more people at its luncheon meeting than regular members who attended that meeting which followed immediately after NOVA. The regionals this year will be a most important feature with 1979 NARM convention capsulizing what we learned at the grass roots."

• Carl Thom, Music Peddlars and Harmony House chain, Detroit: "It's getting so big, can we handle it all? The social events are too crowded and the 90-minute cock-

tails followed by banquet and show after run way too long. I reduced my company attendance from eight to four persons this year for that very reason. Overall, the presentations were better. The convention improved generally."

• Fred Mendelsohn, vice president/general manager, Savoy Records, Newark: "We need more structured-by-occupation seminars. We can only come to a better understanding by exchanging ideas. Why not separate distributor, retailer and manufacturer seminars, as examples?"

• Dick Schory, president, Ovation Records, Glenview, Ill.: "NARM is justly oriented to the big labels. But the smaller labels should be represented on panels. Get smaller labels involved in more sessions. NARM 1978 approached its problems as a business would. I was very happy with the convention."

• Sandra Rutledge, vice president, management information systems, Record Bar, Durham, N.C.: "NARM offered me a chance to see what other people in our company are really up to. I was glad to get more of an insight into advertising and merchandising."

"I can go to a specialized computer data systems meetings to find out about my own problems. But it would be nice if NARM could make it easier for me to meet my contemporaries with other firms. I'd like to see a greater attempt to get me together with other people in retailing. We in retail have problems endemic to our strata of the industry."

Weiner, Schwartz Launch New Labels

LOS ANGELES—Veteran kidisk marketing executives Jerry Weiner and Irv Schwartz have started their own moppet record label, Kid Stuff, and are working their first album on a new pop label, Illusion.

Weiner and Schwartz, who were director of marketing and eastern regional sales director, respectively, for Disneyland Records until mid-1977, will be marketing through multiple channels a 72 LP-only \$2.98 suggested list album line. Distributors appointed thus far include Tara, Atlanta; Supreme, Cincinnati; Chips, Philadelphia; and Music Trends, Detroit.

The kiddie repertoire is all newly recorded in the U.S. and is packaged

in new four-color artwork. In addition to the children's standards, the line has new titles such as "Children's Introduction to Rock'n' Roll," "Rhinestone Cowboy And Other Cowboy Songs" and "Runaway Circus." Weiner emphasized Kid Stuff will have a contemporary thrust. It's planned to bow a 45 singles line soon and the albums will be available in tape configurations in the future, Weiner said.

Illusion, a \$6.98 list album line, has released its first package, "Something To Say" by the Blues Image, produced by Mike Pinera.

Weiner is based in Encino, while Schwartz quarters in Hollywood, Fla.

New LP/Tape Releases

• Continued from page 78

JAZZ

AKIYOSHI, TOSHIKO-LEW TABACKIN BIG BAND

Insights
LP RCA AFL1-2678.....\$7.98
8T AFS1-2678.....\$7.98
CA AFK1-2678.....\$7.98

AMMONS, GENE

The Gene Ammons Story: Gentle Jug
LP Prestige P-24079(2)

ARMSTRONG, LOUIS

A Legendary Performer
LP RCA CPL1-2659.....\$7.98
8T CPS1-2659.....\$8.95
CA CPK1-2659.....\$8.95

AYERS, ROY

Let's Do It
LP Polydor PD16126.....\$7.98

AYERS, ROY, UBILITY

Starbooty
LP Elektra 6E120.....\$7.98

BEIRACH, RICHARD

Hubris
LP ECM1104.....\$7.98

BENOIT, DAVE

Heavier Than Yesterday
LP AVI6025

BLEY, CARLA, BAND

European Tour 1977
LP WATT/B.....\$7.98

BYRD, DONALD

Young Byrd
LP Milestone M-47044(2)

CATHERINE, PHILIP, see Larry Coryell

CLARKE, STANLEY

Modern Man
LP Nemperor JZ35303.....\$7.98
8T JZA35303.....\$7.98
CA JZT35303.....\$7.98

COATES, JOHN, JR.

At The Deer Head
LP Omnisound N1015

COREA, CHICK

The Mad Hatter
LP Polydor PD16130.....\$7.98

CORYELL, LARRY, & PHILIP

Twin-House
LP Elektra 6E123.....\$7.98

DAVIS, MILES

Tune Up
LP Prestige P-24077(2)

DORSEY, TOMMY

The Complete Tommy Dorsey, v. 3-1936-1937
LP Bluebird AXM2-5560(2).....\$9.98
8T AXS2-5560.....\$9.98
CA AXK2-5560.....\$9.98

DUPREE, CORNELL

Saturday Night Fever
LP Versatile MSG6001.....\$7.98

EVANS, BILL

The Second Trio
LP Milestone M-47046(2)

EYGES, DAVID

The Captain
LP Chiaroscuro CR191

FRAIESE, RENZO

A Jazz Experience
LP AVI6036

GARLAND, RED

Rediscovered Masters
LP Prestige P-24078(2)

GOODMAN, BENNY

The Complete Benny Goodman, v. 5-1937-1938

LP Bluebird AXM2-5557(2).....\$9.98

8T AXS2-5557.....\$9.98

CA AXK2-5557.....\$9.98

Live At Carnegie Hall

LP London 2PS91819.....\$7.98

CAJCT3529.....\$7.98

SCOTT, BOBBY

Forecast: Rain With Sunny Skies

LP Columbia JC35299.....\$7.98

8T JCA35299.....\$7.98

CAJCT3529.....\$7.98

SHAW, ARTIE

The Complete Artie Shaw, v. 3-1939-1940

LP Bluebird AXM2-5556(2).....\$9.98

8T AXS2-5556.....\$9.98

CA AXK2-5556.....\$9.98

SHAW, WOODY

LP Rosewood

LP Columbia JC35309.....\$7.98

8T JCA35309.....\$7.98

CA JCT35309.....\$7.98

SILVER, HORACE

Silver 'N Percussion

LP Blue Note BLNA853H.....\$7.98

SMITH, LONNIE LISTON

Loveland

LP Columbia JC35332.....\$7.98

8T JCA35332.....\$7.98

CA JCT35332.....\$7.98

SUPER SAX

Chasin' The Bird

LP MPS SD64D99430.....\$7.98

TURRENTINE, STANLEY

West Side Highway

LP Fantasy F-9548.....\$7.98

VARIOUS ARTISTS

Jake Walk Blues

LP Stash ST110

VENTURA, CHARLIE, SEXTET

Chazz '77

LP Famous Door HL115.....\$7.98

WESTON, RANDY

Zulu

LP Milestone M-47045(2)

WHEELER, KENNY

Dear Wan

LP ECM 1102.....\$7.98

WHITE, LENNY

The Adventures Of Astral Pirates

LP Elektra 6E121.....\$7.98

CLASSICAL COLLECTIONS

BEETHOVEN, LUDWIG VAN

The Complete Sonatas For Violin & Piano

Perlman, Ashkenazy

LP London CSA 2501(5).....\$39.90

CA CSAS 2501.....\$39.75

Concerto In D, Op. 61

Heifetz, Boston Symp. Orch., Munch

LP RCA Red Seal LSC-1992.....\$7.98

8T RBS-1045.....\$7.98

CA RK-1045.....\$7.98

BIZET, GEORGES

Symphony In C

Nat'l Philh. Orch., Stokowski / Mendelssohn: Symphony No. 4

LP Columbia M34567.....\$7.98

CA MT34567.....\$7.98

SHOSTAKOVICH, DMITRI

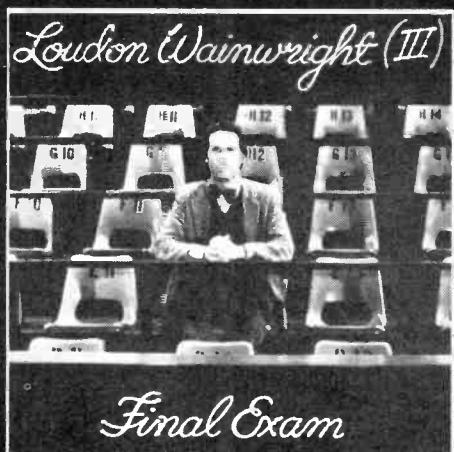
The Nose

Moscow Chamber Opera,

Philharmonia Orch.

LP Columbia M34570.....\$7.98

Loudon Wainwright: In a class by himself.



AB 4173

Because he's got answers to the toughest questions. The ones about Guilt, Fear, Love and Growing Up. All in his brilliant songs. You don't even have to study.

"Final Exam"
by Loudon Wainwright (III).
On Arista Records and Tapes.



Produced by John Lissauer
for Poopik Productions, Inc.

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 4/8/78

Number of LPs reviewed this week 73 Last week 57

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GENESIS—... And Then There Were Three, Atlantic SD19173. Produced by David Hentschel and Genesis. As Genesis grows in popularity it seems to lose its members. The remaining three in the band, referred to in the title, are Tony Banks (keyboards), Philip Collins (vocals and drums), and Mike Rutherford (guitars and bass). Using modern studio wizardry as well as a good deal of talent, the reduced-personnel Genesis sounds as musically full as ever. The work is still arty, romantic, mystical and melodic. All the cuts are fairly short, with no extended suites or special effects.

Best cuts: "Ballad Of Big," "Burning Rope," "Scenes From A Night's Dream," "Follow You Follow Me."

Dealers: Genesis is embarking on a massive tour to support this.

ELVIS COSTELLO—This Year's Model, Columbia JC35331.

Produced by Nick Lowe. This is a strong followup to last year's "My Aim Is True" debut LP from this British new wave cult figure. All songs here possess a sparkling, dynamic quality whether it's a driving rocker or slower tempo material. Costello interprets his own wry lyrics with a raw-edged vocal style and producer Lowe cushions with fine production touches such as riveting keyboard breaks. Above all else there is a tangible energy level that pervades throughout.

Best cuts: "No Action," "Pump It Up," "You Belong To Me," "Hand On Hand," "Lip Service," "Radio, Radio."

Dealers: Costello is one of the more intelligent and textured of the new wave figures.

BOB MARLEY & THE WAILERS—Kaya, Island ILPS9517.

Produced by Bob Marley, The Wailers. Infectious reggae rhythms pervade this 10-cut profile of the genre. Gone are any rough edges, Marley having perfected his lyrical as well as musical style to surpass earlier works. The blend of female backing vocals with the bass-heavy instrumental passages lends a sensuous feeling to Marley's earthy vocalizing and topics.

Best cuts: "Easy Shanking," "Is This Love," "She's Gone," "Running Away."

Dealers: Play this one and watch customers dance.



FLOATERS—Magic, ABC AA1047. Produced by James Mitchell Jr., Marvin Willis. The five-man group which scored a huge pop and soul hit last summer with "Float On" returns with its second album for ABC. The formula again consists of smooth, romantic vocals and crafty instruments, accenting vibes and flute. Good rhythm and string & horn arrangements. The mix of tunes ranges from slow ballads to catchy disco numbers.

Best cuts: "We Thank You," "The Time Is Now," "What Ever Your Sign," "I Just Want To Be With You," "Let's Try Love (One More Time)."

Dealers: Group's last album went top 10 pop.



THE KENDALLS—Old Fashioned Love, Ovation OV1733. Produced by Brian Fisher. The redhot father/daughter duo is back with its second LP, an extension of the successful Kendalls formula of brightly sung songs of loving and sinning. Jeannie and Royce Kendall's vocals are backed by pianos, bass, drums, and steel, lead and acoustic guitar. Royce takes an unusual upfront vocal role in one of the album's most commercial numbers, "Pittsburgh Stealers."

Best cuts: All are high in artistic and commercial quality.

Dealers: Grammy winning and past No. 1 chart action should give the Kendalls their best selling LP yet.

THE STATLER BROTHERS—Entertainers ... On And Off The Record, Mercury SRM15007. Produced by Jerry Kennedy. Backed by some of Nashville's best musicians, the Statlers wail another collection of their songs. The close harmonies sound like a Sunday gospel meeting, except the subjects, as usual, are love and the problems love can cause. Typical of any Kennedy production, the guitar work is tasteful and prominent. There's a good blend of fast paced numbers with slower tempo songs to showcase the Statlers' polished harmony.

Best cuts: "Do You Know You Are My Sunshine," "Yours Love," "The Official Historian On Shirley Jean Berrell," "I Dreamed About You."

Dealers: The Statlers are consistent album sellers.

JERRY REED—Sweet Love Feelings, RCA APL12764. Produced by Jerry Reed, Chip Young. This compilation showcases Reed in a variety of moods which he glides through effectively each time. His lively, energetic yet sometimes smooth and easy vocals are tastefully punctuated with acoustic and electric guitars (he performs on both for part of the tracks), electric and acoustic piano, organ, clavinet, and moog—all enhanced by solid rhythm tracks.

Spotlight



WINGS—London Town, Capitol SW11777. Produced by Paul McCartney. Above all else, "London Town" demonstrates that McCartney still has a flair for writing clean, intelligent rock'n'roll. The music flows unrestrained, the material is varied and polished and McCartney's singing comes across with all its vitality and precision intact. "London Town" is not a skimpy album either. The first side has eight cuts, side two has six. McCartney penned about half the album with the other half co-written with guitarist Denny Laine. Former Wing members Jimmy McCulloch and Joe English receive studio credit although the front jacket only has McCartney, Linda and Laine pictured. The love songs are tender, the rockers move along at a riveting pace and the instrumental interludes are solid.

Best cuts: "With A Little Luck," "London Town," "Girlfriend," "Deliver Your Children," "Morse Moose And The Grey Goose."

Dealers: As with all McCartney releases, it's headed for the top



HEART—Magazine, Mushroom MRS5008. Produced by Mike Flicker. At long last the legal disputes that have held up this album's release have been settled and the public can finally hear this superb work. Originally intended as the followup to its debut "Dreamboat Annie," the material here is by far Heart's most arresting and polished album. Ann Wilson's vocals, with seductive allure, are fluid and disciplined while her songwriting is also at its peak. The title cut is the album's masterpiece as its vivid images and complex rhythms paint a picture of a rock star fantasy triggered by a picture in a magazine. High powered guitar work of Roger Fisher and Nancy Wilson pace the instrumentals.

Best cuts: "Magazine," "Heartless," "Just The Wine," "Without You," "Devil Delight"

Dealers: Heart is a platinum selling act

Best cuts: "Sweet Love Feelings," "You Know What," "(I Love You) What Can I Say," "Hold Tight," "Banjo Man," "Busted."

Dealers: A strong selection of material including his currently rising single.

FREDDY FENDER—Swamp Gold, ABC AA1062. Produced by Huey P. Meaux. Fender purists who value his musical roots will appreciate this 15-song set. Mellow production, focusing full emphasis on Fender's interpretive vocals, is brought together with an interesting and varied blend of rhythm guitar, piano, blues guitar, electric sitar, keyboards, horns and fiddle with each taking separate spotlights. Typically, Fender adds his bilingual touch to most of the selections.

Best cuts: "The Clock," "Tell It Like It Is," "Talk To Me," "Just A Moment Of Your Time."

Dealers: Besides his country audience, Fender has an early rock'n'roll following that will appreciate his return to the basics.

JIM REEVES—Nashville 78, RCA APL12720. Original production by Chet Atkins and Anita Kerr; overdub production by Bud Logan. An amazingly contemporary sounding set of ballads freshened by new studio techniques, including use of a Harmonizer that allows Reeves to sing background harmony with himself. Reeves' songs hold up well in the changing world of country music, providing a talent-filled constant. Mary Reeves and Bud Logan selected these songs, and they fit the LP's smooth, mellow style that's bolstered by solid guitar work and, sometimes, strings.

Best cuts: "You're The Only Good Thing (That's Happened To Me)," "Before I Died," "Dark Moon," "Roses," "The Talking Walls."

Dealers: Prepare for the legion of Reeves' fans that never diminishes.



LONNIE LISTON SMITH—Love Land, Columbia JC35332.

Produced by Bert deCoteaux, Lonnie Liston Smith. Smith's first for Columbia produces a full blown excursion into dreamland whisks, modern jazz and Latin accented percussive bursts. His electric piano is the inspiration around which all the music flows, with Donald Smith's high pitched voice adding a lifting quality to three of the four vocals. Background strings and horns produce a complementary undercoating for the basic septet's wanderings. Smith and David Hubbard blend beautifully on flutes while Lawrence Kilian's congas add additional punch.

Best cuts: "Sunburst," "Floating Through Space," "We Can Dream," "Love Land," "Explorations."

Dealers: Smith is a blender of influences to create a jazz style which is fluid, rock-tinged and mellifluous.

RON CARTER—Peg Leg, Milestone M9082 (Fantasy). Produced by Ron Carter. This is a strong melodic LP, with Carter's acoustic bass way out front in a dominant position of influence. He alternates on regulation standup and piccolo bass, a specialty of his. Kenny Barron's piano is an understanding second solo voice, building tracks which are easy to follow within this ensemble setting. Carter wrote four of the six cuts and there is a wide display of influences ranging from modern jazz to Latin spices to snippets from "Sesame Street." There is a fun feeling to the music, with woodwind backing arranged by Robert Freedman.

Best cuts: "Peg Leg," "Sheila's Song," "Chapter XI," "Epistrophy," "Patchouli."

Dealers: Carter's broad, sweeping tones will be enjoyed by aficionados of flowing, smooth jazz.

DAVID FATHEAD NEWMAN—Concrete Jungle, Prestige P10104 (Fantasy). Produced by Orrin Keepnews, William Fischer. An adventurous project by the veteran reedman whose commercial approaches are now coming into focus. The beauty in Newman's sweet blowing on flute and alto and soprano saxes, creates a sensuous carpet of musical textures. Among the sidemen in this sextet setting is Pat Rebillo, a superb keyboardist, whose modern ideas meld hauntingly within the crossover attempted material. The music fuses works by Stevie Wonder with reggae and some harder jazz works. The result: highly entertaining jazz.

Best cuts: "Knocks Me Off My Feet," "Blue For Ball," "Concrete Jungle" (the reggae), "Sun Seeds."

Dealers: Newman's versatility on flute and his association with such players as Herbie Mann and other New York-based players, has given him some good identity. This LP was, however, cut in Berkeley, where the vibes were just as good.

JACK LESBERG'S SEXTET—Hollywood Swing, Famous Door 120. Produced by Harry Lim. The best of mainstream with '78 touches brings back to vinyl the illustrious Eddie Miller, since the 1930s the "prettiest" and most melodic of tenor saxophonists. Leader Lesberg's bullish bass, Dick Cary's peckhorn and trumpet; Ray Sherman's pianistics, Bob Enevoldsen's valve bone and Nick Fatool's exemplary drumming collaborate for an LP which is the strongest of its genre this year. Understandable, swinging, impeccably recorded jazz.

Best cuts: "The Preacher," "Ballad For Eddie," "Sidney's Blues," "For George Barnes."

Dealers: Only four or five times a year does a jazz album like this appear. In-store play will sell it sight unseen. Will appeal to all but avant-garde "loft" buyers.



LORENZO SANTAMARIA—Tu Sonrisa, Latin International 6920. Produced by Alfredo Domenech. This U.S. release comes months after the original issue by EMI in Spain. Vocalist Santamaria, here as before, stands squarely in the center of Spain's modern pop music, singing standard fare of love, love lost and love longing. The 12 tunes, penned mostly by Santamaria or Ray Girado or both in collaboration, are remarkably varied in style and form if not in content. Santamaria's dramatic vocals contrast in some cuts with a breathy, almost girlish vocal chorus.

Best cuts: "Tu Sonrisa," "Y Te Vas," "Juntos," "Cada Dia Mas."

Dealers: A strong possibility for the East Coast and Puerto Rico.

RICARDO CERATTO—Lo Nuevo De Ricardo Ceratto, Latin International 5064. No producer listed. After a couple of U.S. hits under his belt, composer/vocalist Ceratto returns with this set of a dozen tunes originating with EMI-Capitol Mexico. All his own compositions, the tunes here have that catchy melodic structure which makes for facile appeal and ready airplay. Several cuts are upbeat with a disco-tinged base. Distinctive features include prominent punchy horn lines and backup female vocal chorus. The acoustic guitar use is appealing.

Best cuts: "Asi Soy Yo," "Angelica," "Me Va, Me Va," "Lo Que El Tiempo Se Llevó."

Dealers: Ceratto has met with across-the-board acceptance in all parts of the U.S. Latin territory.

WILKINS—Amarse Un Poco, Coco 146. Produced by Wilkins. One of Puerto Rico's foremost pop composer/vocalists, Wilkins appears here in his first effort for the label after departing Velvet. It is an unusual work, quite distinct from the mainstream of Latin MOR, not in theme (more doses love), but in sound, style, form and texture. Laced with rock and jazz elements, the work's strongest influence derives from contemporary Italian music. It may disappoint Wilkins followers who are accustomed to more meaty substance, less gushing romanticism, from his compositions. It is also fairly uneven, with a bilingual cut and an early rock number that simply don't work well.

Best cuts: "Me Voy De Aquí," "Amarse Un Poco."

Dealers: Wilkins' popularity has been on the rise of late.



NICK LOWE—Pure Pop For The Now People, Columbia JC35329. No producer listed. Lowe probably produced this himself as he did previous efforts by Elvis Costello, the Ru-

(Continued on page 84)

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 Siegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

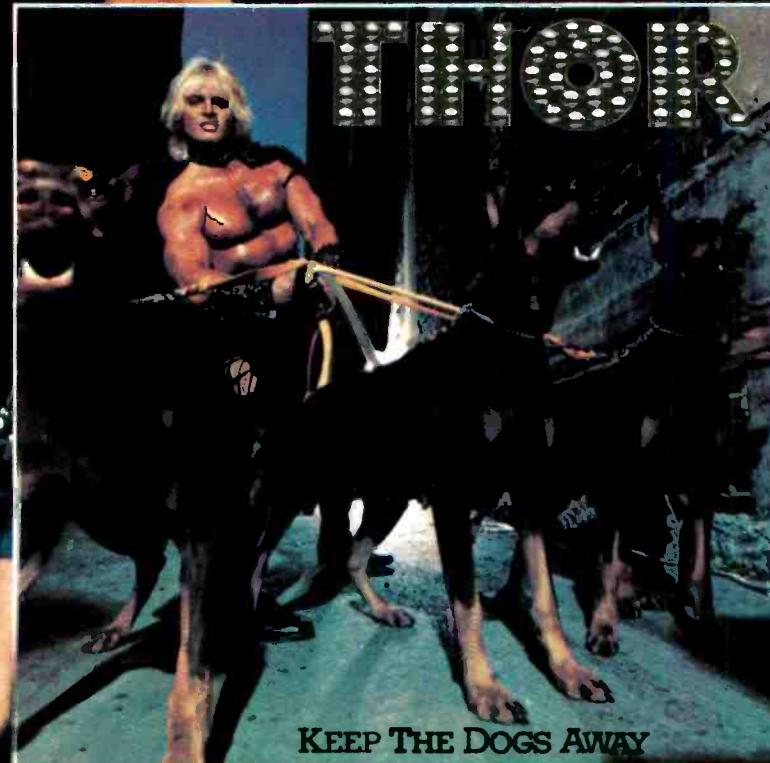
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THOR
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Production & Concept Ian Guenher & Will Morrison for Three Hats Productions, Inc.

Manufactured and Distributed by MCA Records, Inc.

Agency: Headliners East

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General News

Dempsey And Hill At IMIC '78

• Continued from page 4

the American marketplace. "But now, with all the reorganization, we're ready," he claims, paying tribute to the latterday leadership of Polydor chairman Irwin Steinberg.

Haayen considers it important that Polydor continues to be represented in specialist music markets such as soul, country and jazz, as well as more mainstream areas. "This is vital, not only to seize the sales which each market affords, but to be properly placed to benefit from crossover action if and when it develops." He instances Millie Jackson as one such artist, breaking out from r&b.

RIAA Certified Records Singles

Bee Gees' "Stayin' Alive" on RSO. Disk is its first platinum single.

Gold LPs

Dan Hill's "Longer Fuse" on 20th Century. Disk is his first gold LP.

Platinum LPs

Eric Clapton's "Slowhand" on RSO. Disk is his third platinum LP.

APRIL 8, 1978, BILLBOARD

Haayen is stepping out in his new shoes with plenty of other priorities, too, including Jean Michel Jarre and the Jam.

The former's "Oxygene" album has already sold some 200,000 copies in the U.S., but the Polydor president believes it has the potential to sell even more. "We're looking at that situation and considering some visual presentations. It'll be a platinum album eventually, but we'd like to speed matters up."

The Jam, a British band born out of last year's punk rock explosion there, is currently in the middle of its second American visit, playing dates both large and small. Haayen holds that in-person exposure is the key to their progress.

"I didn't sign them with this country especially in mind," he comments, "but they have evolved into a fine rock and roll band in the classic mold. We just have to make sure that the kids come and see them."

Artists he did sign with America in mind include Britons Maggie Ryder and the Band of Joy. Latter combo, which once featured Led Zeppelin's Robert Plant in the lineup, has an album due in May, while Ryder will bow with an LP this fall, after a major European push.

Caedmon In Move

NEW YORK—Caedmon Records, the spoken word label, has moved to 1995 Broadway. Both the company's office and recording studio are located at the new address. The phone number is (212) 580-3400.

panel on the growth potential for women in the global industry, chaired by Mickey Granberg, executive director of NARM and the NARM Scholarship Foundation.

Assisting her in this volatile discussion will be Lilian Bron, international director and co-owner of Bronz Records of the U.K., and Misa Watanabe, president of Watanabe Music, Japan.

The two panels will meld into one overall discussion on where the international industry's new executives are being discovered and developed.

This marks the first time a panel has been called to expressly discuss the emerging role of the woman in the music and record industry—a topic which holds a timely edge in the U.S. where female performers have emerged as a major force on the music popularity charts.

Dempsey will discuss how CBS hires and trains people not for the job they are being put in initially, but with a view for their future potential. This comes through being trained as "better managers," he explains.

Dempsey will explore how man-

agement development works in the field organization as well as in the headquarters operation.

The executive notes that he seeks to emphasize the business aspect of the industry through such things as the CBS School of Management and by placing personnel in American Management Assn. courses.

"The educational process takes place at all levels of the corporation," Dempsey explains. "We start this very early in a person's career."

Executive development joins such topics already firmed by IMIC '78 as techniques in talent contract negotiations, bridging the gap between the East and the West, movie music, the future of music publishing, independent record labels, disk and tape piracy, the global picture of record retailing, the emerging world of the videodisk and videocassette, the import-export business and the position of major record labels around the world.

The Italian record industry, as the host group for IMIC '78, will sponsor a cocktail reception May 2 at the Danielli Hotel in Venice, followed by a concert by the Quartetto Veneziano performing works by Vivaldi in a nearby historic church.

IMIC's registration fee for this international summit meeting is \$450 with a special wives' rate of \$175. This does not include air fare and hotel costs.

For registration information, contact in the U.S.: Diane Kirkland, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. In Europe: Helen Boyd, Billboard, 7 Caraaby St., London WIV, IPG, England.

Lifelines

Births

A son, DeVerne Delacey Williams to Salsoul artist Carol Williams and husband DeVerne T. Williams March 19.

Marriages

Irving Azoff, president of Frontline Management which represents artists such as the Eagles, Boz Scaggs and Steely Dan, to Rochelle Cumsky of the Howard Rose Agency.

Deaths

Danny Meehan, 47, singer/composer, in New York March 29 of cancer after a three-month illness. Meehan, who appeared on Broadway in "Funny Girl" in 1964 with Barbra Streisand, wrote tunes which were re-

cored by Nat Cole, Helen Reddy and Blood, Sweat & Tears among others. He is survived by his widow, Sandi, a daughter, his mother and stepfather.

* * *

Elizabeth Keith Oxenaar, 66, classical harpist and vocalist, in Westport, Conn., of cancer. She performed under the professional name of Lysbeth Hughes. She left no immediate survivors.

* * *

Billy Kenny, 63, whose high tenor voice sparked the Ink Spots in the 1930s and '40s on dozens of hit Decca records, of a respiratory ailment March 23 in New Westminster, B.C. Kenny had resided in Canada the last 25 years, had recently recorded again, as a soloist, and was to have appeared in April at a Vancouver nightclub.

Billboard LPs

• Continued from page 82

mour, the Damned, and other new wave rockers. Lowe himself transcends categories. His material on the debut American LP ranges through the pop gamut. There is reggae, soul, pop ballads, hard rock and a whole lot else including a takeoff of the Bay City Rollers. Lowe has learned from his sources well and the result is some truly entertaining rock'n'roll propelled by the marvelously perverse sense of humor possessed by the new wave artists. (No longer punks?).

Best cuts: "So It Goes," "Heart Of The City," "Nuttin By Reality," "Rollers Show," "They Called It."

Dealers: Could be a big one.

TRIGGER—Casablanca NBLP7092. Produced by Dennis Ferrante, Corky Stasiak. Popular New York-based quartet is the latest entry into the heavy metal school of rock. And while the playing comes hard and fast, the group does not sacrifice on the vocals and harmonies. The lead vocalist is the drummer, Derek Remington, who sings with vigor and control. Double barrel guitar action paces the non-stop, bombastic power rock rhythms. In between the riffs are some pretty melodic songs. Lots of energy here.

Best cuts: "Somebody Like You," "Deadly Weapon," "Gimme Your Love," "Baby Don't Cry."

Dealers: Group has an East Coast following.

WONDERRAP—A&M SP4674. Produced by John Anthony. This is a three-piece group consisting of veteran musicians and personalities Andy Goldmark, Jimmy Ryan and Holly Sherwood, who do the vocals and write their own material. Supposedly the material influences range from Elton John to Ethel Merman, from Carly Simon to Rodgers & Hammerstein. The trio does provide nice soulful pop melodies with vocals that are not buried in overorchestration.

Best cuts: "Sing Hi, Sing Lo," "Go Take A Bow," "Elise."

Dealers: A&M has a big push on this group.

PLATINUM HOOK—Motown M7899R1. Produced by Greg Wright. This six-man, one-woman group has opened shows for the Commodores; in fact the liner notes state that Platinum Hook's services are provided by Commodores Entertainment Corp. As with that top Motown act, this group has amazing range, from soft ballads to funky rhythm numbers (one tune here was cowritten by P-Funk's George Clinton). Excellent rhythm arrangements highlight the songs.

Best cuts: "Standing On The Verge (Of Getting It On)," "Bittersweet," "Hotline," "Gotta Find A Woman," "Hooked For Life," "City Life."

Dealers: Emphasize Commodore connection.

MICHAEL ZAGER BAND—Let's All Chant, Private Stock PS7013. Produced by Michael Zager. Zager and band play tasty disco with a strong mix of soul. The thrust of the rhythmic instrumentals is the brass with about a dozen players contributing. Percussion, synthesizer and guitar cushion the horns. A pulsating beat, vibrant and rhythmic runs through-

Billboard's Recommended LPs

pop

AMAZING RHYTHM ACES—Burning The Ballroom Down, ABC, AA1063. Produced by Barry "Byrd" Burton. Once again, the Aces have cast their cynical eyes upon romance in general and produced nine stunning cuts of incisive musical merit. The group's low-key instrumental style accentuates the lyric value of each tune, important to the often humorous vein.

Best cuts: "Burning The Ballroom Down," "A Jackass Gets His Oats," "Della's Long Brown Hair."

TOWER OF POWER—We Came To Play! Columbia JC34906. Produced by Steve Cropper. The latest from the Oakland Bay wonders mixes upbeat brassy numbers with a few slower ballads. The 10-man group features one of the best horn sections in the business, and the sax, trumpet and trombone here are all excellent. **Best cuts:** "We Came To Play," "Yin-Yang Thang," "Share My Life," "Love Bug," "Somewhere Down The Road."

38 SPECIAL—Special Delivery, A&M, SP4684. Produced by Dan Hartman. Seven hard-driving rockers in the southern guitar-laden tradition plus one surprisingly mellow cut ("Take Me Back") comprise 38 Special's second LP. Lead singer Donnie Van Zant's vocals are powerful and rousing throughout, if his lyrics at times seem trite. Blazing instrumental backup in double lead guitars and two drummers take up any slack. **Best cuts:** "I'm A Fool For You," "Travelin' Man," "Who's Been Messin'."

LETTA MBULU—Letta, A&M SP4688. Produced by Herb Albert, Stewart Levine, Caiphus Semenya. This silky-smooth African songbird comes up with another delightful collection of songs performed in both fluent English and different African languages and rhythms. On par with Mbulu's tasty selections is the superb band assembled here that includes a rather extensive horn section. Percussion and guitar pace the rhythms. **Best cuts:** "Open Your Heart," "I Need You," "Hallelujah," "I Can Depend On You."

BRIAN AUGER & JULIE TIPPETTS—Encore, Warner Bros. BSK3153. Produced by Brian Auger. Auger is a keyboard whiz

out. Background vocals are utilized in right doses so they avoid sounding overpowering.

Best cuts: "Let's All Chant," "Music Fever," "Love Express."

Dealers: Should do well in the disaos.

who has been turning out fine rock/jazz fusion LPs. Tippettts is a husky voiced blues singer, who like Auger, was a member of the group Trinity. Here they reunite and the combination works well. Tippettts belts out soulish, r&b flavored vocals and Auger with backup help underpins with progressive keyboard-oriented rock/jazz. **Best cuts:** "Spirit," "Don't Let Me Be Misunderstood," "Freedom Highway," "Rope Ladder To The Moon."

BILLY SWAN—You're OK, I'm OK, A&M SP4686. Produced by Booker T. Jones. Swan serves up a pleasing set of country rock tunes. Producer Jones, who also plays keyboards, steers Swan in a direction which allows the singer/writer the flexibility to show his varied sides. Instrumental support comes from Kris Kristofferson's backing band. Kristofferson and Rita Coolidge contribute backing vocals on two cuts, with Leo Sayer adding harmonica and Otis Blackwell on piano. **Best cuts:** "Forever In Your Love," "You're OK, I'm OK," "Never Go Lookin' Again," "Bloodstream."

ORIGINAL SOUNDTRACK—The Rocky Horror Picture Show, Ode OSV21653 (Jem). Produced by Richard Hartley. Actress Susan Sarandon and Cleveland International act Meatloaf are among the name guests on this soundtrack from the forthcoming 20th Century-Fox film. Good sax breaks highlight the instrumentals which back up the bizarre, left-of-center songs. Note that this is not distributed by Epic. **Best cuts:** "The Time Warp," "Sweet Transvestite," "Hot Patootie—Bless My Soul."

DAVID LA FLAMME—Inside Out, Amherst AMH1012. Produced by David La Flamme. The former voice of It's A Beautiful Day serves up a tasty set of rock tunes. At the front of the instrumentals are La Flamme's electric violin, violin and viola, backed by guitars, drums, keyboards and synthesizer. This is La Flamme's most satisfying solo work. **Best cuts:** "Who's Gonna Love Me," "Where Flamingos Fly," "My Life," "Need Somebody."

BRYN HAWORTH—Grand Arrival, A&M SP4682. Produced by Audie Ashworth. Haworth is an English folkie with a following in the U.K. who has come here to record with Nashville's sessionmen. The results are likable, fairly lively tunes that lean toward inspirational verse and hints of a second coming. New Grass Revival assists on one cut, and the other nine cuts are equally melodic soft rockers. **Best cuts:** "Grand Arrival," "We're All One," "Beans On Toast."

AIRWAVES—New Day, A&M SP4689. Produced by Pat Moran. Airwaves is a three-man English trio consisting of Ray Martinez on lead vocals, guitars, keyboards and horns, John David on lead vocals, bass and keyboards and Dave Charles on drums and percussion. The music is melodic pop/rock, textured and smooth. The vocals work well on the midtempo ballads as well as the rockers. **Best cuts:** "Love Stop," "So Hard Living Without You," "Let Me In," "Nobody Is."

DIRK HAMILTON—Meet Me At The Crux, Elektra 6E125. No producer listed. This is an intriguing set of different rock moods combined with offbeat lyrics. One is almost reminded

of Warren Zevon at times as Hamilton offers a similar brazen stance. Some songs rock up with fiery guitar work while others tend to mellow ballads. Lots of top players add musical texture such as horns and keyboards and Hamilton has a raw, gritty quality in his vocal style. **Best cuts:** "Billboard On The Moon," "All In All," "Tell A Vision Time," "Heroes Of The Night," "Meet Me At The Crux."

BAD BOY—Back To Back, United Artists UALA869H. Produced by Bob Brown. Bone crunching but tasty hard rock is what this Milwaukee band excels in and on this second UA outing turns in a solid set. Most tunes are of the driving, uptempo variety powered by guitar, bass and drums. The vocals are energetic and the well-mixed production doesn't drown them out. **Best cuts:** "It's All Right," "Always Come Back," "Girls, Girls, Girls," "I Just Wanna Love You," "Take My Soul (Rock And Roll) Out Of Control."

AURACLE—Glider, Chrysalis CHS6PDJ. Produced by Teo Maccero, James DiPasquale. Combining such instruments as trumpet, flugelhorn, flutes, tenor saxophone, vibes, percussion, bass and drums, this expertly trained sextet provides a stellar synthesis or rock, jazz and classical elements. The result is a blend of rock jazz that is becoming increasingly popular. Each side contains one cut. **Best cuts:** "Tom Thumb," "Glider."

A BING CROSBY COLLECTION—Vols. 1 & 2, Columbia 35093, 35094. Produced by Michael Brooks. Columbia, to its credit, has released two LPs tracing Der Bingle's career from 1928 to 1932, largely through the generous use of rare Crosby sides (never released via LPs) from musicologists Howard Levine's personal collection. Producer Brooks wrote sprightly, candid liner notes explaining the genesis of each cut. The then unknown session men include Jimmy Dorsey and Crosby is featured in rare cuts with Paul Whiteman's Orchestra, among others. Sound quality isn't perfect, but the collection is an important and entertaining gem. **Best cuts:** Your choice.

MICHAEL HOENIG—Departure From The Northern Wasteland, Warner Bros. BSK3152. Produced by Michael Hoenig. German composer Hoenig solely uses synthesizer and other electronic keyboards on this spacey, mood setting instrumental LP. Hoenig demonstrates what a melodic instrument the synthesizer can be as the six compositions illustrate in sound. This is the kind of record that you ease into. **Best cuts:** "Departure From The Northern Wasteland," "Hanging Garden Transfer."

GALE FORCE—Two, Fantasy F9551. Produced by Michael Stewart. Second album by Len and Ken Gale is full of solid rock'n'roll that is punchy and melodic. Len Gale handles lead vocal while brother Ken paces the rhythm section on guitar. Tight harmonies by members of the band accentuate the material yet the Gale's must become more adventuresome in future projects. **Best cuts:** "Love On The Line," "I Wanted It All," "Shot In A Crossfire."

(Continued on page 87)

EGO



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RCA
Records



Billboard's

Billboard SPECIAL SURVEY For Week Ending 4/8/78

Number of singles reviewed
this week 48 Last week 122

Top Single Picks™

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ELTON JOHN—*Ego* (3:57); producers: Elton John, Clive Franks; writers: Elton John, Bernie Taupin; publisher: Jodrell, ASCAP. MCA 40892. Elton's newest starts with a tingling keyboard intro and a train-like whistle leading into a fast paced vocal delivery. The mood and tempo changes repeatedly from energized rocker to ballad-like interludes.

LYNYRD SKYNYRD—*You Got That Right* (3:38); writers: Steve Gaines, Ronnie VanZant; publishers: Duchess/Get Loose, BMI. MCA 40888. This band pulls out all the stops on this fast-paced, rhythmic rocker. Plenty of sparkling guitar and keyboard riffs cushion the charged up dynamic vocals.

SEALS & CROFTS—*You're The Love* (3:17); producer: Louie Shelton; writers: David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI. Warner WBS8551. This is a smooth, easy-flowing number, marked by the duo's customarily clean and pleasant vocal harmonies. Though pretty, melodic and laid-back, there's a slight disco flavor to the cut especially in the intro and break.

recommended

CAPTAIN & TENNILLE—*I'm On My Way* (2:42); producer: Daryl Dragon; writer: Mark Safan; publisher: Pink Flower. A&M 20275.

ODYSSEY—*Weekend Lover* (3:15); producers: Sandy Linzer & Charlie Calelo; writers: Sandy Linzer & Denny Randell; publishers: Featherbed/Desiderata/Unichappell, BMI. RCA JH11245.

DAVE MASON—*Only You Know And I Know* (3:30); producers: Tommy LiPuma & Dave Mason; writer: Dave Mason; publisher: Irving, BMI. Blue Thumb BT276 (ABC).

GARY WRIGHT—*Something Very Special* (3:23); producer: Gary Wright; writers: Gary Wright, Jamie Quinn; publishers: High Wave/WB, ASCAP. Warner Bros. WBS8548.

MECO—*Topsy* (2:41); producers: Meco Monardo, Tony Bonjovi, Harold Wheeler; writer: Richard Carpenter; publisher: Screen Gems/EMI, BMI. Millennium MN613 (Casablanca).

STRIKER—*More Than Enough* (3:29); producer: Harry Maslin; writer: S. Rosburg; publisher: Randle-Rosburg, BMI. Arista ASO321.

AIRWAVES—*So Hard Living Without You* (3:30); producer: Pat Moran; writers: Kerry Charter, John Bettis; publisher: Irving, BMI. A&M 20325.

NRBQ—*I Love Her, She Loves Me* (2:28); writer: Joseph Spampinato; publisher: NRBQ, ASCAP. Mercury 554 (Phonogram).

CORY WELLS—*Midnight Lady* (3:35); producer: David Anderele; writer: Jim Gold; publishers: Interior/Bridgeport, BMI. A&M 2035.

PURE PRAIRIE LEAGUE—*Working In The Coal Mine* (3:15); producer: Alan Abrahams; writer: A. Toussaint; publisher: Marsaint, ASCAP. RCA JH1260.

FORMERLY OF THE HARLETTES—*Ain't No Man Worth It* (3:32); producer: David Robinson; writers: A. Willis & B. Lipman; publisher: Childstar/Society Hill, ASCAP. Columbia 3-10713.

RUSH—*Fly By Night* (3:20); producers: Rush & Terry Brown; writers: G. Lee, N. Peart; publisher: Core, ASCAP/CAPAC. Mercury 553 (Phonogram).

TERRY SYLVESTER—*Silver And Gold* (3:16); producer: Geoff Nestly; writers: G. Osborne, R. Kerr; publisher: Rondor, ASCAP. Epic 850532.

KEVIN LAMB—*On The Wrong Track* (3:29); producer: Gary Lyons; writer: Kevin Lamb; publisher: Rocket, ASCAP. Arista AS0316.

THE LOVE MACHINE—*Desperately* (3:27); producer: not listed; writers: R. Whitelaw, N. Bergen; publishers: Brookside/Ceberg, ASCAP. Buddah BDA595 (Arista).

THE IMPERIALS—*Who's Gonna Love Me* (3:40); producer: Tony "Champagne" Silvester; writer: Alfie Davison; publishers: All Of A Sudden/Brookside/Ceberg/Piedmont, ASCAP. Omni OM5501 (Island).

JOE TEX—*Get Back, Leroy* (3:32); producer: Buddy Killen; writers: J. Tex, B.L. McGinty; publisher: Tree, BMI. Epic 850530.

BOBBY McCLURE—*To Get What You Got* (4:00); producers: Willie Mitchell, Don Boddie; writers: D. Boddie, J. Ward, C. Johnson; publishers: Fi/BWJ, ASCAP. Hi H78512 (Cream).

DONALD WOODS—*Close To You* (3:56); producer: Howard Scott; writers: D. Woods, W. Williams, W. Scott, H. Scott; publisher: Aldonho, BMI. Blue Hound 274313A (Music Bag).

SWEET PROMISE—*I'm A Music Man* (2:40); producer: Allan Goldswain; writers: N. Paulsen, A. Goldswain; publishers: Yackamo/Laff, BMI. ASA 102A.

R.C. BANNON—*(The Truth Is) We're Livin' A Lie* (2:46); producer: Ben Tallent; writers: R.C. Bannon-J. Bettis; publishers: Warner-Tamerlane, BMI/Sweet Harmony, ASCAP. Columbia 310714.

KATHY BARNES—*Silver Haired Daddy Of Mine* (3:23); producer: Dave Burgess; writers: C. Autry-J. Long; publisher: ABC-Dunhill, BMI. Republic REP018A.

BOBBY GOLDSBORO—*Black Fool's Gold* (3:06); producer: Bobby Goldsboro; writer: Bobby Goldsboro; publisher: House of Gold, BMI. Epic 850535.

BRENDA KAY PERRY—*I Can't Get Up By Myself* (2:49); producer: Ray Pennington; writer: Ray Pennington; publisher: Dunbar, BMI. MRC MR1013.

BILLY WALKER—*It's Not Over Till It's Over* (2:53); producer: Ray Pennington; writer: Ray Pennington; publisher: Almarie, BMI. MRC MR1014.



WHISPERS—*Let's Go All The Way* (3:25); producers: Dick Griffey, Whispers; writers: M. Ragin, R. Burke, A. Vosey, J. Brown; publishers: Free Delivery, ASCAP/Wah Watson/Joseph & Art, BMI. Solar YB11246. The harmony here is unusually tight and clean fronted by lead singer who moves up and down the musical scale with ease. Production on this mid-tempo summertime ditty is excellent. Strings highlight this disk as vocals build to a climax with strong percussion assisting.

recommended

MORRIS JEFFERSON—*To Spank With Love* (3:30); producers: Jerline Shelton, Maurice Commander; writers: Jerline Shelton, Maurice Commander; publishers: Skydive/Lu-Cor, ASCAP. Parachute PR511 (Casablanca).

VAN McCOY—*My Favorite Fantasy* (3:18); writer: Van McCoy; publishers: Van McCoy/Warner-Tamerlane, BMI. MCA 40885.

TOWER OF POWER—*Lovin' You Is Gonna See Me Thru* (3:24); producer: Steve Cropper; writer: C. Coulter; publisher: Coultron, ASCAP. Columbia 310718.

HARVEY MASON—*Till You Take My Love* (3:29); producer: Harvey Mason; writers: Harvey Mason & David Foster; publisher: Mason, ASCAP. Arista AS0323.



HUGH MOFFATT—*The Gambler* (3:16); producer: Jerry Gillespie; writer: Don Schlitz; publisher: Writer's Night, ASCAP. Mercury 55024. The song's perceptive insights regarding life are genuinely relayed through Moffatt's sensitive and smooth vocal delivery that makes this an especially refreshing outing. Fluid guitar and tasty harmonica work complement the total sound.

Flip side: *That Light In Your Eyes* (2:47); producer: same; writers: Hugh Moffatt/Pebe Sebert; publisher: Relinda/Kese Rose, BMI.



recommended

FREDDIE HART—*Only You* (3:03); producer: Steve Stone; writers: A. Rand-B. Ram; publisher: TRO-Hollis, Inc., BMI. Capitol P4561.

SPYRO GYRA—*Shaker Song* (3:38); producers: Jay Beckenstein, Richard Calandra; writer: Jay Beckenstein; publishers: Harlem/Crosseyed Bear, BMI. Amherst AM730.



recommended

ORS—*Moon-Boots* (3:25); producers: Tom Moulton, Anthony Monn; writers: Monn-Zauner; publisher: Arabella. Salsoul TZ6000.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

pop

• Continued from page 84

PROCTOR & BERGMAN—*Give Us A Break*, Mercury SRM13719. Produced by Philip Proctor and Peter Bergman. This duo used to be with the Firesign Theatre and offers here a sophisticated, hip blend of humor. They leave no subject untouched and satirize radio, tv, doctors, oil companies, consumerism and other institutions. Best cuts: *Take your pick*.

HARRY BELAFONTE—*A Legendary Performer*, RCA CPL12459. Reissue produced by Ethel Gabriel. Latest in this RCA series showcases this smooth stylist, with the material presumably selected to underscore his mellow moods rather than his greatest hits, for several such RCA cuts are missing. What's here is fine, nevertheless, are sure to benefit from current new interest in Belafonte. Best cuts: *Jamaica Farewell*, "All My Trials," "Jump Down, Spin Around."

JOHNNY BURNETTE/ THE ROCK 'N' ROLL TRIO—*Tear It Up, Solid Smoke* 8001. Produced by Owen Bradley, Bob Thiele. This is a faithful collection of 17 Burnette rockabilly tracks from 1956-57 mostly produced by Owen Bradley in The Barn in Nashville. These mono disks were mastered from the original MCA tapes by the small San Francisco label. Good, basic guitar, bass and drums instrumental support. Best cuts: "Train Kept A-Rollin'," "All By Myself," "Tear It Up," "Eager Beaver Baby."

JERI FAKTOR & THE BACKPORCH SYMPHONY—*AVI AVL6020*. Produced by Rodger Mitchell, Joyce Bresnahan. This is warm, soft pop/folk material in the sing-around-the-campfire mold of the Starland Vocal Band or Judy Collins. A five-man band backs up Faktor, a lady with a tender, engaging vocal style. Best cuts: "Miss You Babe," "Aw, To Hell With Love," "One By One."

soul

SIDE EFFECT—*Goin' Bananas*, Fantasy F9537. Produced by Wayne Henderson. This three-man, one-woman group specializes in a fun, warmly nostalgic pop-soul style as demonstrated in the Carmen Miranda lookalike on the cover and the inclusion of the sprightly, jazzy "Cloudburst." Excellent vocal, horn and string arrangements. Best cuts: "Goin' Bananas," "Keep On Keepin' On," "Cloudburst," "Never Be The Same."

MANDRE—*Two*, Motown M7900R1. Produced by Andre Lewis. The second album by this versatile group accentuates wild, funky tracks in the P-Funk, Sly Stone school of raucous soul-rock. There are also some cuts (including Stephen Stills' "Fair Game") which are softer and more melodic and could stand a better chance of crossing to pop. Best cuts: "Fair Game," "I Like Your Freaky Ways," "Light Years (Opus IV)," "Doing Nothing, Nothing Doing."

WEBSTER LEWIS—*Touch My Love*, Epic JE35017 (CBS). Produced by Webster Lewis. An excellent coupling of heavy, often Latin-oriented rhythms with light, mellow voices. This singer/pianist has the capability of pulling up individual instruments, while blending the band and voices together as one. An impressive compilation of diverse material is offered from ballads to uptempo tunes. Best cuts: "There's A Happy Feeling," "Touch My Love," "Believe In Yourself."

KOOL & THE GANG—*Spin Their Top Hits*, De-Lite DSR9507. Produced by K&G Productions, Inc. Good representation of the group's material over the years, mixing uptempo funk novelties and slower ballads. Also includes "Summer Madness" from "Rocky" and "Open Sesame" from "Saturday Night Fever." Best cuts: "Jungle Boogie," "Hollywood Swing," "Caribbean Festival," "Open Sesame."

BARBARA PENNINGTON—*Midnight Ride*, United Artists UAL867H. Produced by Ian Levine. This singer has a classy vocal style with the power to deliver gutsy bursts of vitality like a Chaka Khan. The material is primarily brassy and up-tempo, with the arrangements making the most of the songs' dynamics. Vibes, xylophone and orchestra bells are among the instruments spotlighted. Best cuts: "Midnight Ride," "All Time Loser," "Trusted Friend," "It's So Hard Getting Over."

FREDDY COLE—*Sing, Demand* D4006. Produced by Jan Peters. The younger brother of Nat King Cole excels on this jazz-pop-soul set with cool, velvety vocals reminiscent of Nat Cole or Lou Rawls. A 42-piece orchestra gives appropriate backup support to each of the songs, ranging from smooth to brassy. Best cuts: "For Once In My Life," "On A Clear Day," "People," "Cabaret."

country

BARBARA FAIRCHILD—*Greatest Hits*, Columbia KC35311. Produced by Billy Sherrill, Jerry Crutchfield. An impressive

re-packaging of Fairchild hits which displays the sensitive touch of her vocal quality. Piano, strings and bass create an extremely complementary effect to match the smoothness of Fairchild's delivery. Best cuts: "You've Lost That Livin' Feelin'," "Let Me Love You Once Before You Go," "Let's Love While We Can," "Too Far Gone."

jazz

JIMMY SMITH—*Unfinished Business*, Mercury SRM13716. Produced by Lola Smith. This is strictly an instrumental LP, consisting of seven cuts by keyboard player Smith, who equals all others in the ranks of influential keyboard wizards in today's musical scene. From Smith's tribute to Stevie Wonder to the racy "Serpentine Fire," it's a wonder Smith isn't better known among the public-at-large. He's backed here with a sextet that accentuates his lines neatly while he tickles organs, pianos, string ensembles and synthesizers. Best cuts: "Stevie," "Serpentine Fire."

MARK COLBY—*Serpentine Fire*, Columbia 35298. Produced by Jay Chattaway. The beautiful packaging promises more than it delivers. Colby blows competent tenor and soprano saxes and on this single LP he is surrounded by strings and sidemen like Eric Gale, Steve Kahn, Bob James and Steve Gadd. All six tracks total about 40 minutes, and although the comparatively unknown Colby desperately requires annotation, he gets none. Best cuts: "On And On," "King Tut."

SPYROGYRA, Amherst AMH1014. Produced by Jay Beckenstein. The center point of this full scale jazz band is saxophonist Jay Beckenstein who shows versatility on soprano, alto and tenor sax, and keyboardist Jeremy Wall. Each of the nine compositions are relaxing, mood setting and vibrant. This is contemporary mainstream jazz performed the way it should be. Best cuts: "Shaker Song," "Leticia," "Mallet Ballet," "Cascade."

LES DEMERLE—*Transfusion*, Dore DR1020. No producer listed. Drummer, composer DeMerle is at the center of this hot jazz outfit. There is an urgency to the music as the rhythms blaze at an intense pace. In addition to DeMerle is a six-piece outfit consisting of two horns, a rhythm section and a vocalist, used sparingly. Raul De Souza makes a guest appearance on trombone along with others. Fiery jazz for those who like it hot. Best cuts: "Moondial," "Canned Heat Suite," "Bacchabal."

JOHN MARKHAM—*San Francisco Jazz*, Famous Door 121. Produced by Harry Lim. Drummer Markham impresses with this combo sparked by Herbie Steward's reeds and Ernie Figueroa's trumpet. Vince Cattolica's clarinet is yet another forceful plus in this seven-tune set which swings well in the time-tested mainstream groove. Best cuts: "Blues In Thirds," "Somebody Stole My Gal," "Rockin' Chair."

TOMPKINS & VENUTI—*Live At Concord '77*, Concord Jazz CJ51. Produced by Carl E. Jefferson. Seven standards form the frame for mainstream improvisations by co-leaders Ross Tompkins and Joe Venuti with Ray Brown, Jake Hanna and the spectacular young Scott Hamilton comprising backup nicely. Tompkins' facile piano and the never-dated Venuti violin mesh well. Best cuts: "Dark Eyes," "Softly As In A Morning Sunrise."

latin

CHARYTIN—*La Mosquita Muerta*, Latin International 2041. Produced by F. Arenas. Vocalist Charytin renders a set of 10 pop tunes, about half of her own inspiration. Most are romantic ballads, but there are a couple of novelty ditties thrown in which, while commercial, prove all too cute for mature tastes. It is her second LP for the label, and it is slightly thin in its production. Best cuts: "Nadie," "Una Mosquita Muerta," "No Se Que Paso."

LOS POTROS—*Los Potros*, Peerless 10039. Produced by Alfonso Ascencio. This contemporary norteno combo (conjunto), in its sixth LP, serves up a dozen tunes of varied tempo. Standard instrumentation is used here (electric guitars and keyboard, American drum kit), but interestingly, a harmonica does the work of the usual accordion. The high-pitched, trembling lead voice is also unusual. A simple but commercial package. Best cuts: "Besame Morenita," "La Chaparrita De Oro," "Basta Ya De Tanto Adios."

JOSE AUGUSTO—*Amanece*, Latin International 6609. No producer listed. Produced by EMI-Odeon in Brazil, this set of pop tunes interesting enough. Singer Augusto is credited as co-composer on most numbers which are nicely arranged by an anonymous talent. The album's major flaw is that in both his vocal style and song structure, Augusto is too imitative of Brazil's leading pop Spanish-language artist, Roberto Carlos. Best cuts: "America Latina," "Amanece," "Consigo Olvidarte," "El Rey."

Billboard**HOT 100***** Chart Bound**

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EGO—Elton John (MCA 40892)
YOU'RE THE LOVE—Seals & Crofts (Warner Bros. 8551)
SEE TOP SINGLE PICKS REVIEWS, page 87

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★ 1	10	NIGHT FEVER—Bee Gees ● (Barry, Robin, Maurice Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889	WBM	35	35	9	BOOGIE SHOES—K.C. & The Sunshine Band (K.C. & Finch), K.C. & Finch, TK 1025	CPP	69	71	7	I LOVE MY MUSIC—Wild Cherry (Robert Parissi, Carl Maduri), R. Parissi, Epic 8-50500	
2	2	18	STAYIN' ALIVE—Bee Gees ▲ (Bee Gees, Karl Richardson, Alby Galuten For Kariby Productions), B.R.M. Gibb, RSO 885	WBM	36	46	4	TWO DOORS DOWN—Dolly Parton (Gary Klein), D. Parton, RCA 11240	CPP	70	70	5	KINGS & QUEENS—Aerosmith (Jack Douglas, Aerosmith), T. Hamilton, J. Kramer, S. Tyler, B. Whitford, J. Douglas, Columbia 310699
3	3	15	LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor)	WBM	37	39	5	THIS TIME I'M IN IT FOR LOVE—Player (Dennis Lambert & Brian Potter), S. Pippin, L. Keith, RSO 890	CPP	71	81	2	YANK ME, CRANK ME—Ted Nugent (Tom Werman, Lew Futterman), T. Nugent, Epic 8-50533
4	4	10	CAN'T SMILE WITHOUT YOU—Barry Manilow ● (Ron Dante, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Arista 0305	WBM	38	40	6	FANTASY—Earth, Wind & Fire (Maurice White), M. White, E. del Barrio, A. White, Columbia 310688	ALM	72	75	4	BOMBS AWAY—Bob Weir (Keith Olsen), Barlow & Weir, Arista 0315
5	6	11	IF I CAN'T HAVE YOU—Yvonne Elliman (Freddie Perren), B. Gibb, R. Gibb, M. Gibb, RSO 884	WBM	39	42	7	BABY HOLD ON—Eddie Money (Bruce Botnick), E. Money, J. Lyon, Columbia 3-10663	ALM	73	86	2	DANCE WITH ME—Peter Brown (Cori Wade), P. Brown, R. Hans, Drive 6269 (TK)
6	5	21	EMOTION—Samantha Sang ● (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178	WBM	40	54	4	MOVIN' OUT—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10708	ABP/BD	75	76	7	DEACON BLUES—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12355
7	10	11	DUST IN THE WIND—Kansas (Jeff Glixman), K. Luigren, Kirshner 84274	WBM	41	49	8	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffen, Capitol 4549	WBM	76	78	4	DANCIN' FEVER—Claudia Barry (Jürgen S. Korduletsch), Evers, Korduletsch, Barry, Salsoul 2058
8	8	23	LOVE IS THICKER THAN WATER—Andy Gibb ● (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb & A. Gibb, RSO 883	WBM	42	45	8	MORE THAN A WOMAN—Tavares (Freddie Perren), B. Gibb, M. Gibb, R. Gibb, Capitol 4500	WBM	77	89	2	SITTING IN LIMBO—Don Brown (Don Brown), Cliff/Bright/Plummer, First American 102
9	9	17	THUNDER ISLAND—Jay Ferguson (Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum/Nonesuch)	WBM	43	48	7	ROCKET RIDE—Kiss (Kiss, Eddie Kramer), A. Frehley, S. Delaney, Casablanca 915	ALM	78	NEW ENTRY	WBM	AINT' GONNA EAT OUT MY HEART ANYMORE—Angel (Eddie Leonetti), P. Sawyer, L. Burton, Casablanca 914
10	11	13	JACK & JILL—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0283	CPP	44	52	5	SWEET, SWEET SMILE—Carpenters (Richard Carpenter), J. Newton, O. Young, A&M 2008	ALM	79	NEW ENTRY	CPP	MAKE YOU FEEL LOVE AGAIN—Wet Willie (Gary Lyons), G. Jackson, T. Jones III, Epic 850528
11	12	13	OUR LOVE—Natalie Cole (Charles Jackson & Marvin Yancy For Jay's Enterprises), C. Jackson & M. Yancy, Capitol 4509	CHA	45	51	7	ON BROADWAY—George Benson (Tommy L. Puma), B. Mann, C. Weil, J. Leiber, M. Stoller, Warner Bros. 8542	CPP	80	80	7	HEARTLESS—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7031
12	14	7	WE'LL NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley (Kyl Lehning), J. Comanor, Big Tree 16110 (Atlantic)	B-3	46	32	29	LET ME PARTY WITH YOU—Bunny Sigler (Bunny Sigler), B. Sigler, K. Miller, R. Earl, S. Miller, Gold Mind 4008 (Salsoul)	CPP	81	83	4	WE FELL IN LOVE WHILE DANCING—Bill Brandon (Moses Dillard, Jesse Boyce), J. Boyce, M. Dillard, Prelude 71102
13	15	8	THE CLOSER I GET TO YOU—Roberta Flack (Rubina Flake, Joe Ferla, Eugene McDaniels), J. Miame, R. Lucas, Atlantic 3463	WBM	47	50	6	HOW DEEP IS YOUR LOVE—Bee Gees ● (Bee Gees, Karl Richardson, Alby Galuten/For Karlby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882	WBM	82	NEW ENTRY	CPP	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell (Slim Williamson), R. McDowell, Scorpion 149 (GRT)
14	17	11	EBONY EYES—Bob Welch (John Carter), B. Welch, Capitol 4543	CPP	48	56	6	YOUR LOVE IS SO GOOD FOR ME—Diana Ross (Richard Perry), K. Peterson, Motown 1436	CPP	83	84	5	BECAUSE THE NIGHT—Patti Smith (Jimmy Jovine), P. Smith, B. Springsteen, Arista 0318
15	9	9	RUNNIN' ON EMPTY—Jackson Browne (Jackson Browne), J. Browne, Asylum 45460	WBM	49	69	2	LET'S ALL CHANT—The Michael Zager Band (Michael Zager), A. Fields, M. Azgor, Private Stock 45184	CPP	84	90	2	DON'T COST YOU NOTHING—Ashford & Simpson (Nicholas Ashford and Valerie Simpson), N. Ashford, V. Simpson, Warner Bros. 8514
16	20	17	GOODBYE GIRL—David Gates (David Gates), D. Gates, Elektra 45450	WBM	50	63	3	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (Jack Gold), N. Kipner, J. Vallins, Columbia 310693	WBM	85	85	28	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (Casey/Finch, R. Finch), H.W. Casey, Sunshine Sound 1003 (TK)
17	57	3	WITH A LITTLE LUCK—Wings (Paul McCartney), P. McCartney, Capitol 4559	WBM	51	64	3	DO YOU BELIEVE IN MAGIC—Shaun Cassidy (Michael Lloyd), J.B. Sebastian, Warner/Curb 8533	CPP	86	88	2	BABY COME BACK—Player ● (Dennis Lambert, Brian Potter), P. Beckett, J.C. Crowley, RSO 879 (Polydor)
18	19	15	ALWAYS & FOREVER—Heatwave (Barry Blue), R. Temperton, Epic 8-50490	ALM	52	32	29	WEREWOLVES OF LONDON—Warren Zevon (Jackson Browne & Waddy Wachtel), L. Marinelli, W. Wachtel, W. Zevon, Asylum 45472	WBM	87	91	5	HOUSE OF THE RISING SUN—Santa Esmeralda (Nicolas Skorsky, Jean-Manuel De Scarano), A. Price, Casablanca 913
19	30	5	COUNT ON ME—Jefferson Starship (Larry Cox & Jefferson Starship), J. Barish, RCA 11196	CPP	53	28	9	HOT LEGS—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8535	WBM	88	NEW ENTRY	CPP	I CAN'T STAND THE RAIN—Eruption (Frank Farian), D. Bryant, A. Peebles, B. Miller, Ariola 7686
20	22	9	FLASHLIGHT—Parliament (George Clinton), G. Clinton, B. Worrell, W. Collins, Casablanca 909	ALM	54	55	6	RUMOUR HAS IT—Donna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 916	ALM	89	NEW ENTRY	CPP	MAMA LET HIM PLAY—Doucette (Hennemann), J. Doucette, Mushroom 7030
21	21	11	WHICH WAY IS UP—Stardust (Mark Davis), N. Whitfield, Warner Tamerlane/May 12th/Duchness, MCA 40825	WBM	55	68	3	IT'S A HEARTACHE—Bonnie Tyler (David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249	CPP	90	NEW ENTRY	CPP	WHEEL IN THE SKY—Journey (Roy Thomas Baker), D. Valory, N. Schon, R. Fleischman, Columbia 3-10700
22	23	8	SWEET TALKING WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 1145 (United Artists)	B-3	56	61	5	NEVER GET ENOUGH OF YOUR LOVE—LTD (Bobby Martin for Bobby Martin Productions), R. Dahrour, A&M 2005	WBM	91	96	25	IT'S A HEARTACHE—Juice Newton (John Palladino), Scott/Wolfe, Capitol 4552
23	24	10	BEFORE MY HEART FINDS OUT—Gene Cotton (Steven A. Gibson), R. Goodrun, Ariola America 7675	CHA	57	62	7	THAT'S YOUR SECRET—Sea Level (Stewart Levine, R. Bramblett, D. Causey), Capricorn 0287	WBM	92	44	9	WE ARE THE CHAMPIONS—Queen ● (Queen), F. Mercury, Elektra 45441
24	25	12	LADY LOVE—Lou Rawls (Sherman Marshall, Von Gray, Jack Faith), V. Gray, S. Marshall, Philadelphia International 8-3634	ABP/BP	58	59	6	IT AMAZES ME—John Denver (Milton Okun), J. Denver, RCA 11214	ALM	93	97	17	LITTLE ONE—Chicago (James William Guercio), D. Seraphine, D. Wolinski, Columbia 310683
25	29	9	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001	WBM	59	31	24	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic ● (Nil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlanta 3435	WBM	94	94	9	HAPPY ANNIVERSARY—Little River Band (John Boylan & Little River Band), B. Birtles, D. Briggs, Capitol 4524
26	27	9	THANK YOU FOR BEING A FRIEND—Andrew Gold (Andrew Gold & Brock Walsh), A. Gold, Asylum 45456	CPP	60	72	3	MUSIC, HARMONY & RHYTHM—Brooklyn Dreams (Skip Kone), S. Esposito, Millennium 610 (Casablanca)	ALM	95	NEW ENTRY	WBM	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Waylon & Willie (Not Listed), E. Bruce, P. Bruce, RCA 11198
27	36	6	IMAGINARY LOVER—Atlanta Rhythm Section (Buddy Buie), Bue, Nix, Daughtry, Polydor 14459	CPP	61	66	7	READY FOR THE TIMES TO GET BETTER—Crystal Gayle (Allen Reynolds), A. Reynolds, United Artists 1136	WBM	96	53	11	STAY—Rufus/Chaka Khan (Rufus, Roy Halee), R. Calhoun, Chaka Khan, ABC 12349
28	37	7	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV)	WBM	62	66	7	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 85013 (Epic)	WBM	97	60	16	YOU REALLY GOT ME—Van Halen (Ted Templeman), R. Davies, Warner Bros. 8515
29	37	8	DISCO INFERO—Trammps (Baker, Harris and Young), L. Green, R. Kersey, Atlantic 45-3389	CPP	63	73	4	SOMETIMES WHEN WE TOUCH—Dan Hill (Matthew McCauley, Fred Mollin), D. Hill, B. Mann, 20th Century 2355	WBM	98	NEW ENTRY	WBM	NAME OF THE GAME—Abba (Benny Anderson, Björn Ulvaeus), B. Andersson, S. Andersson, B. Ulvaeus, Atlanta 3449
30	65	2	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar RSO 891	WBM	64	26	20	WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon (Art Garfunkel, James Taylor, Paul Simon), L. Adler, H. Alpert, S. Cook, Columbia 3-10676	CPP	99	58	6	GIMME SOME LOVIN'—Kongas (Cerrone), S. Winwood, M. Winwood, Polydor 14461
31	43	7	FALLING—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struzick, Big Tree 16100 (Atlantic)	CPP	65	33	10	EVERY KINDA PEOPLE—Robert Palmer (Robert Palmer), A. Fraser, Island 100	WBM	100	67	10	PUT YOUR HEAD ON MY SHOULDER—Leif Garrett (Michael Lloyd), P. Anka, Atlantic 3466
32	34	9	THE CIRCLE IS SMALL—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Warner Bros. 8518	WBM	66	77	3	SHADOW IN THE STREET—Allan Clarke (Spencer Proffer), A. Clarke, G. Benson, Atlantic 3459	ALM	101	64	ABP/BP	HOLLYWOOD—Boz Scaggs (Joe Wissert), B. Scaggs, M. Omartian, Columbia 310679
33	38	8	FOOLING YOURSELF—Styx (Styx), T. Shaw, A&M 2007	ALM'	67	74	3						

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)

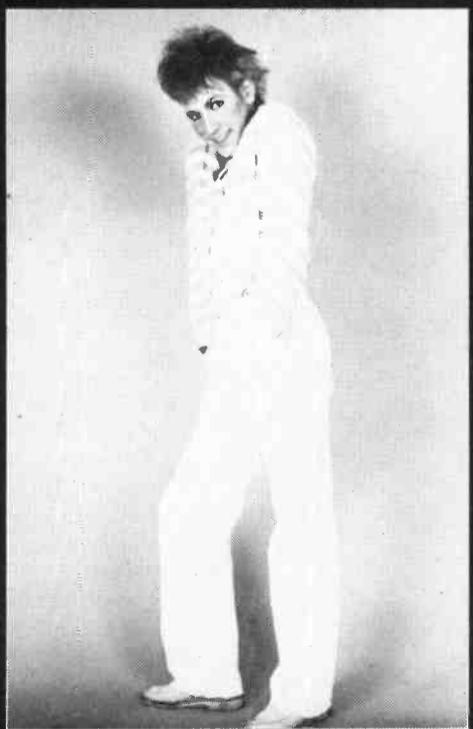
If I Can't Have You (Stigwood/Unichappel, BMI)	Lady Love (Mighty Three, BMI)	Never Get Enough Of Your Love (Sister John/Vignette, BMI)	Stayin' Alive (Stigwood/Unichappel, BMI)	Two Doors Down (Velvet Apple, BMI)
I Go Crazy (Web IV, BMI)	Let Me Party With You (Lucky Three/Henry Suy			



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SUGGESTED LIST PRICE										SUGGESTED LIST PRICE																					
THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard					STAR PERFORMER—LP's registering greatest proportionate upward progress this week					THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE															
			ARTIST	Title	Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	ARTIST	Title	Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	ARTIST	Title	Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL		
★ 1	20	SOUNDTRACK Saturday Night Fever RSO RS 2400	▲	12.98	12.98	12.98	12.98	12.98	12.98	12.98	12.98	36	37	46	BARRY MANILOW Live Arista AL 8500	▲	11.98	11.98	11.98	11.98	11.98	113	2	CAROLE KING Her Greatest Hits ODE JE 34967 (Epic)	7.98	7.98	7.98	7.98	7.98	7.98	
★ 2	20	ERIC CLAPTON Slowhand RSO RS 1-3030	▲	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	37	38	8	ABBA The Album Atlantic SD 19164	●	7.98	7.98	7.98	7.98	7.98	119	3	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	7.98	7.98	7.98	7.98	7.98	7.98	
★ 4	7	BARRY MANILOW Even Now Arista AB 4164	▲	7.98	7.95	7.95	7.95	7.95	7.95	7.95	7.95	38	39	29	LINDA RONSTADT Simple Dreams Asylum 6E-104	▲	7.98	7.98	7.98	7.98	7.98	73	78	24	MEAT LOAF Bat Out Of Hell Epic/Cleveland International PE 34974	7.98	7.98	7.98	7.98	7.98	7.98
4	3	BILLY JOEL The Stranger Columbia JC 34987	▲	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	39	43	17	CHIC Atlantic SD 19153	▲	7.98	7.98	7.98	7.98	7.98	74	50	18	BOZ SCAGGS Down Two Then Left Columbia JC 34729	7.98	7.98	7.98	7.98	7.98	7.98
5	5	STEELY DAN Aja ABC AB 1006	▲	7.98	7.95	7.95	7.95	7.95	7.95	7.95	7.95	40	41	20	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet JLA 823 (United Artists)	▲	11.98	11.98	11.98	11.98	11.98	75	77	3	JAY FERGUSON Thunder Island Asylum 7E 1115	6.98	6.98	6.98	6.98	6.98	6.98
★ 6	9	GEORGE BENSON Weekend In L.A. Warner Bros. 2WB 3139	●	12.98	12.98	12.98	12.98	12.98	12.98	12.98	12.98	41	42	7	SANTA ESMERALDA 2 The House Of The Rising Sun Casablanca NBLP 7088	7.98	7.98	7.98	7.98	7.98	86	8	JOHNNY PAYCHECK Take This Job And Shove It Epic KE 35045	6.98	7.98	7.98	7.98	7.98	7.98		
★ 8	26	KANSAS Point Of Know Return Kirshner JZ 34929 (Epic)	▲	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	42	47	3	OUTLAWS Bring It Back Alive Arista AL 8300	9.98	9.98	9.98	9.98	9.98	87	7	BLONDIE Plastic Letters Chrysalis CHR 1166	7.98	7.98	7.98	7.98	7.98	7.98		
8	7	JACKSON BROWNE Running On Empty Asylum 6E113	▲	7.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97	43	52	5	ROY AYERS UBIQUITY Let's Do It Polydor PD 1-626	7.98	7.98	7.98	7.98	7.98	78	54	55	FOREIGNER Atlantic SD 19109	7.98	7.98	7.98	7.98	7.98	7.98	
★ 11	4	JEFFERSON STARSHIP Jefferson Starship Earth Grunt GXL 1 2515 (RCA)	●	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	44	45	23	PLAYER RSO RS 1 3026	7.98	7.98	7.98	7.98	7.98	121	28	VILLAGE PEOPLE Casablanca NBLP 7064	7.98	7.98	7.98	7.98	7.98	7.98		
10	10	STYX The Grand Illusion A&M SP 4637	▲	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	45	48	18	LOU RAWLS When You Hear Lou, You've Heard It All Philadelphia International JZ 35036	●	7.98	7.98	7.98	7.98	7.98	80	80	6	MANHATTANS There's No Good In Goodbye Columbia JC 35252	7.98	7.98	7.98	7.98	7.98	7.98
★ 13	15	ROBERTA FLACK Blue Lights In The Basement Atlantic SD 19149	●	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	46	49	15	EDDIE MONEY Columbia PC 34909	6.98	7.98	7.98	7.98	7.98	82	82	12	PAUL DAVIS Singer Of Songs, Teller Of Tales Bang 410	7.98	8.98	8.98	8.98	8.98	8.98	
12	9	QUEEN News Of The World Elektra 6E-112	▲	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	47	49	10	MAZE FEATURING FRANKIE BEVERLY Golden Time Of Day Capitol ST 11710	●	6.98	7.98	7.98	7.98	7.98	83	84	5	TUBES What Do You Want From Live A&M 6003	9.98	9.98	9.98	9.98	9.98	9.98
13	14	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	▲	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	48	50	10	GORDON LIGHTFOOT Endless Wire Warner Bros. BSK 3149	7.98	7.98	7.98	7.98	7.98	84	91	8	WILD CHERRY I Love My Music Epic JE 35011	7.98	7.98	7.98	7.98	7.98	7.98	
★ 16	9	TED NUGENT Double Live Gonzo Epic KE 2-35069	●	11.98	11.98	11.98	11.98	11.98	11.98	11.98	11.98	49	53	10	DOLLY PARTON Here You Come Again RCA APL 1-2544	●	7.98	7.95	7.95	7.95	7.95	85	85	20	BOB JAMES Heads Columbia/Jappan Zee JC 34896	7.98	7.98	7.98	7.98	7.98	7.98
★ 19	9	RUFUS/CHAKA KHAN Street Player ABC AA 1049	●	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	50	58	24	AVERAGE WHITE BAND Warmer Communication Atlantic SD 191962	7.98	7.98	7.98	7.98	7.98	86	88	15	SIDE EFFECT Goin' Bananas Fantasy 9537	7.98	7.98	7.98	7.98	7.98	7.98	
16	17	NATALIE COLE Thankful Capitol SW 11708	●	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	51	63	2	ROBERT PALMER Double Fun Island ILPS 9476	7.98	7.98	7.98	7.98	7.98	87	93	28	KARLA BONOFF Columbia PC 34672	7.98	7.98	7.98	7.98	7.98	7.98	
17	12	WAYLON JENNINGS & WILLIE NELSON Waylon & Willie RCA AFL 12686	●	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	52	64	20	EMMYLU HARRIS Quarter Moon In A Ten Cent Town Warner Bros. BSK 3141	7.98	7.98	7.98	7.98	7.98	88	89	42	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	7.98	7.98	7.98	7.98	7.98	7.98	
★ 20	7	BOOTSY'S RUBBER BAND Bootsy? Player Of The Year Warner Bros. BSK 3093	●	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	53	65	17	LEIF GARRETT All The Way Arista SD 19152	●	7.98	7.98	7.98	7.98	7.98	89	92	5	CHICK COREA Mad Hatter Polydor PD 1-6130	7.98	7.98	7.98	7.98	7.98	7.98
★ 22	45	BEE GEES Here At Last... Live RSO RS 2-3901 (Polydor)	▲	11.98	12.98	12.98	12.98	12.98	12.98	12.98	12.98	54	66	10	JOHNNY MATHIS You Light Up My Life Columbia JC 35259	7.98	7.98	7.98	7.98	7.98	90	90	9	HERB ALPERT/HUGH MASEKELA Horizon SP 728 (A&M)	7.98	7.98	7.98	7.98	7.98	7.98	
★ 24	24	CHUCK MANGIONE Feels So Good A&M SP 4658	●	7.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	55	67	2	JOHNNY MATHIS You Light Up My Life Columbia JC 35259	7.98	7.98	7.98	7.98	7.98	101	5	PEABO BRYSON Reaching For The Sky Capitol ST 11729	6.98	7.95	7.95	7.95	7.95	7.95		
21	18	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲	7.98	7.98	7.98																									

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Best-selling Jazz Album: *In Flight*

DEBBY BOONE

Best-selling Hit Single: "You Light Up My Life"

Best-selling Album by a New Artist: *You Light Up My Life* (shared award)

SHAUN CASSIDY

Best-selling Album by a New Artist: *Snaun Cassidy* (shared award)

FLEETWOOD MAC

Best-selling Album, Best-selling Album by a Group: *Rumours*

STEVE MARTIN

Best-selling Comedy Album: *Let's Get Small*



TOP LPs & TAPE

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POSITION
106-200

STAR PERFORMER—LP's registering greatest proportionate upward progress this week.

THIS WEEK	LAST WEEK	Weeks on Chart	Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.							
			ARTIST	Title	Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
114	2	KRIS KRISTOFFERSON	Easter Island	Monument JZ 3510 (Columbia)	7.98	7.98	7.98	7.98		
115	5	BE BOP DELUXE	Drastic Plastic	Harvest ST 11750 (Capitol)	6.98	7.98	7.98			
117	6	FAZE-O	Riding High	SHE SH40 (Atlantic)	7.98	7.98	7.98			
109	111	20	DONNA SUMMER	Once Upon A Time	Casablanca NBLP 70782	11.98	11.98	11.98		
110	110	29	TOM PETTY & THE HEARTBREAKERS	Shelter/ABC SRL 52006	6.98	7.98	7.98			
112	57	23	ENGLAND DAN/JOHN FORD COLEY	Somethings Don't Come Easy	Big Tree BT 76006 (Atlantic)	7.98	7.98	7.98		
113	134	3	THE RUTLES	Warner Bros. HS 3151	8.98	8.98	8.98			
115	116	8	ISAAC TOMITA	RCA ARL1 2616	7.98	7.98	7.98			
116	96	16	AEROSMITH	Draw The Line	Columbia JC 34856	7.98	7.98	7.98		
117	59	12	ENCHANTMENT	Once Upon A Dream	Roadshow RSA 8116 (United Artists)	6.98	6.98	6.98		
118	58	2	SOUNDTRACK	American Hot Wax	A&M 6500	11.98	11.98	11.98		
119	123	4	STANLEY TURRENTINE	Westside Highway	Fantasy F 9548	7.98	7.98	7.98		
120	120	8	OAK RIDGE BOYS	Y All Come Back Saloon	ABC/Dot DO 2093	6.98	7.98	7.98		
121	122	31	BRICK	Bang BLP-409 (Web IV)	7.98	7.98	7.98			
122	133	2	MICHAEL MURPHÉY	Lone Wolf	Epic JE 35013	7.98	7.98	7.98		
123	122	NEW ENTRY	MICHAEL FRANKS	Burfield Hines	Warner Bros. BSK 3167	7.98	7.98	7.98		
124	124	36	HEATWAVE	Too Hot To Handle	Epic PE 34761	7.98	7.98	7.98		
125	131	6	KAYAK	Starlight Dancer	Janus JK 7034	7.98	7.98	7.98		
126	132	5	CRACK THE SKY	Safety In Numbers	Liesong JK 35041 (Epic)	7.98	7.98	7.98		
127	127	23	SANTANA	Moonflower	Columbia C 24914	9.98	9.98	9.98		
128	128	32	DAVE MASON	Let It Flow	Columbia PC 34680	7.98	7.98	7.98		
129	129	47	STEVE MILLER BAND	Book Of Dreams	Capitol SO 11630	7.98	7.98	7.98		
130	143	4	ROBERT GORDON WITH LINK WRAY	Fresh Fish Special	Private Stock PS 7008	7.98	7.98	7.98		
131	135	32	CRYSTAL GAYLE	We Must Believe In Magic	United Artists UAL 771-G	6.98	7.98	7.98		
132	153	17	PAT TRAVERS	Putting It Straight	Polydor PD 1 6121	7.98	7.98	7.98		
133	144	2	LOU REED	Street Hassle	Arista AS 4169	7.98	7.95	7.95		
134	144	2	ERUPTION	Eruption	Ariola SW 50033	7.98	7.98	7.98		
135	60	19	PAUL SIMON	Greatest Hits, Etc.	Columbia JC 35032	7.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, Number (Dist. Label)	SUGGESTED LIST PRICE						SUGGESTED LIST PRICE										
						ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
136	140	7	TRAMMPS	Disco Inferno	Atlantic ATL 18211	7.98	7.98	7.98	7.98			169	179	3	DOUCETTE	Mama Let Him Play	Mushroom MRS 5009	7.98	7.98	7.98		
137	157	3	FOTOMAKER		Atlantic SD 19165	7.98	7.98	7.98	7.98			170	170	22	BEATLES	Love Songs	Capitol SKBL 11711	11.98	11.98	11.98		
138	148	3	ALEC COSTANDINOS & THE SYNCOPHONIC ORCHESTRA	Romeo & Juliet	Casablanca NBLP 7086	7.98	7.98	7.98	7.98			172	118	9	BEE GEES	Gold Volume 1	RSO RS-1 3003	7.98	7.98	7.98		
139	150	4	KONGAS	Africanism	Polydor P01-6138	7.98	7.98	7.98	7.98			174	126	27	DR. BUZZARDS ORIGINAL SAVANNAH BAND	Dr. Buzzards Original Savannah Band Meets King Pennett	RCA APL 12402	7.98	7.98	7.98		
140	151	3	SALSOUL ORCHESTRA	Up The Yellow Brick Road	Salsoul SA 8500	7.98	8.98	8.98	8.98			175	184	9	DR. BUZZARD'S ORIGINAL SAVANNAH BAND	Dr. Buzzards Original Savannah Band Meets King Pennett	RCA APL 12402	7.98	7.98	7.98		
141	141	7	CLAUDIA BARRY	Claudia	Salsoul SA 5525	6.98	7.98	7.98	7.98			176	130	4	B.T.O.	Street Action	Mercury SRM 1 3713	7.98	7.98	7.98		
142	142	6	ANNE MURRAY	Let's Keep It That Way	Capitol ST 11743	6.98	7.98	7.98	7.98			177	137	39	ODYSSEY	Open Fire	Warner Bros. BSK 3134	6.98	7.95	7.95		
143	152	5	FRANK MARINO & MAHOGANY RUSH	Columbia JC 35257	7.98	7.98	7.98	7.98			178	168	9	RONNIE MONTROSE	Open Fire	Warner Bros. BSK 3134	7.98	7.98	7.98			
144	153	2	HUBERT LAWS	Say It With Silence	Columbia JC 35022	7.98	7.98	7.98	7.98			179	138	81	DR. BUZZARD'S ORIGINAL SAVANNAH BAND	Dr. Buzzards Original Savannah Band Meets King Pennett	RCA APL 12402	7.98	7.98	7.98		
145	145	22	COMMODORES	Live	Motown M 894 A2	9.98	9.98	9.98	9.98			180	182	6	DR. BUZZARD'S ORIGINAL SAVANNAH BAND	Dr. Buzzards Original Savannah Band Meets King Pennett	RCA APL 12402	7.98	8.95	8.95		
146	156	4	LEBLANC & CARR	Midnight Light	Big Tree BT 89521 (Atlantic)	7.98	7.98	7.98	7.98			181	139	77	ODYSSEY	Open Fire	Warner Bros. BSK 3134	6.98	7.98	7.98		
147	147	26	CON FUNK SHUN	Secrets	Mercury SRM 1-1180 (Phonogram)	6.98	7.98	7.98	7.98			182	145	110	ODYSSEY	Open Fire	Warner Bros. BSK 3134	6.98	7.98	7.98		
148	154	18	BAR-KAYS	Flying High On Your Love	Mercury SRM 11181	7.98	7.98	7.98	7.98			183	146	54	ODYSSEY	Open Fire	Warner Bros. BSK 3134	6.98	7.98	7.98		
149	149	24	BILL WITHERS	Menagerie	Columbia JC 34903	7.98	7.98	7.98	7.98			184	186	2	ODYSSEY	Open Fire	Warner Bros. BSK 3134	6.98	6.98	6.98		
150	159	2	DEXTER WANSEL	Voyager	Philadelphia International JZ 34985 (Epic)	7.98	7.98	7.98	7.98			185	185	9	ODYSSEY	Open Fire	Warner Bros. BSK 3134	6.98	7.98	7.98		
151	152	19	MARIA MULDAUR	Southern Winds	Warner Bros. BSK 3162	7.98	7.98	7.98	7.98			186	188	5	ODYSSEY	Open Fire	Warner Bros. BSK 3134	6.98	7.98	7.98		
152	152	19	WAR	Galaxy	MCA 3030	7.98	7.98	7.98	7.98			187	194	24	ODYSSEY	Open Fire	Warner Bros. BSK 3134	6.98	7.98	7.98		
153	153	22	SANTA ESMERALDA	Don't Let Me Be Misunderstood	Casablanca NBLP 7080	7.98																

The Cult's new single is a monster.



Oh no. There goes Tokyo.

And here comes another Top 40 invasion by the Blue Oyster Cult.

"Godzilla" is the most played track on "Spectres." AOR audiences love it when "Godzilla" destroys Tokyo. And, since the release of "Spectres," over a million concert-goers have cheered on "Godzilla." (A special live version will soon be available to radio.)

Now there's every indication that Top 40 listeners are going to be enjoying the devastating new Cult single.

'Godzilla
on Columbia Records

*Also available on tape.
Produced by Murray Krugman, Sandy Pearlman,
David Lucas and Blue Oyster Cult.

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Godzilla is a trademark of Toho Co. Ltd.

SHIFT IN ATTITUDES

Promoters Book 'Broadway'

• Continued from page 1
productions, developed out of a process of reorientation of attitudes.

This has been helped along by the realization that the profit margins in theatre productions are generally bigger and better guaranteed than with rock shows.

Todate, Headliners has successfully negotiated the staging of such Broadway successes through rock concert promoters as "Belle Of Amherst," with Julie Harris; "Clarence Darrow," with Henry Fonda; "One Flew Over The Cuckoo's Nest," and the National Lampoon Show, "That Isn't Funny, It's Sick."

The company represents a roster of top rock and pop acts including Melba Moore, the Commodores, Al Green, Average White Band, Melanie, Ramsey Lewis and Kool & the Gang.

The shows are usually booked as part of their national tours, and run from one-nighters to extended engagements of two weeks or more.

Stoll explains that rock concert promoters had, until now, resisted theatre productions because they never really understood the medium, and saw it as being highbrow and appealing only to a certain type of audience.

To turn this attitude around, Headliners began striving to represent Broadway productions to which rock concert promoters could relate. The first opportunity came with "Jesus Christ Superstar," which, supported by the record and later the movie, resulted in a major breakthrough among rock promoters.

According to Stoll, the success of "Jesus Christ Superstar" brought the reluctant rock promoters to the realization that the theatre was not the exclusive domain of snobs or senior citizens, but that young audiences could relate equally as well.

"Superstar" also proved that there was money to be made from booking Broadway shows, and that security was minuscule as compared with the regular booking of rock concerts.

Among the features of theatre productions which appeal to rock promoters is the fact that they can

put together a series of six or eight shows and presell the entire package on subscriptions. This is seldom if ever done with rock concerts.

Rock promoters have also grown aware of the fact that theatre productions, unlike rock concerts (unless a major act is involved) can command a lot of free press. This plays a significant role in helping to promote the show.

Theatre productions are not without their disadvantages. Stoll points out that while a rock concert can be successfully booked into a city with a mere 30 days advance preparation, a Broadway show, depending on size, can require as much as a year of preparation.

Unlike rock concerts which can draw an audience of young people in almost any city, it is important to research the market carefully before booking a theatrical production. "This research," states Stoll, "can mean the difference between a hit and a bomb."

One-man and other small shows are usually easiest to handle, while major shows with large casts and props require a lot more time, effort and planning. Black shows are major boxoffice draws in middle America, according to Stoll.

Stoll says that because of his company's presenting Broadway shows at the annual NECAA convention, the college campus has become a significant market for theatrical productions.

"What we have done in wooing college audiences is try to present theatre as an experience in entertainment, instead of something stuffy and highbrow," explains Stoll.

At one recent NECAA convention Headliners presented a performance of "One Flew Over The Cuckoo's Nest" and out of that single performance came 75 college dates.

More youth-oriented theatre productions such as "Grease" the long-running Broadway musical, are attracting more and more young audiences, and this in turn is encouraging an increasing number of rock concert promoters to book these shows.

Arista Publishing Success

• Continued from page 3

Paul Cook, Gregg Diamond, Norman Dolph, Randy Edelman, Exile, Happy the Man, Richard Holland, Hudson-Ford, Steve Jones, Mark Jordan, Jeff Lane, John Lydon, Michael Masser, Phil O'Kesley, Alan Parsons, Pilot, Judas Priest, Michael Quartermain, Suzie Quatro, Harvey Shields, Smokie, the Strawbs, Billy Thorpe, George Tobin, Traude Sapik, Tony Waddington, Matthew Weiner, W.W. Wimberly, Eric Woolfson and Stomu Yamashta.

Edelman last year had a top five song in Barry Manilow's "Weekend in New England" and also penned "Isn't It A Shame" by Labelle.

The catalog is near 300 songs now but Meshel says, "We will never reach a point where we will have more good material than we have the manpower to work with. That's not fair to the writers."

AMPG will continue, in its second year, to exploit its material both domestically and internationally, adds Meshel, as well as concentrating on promotion, administration, coordination with international territories and generating creative assistance to writers.

Meshel believes his wide songwriting background—20 years ago he was a member of the Elegants

who had a smash worldwide hit in "Where Are You Little Star"—gives him an edge in sensing where material should be placed as well as helping to give creative advice to writers.

Unlike most other publishers, Meshel stresses, he places a great deal of emphasis on promotion of records, and attempts to assist the record company all he can in getting a tune exposed.

Meshe indicates he concentrates on high level secondary radio stations and markets in promotional terms.

"I'll talk with the national promotion manager at a label and see where I can be most effective," he says.

"In a sense," he adds, "we can be like an extra body. A national promotion man as well as a regional promotion man can visit a radio station. But an appearance by a publisher or publisher's representative at a radio station, for example, makes a more positive impression."

Sunshine Relocates

NEW YORK—Sunshine Record Distributors is moving on Monday (10) to 710 12th Ave. in New York. The new phone is (212) 265-3530.

Inside Track

And the price hikes go on. Fantasy boosts its wholesale on \$7.98 list albums to \$3.53 from \$3.42 and its \$6.98 line from \$3.00 to \$3.11 effective April 15. And Private Stock moves up 11 cents wholesale about the same time. . . . Artie Mogull, presently UA Records president, is huddling with Jerry Rubinstein, former ABC Records president who recently began his own Xeti label, over a possible joint venture. It's reported they are negotiating to acquire UA Records. The TransAmerica buyout has been hinted before with Polygram as a possible purchaser. . . . Ariola president Jay Lasker this week said the rumblings about the German-based Ariola buying ABC Records was "just talk."

Motown debuted its new mid-price series, Natural Resources, with three releases. New line will be sold direct to key retailers, says Mike Lushka, sales vice president. . . . Polydor's 30-strong national promotion team was in New York last Friday (31) for a one-day powwow at the Warwick Hotel and to catch British punks, the Jam, that night at CBGBs.

When will Lee Hartstone of Integrity Entertainment announce the first Wherehouse stores in the adjacent states of Nevada and Arizona? All of the present 111 stores operating or building (Billboard, March 25, 1978) are in California. The new 15,000 square foot Big Ben's on Rodeo and LaBrea, Los Angeles, is probably the largest record/tape store located in a black neighborhood.

. . . Joe Smith spoke so rapidly at the House royalty hearings in Los Angeles Thursday (30) that the exasperated court reporter asked him to take his foot off his vocal accelerator. "I can't speak slower," the Elektra/Asylum chief stated. "We'll have to meet halfway," he suggested. . . . Grapevine has the ECM jazz line leaving Polydor for Warner Bros. Records.

Mike Gormley hinted ready to leave as Polygram U.S. press consultant for a new post being opened for him at A&M Records. . . . TRACK DERAILMENT: Warner Bros. Music had print rights to 12 of the top 13 songs on the Hot 100 of Billboard's March 25 issue. We thought the person providing the data meant copyright to the important pop songs. The RSO publishing companies, administered by Chappell, should receive the copyright kudos. They hold copyrights to four of the top five and six of the top 10. . . . Is Stan Monteiro, who recently

shifted from a lofty national promotion slot at CBS Records to vice president of promotion at UA Records, leaving to go with Cash Box as ad manager? . . . Gribbitt!, the major freelance graphics firm which does a large chunk of outside art for albums, is suing Far Out Productions in L.A. Superior Court, seeking a judgment for \$15,818 allegedly due for work done for the Steve Gold firm. . . . Mathilde Cuburnek, in charge of foreign export sales for Phonogram/Mercury, celebrated 30 years with the label in February. She retires April 13 on her 65th birthday. She'll be feted at a luncheon at the Kinzie Steakhouse. She goes back to the days when the label was at 839 S. Wabash and everyone was feted at the Harmony Cafeteria next door.

Lawrence Welk's mentor, Sam Lutz, sold his interest in the Hollywood Palladium recently to a Canadian company. . . . Is Dolly Parton Carol Burnett's next tv special co-star? . . . Direct disk recording companies will be covered in an upcoming issue of the Wall Street Journal. Sheffield Lab's Bob Louis was interviewed 40 minutes by phone recently. Discwasher enters that field with its own Discwasher Records label. Their initial direct-to-disk album is a jazz session with Paul Smith, Louis Bellson and Ray Brown. . . . John Travolta, finishing his third flick, "Moment To Moment" for Robert Stigwood, has inked for another two with Orion Pictures. . . . Larry Carroll, the outstanding adlibber on KABC-TV, Los Angeles, Eyewitness News, was at NARM's convention in New Orleans with a camera crew. Carroll is putting together a special on the booming record/tape industry for possible network coverage. . . . Does a breakup at Phonogram/Mercury have Jim Taylor, national promo chief, reporting to Charlie Fach, executive vice president, and not Jules Abramson, vice president, marketing, as before?

Kiss and its mentor, Aucoin Management, have settled out of court with Campus Crafts of Canada over allegations that the Edmonton-based firm infringed on the Aucoin copyright for Kiss posters. The deal involves a cash damages payment and a licensing pact for Campus Craft. . . . Singer Miriam Makeba and black activist Stokely Carmichael are calling it quits after eight years of marriage. She is considering her first U.S. tour in some six years.

SPARKS FLY

Royalty Hearings Heat Up

• Continued from page 10

copyright (France, Belgium, Holland and Switzerland are the exceptions). In Latin America the major countries recognize the right, while in the Asian-Pacific territories the key nations do, including Australia, New Zealand, Japan and India.

There was an equal amount of testimony critical of the proposition.

Said Major Short, president of KOBH in Hot Springs, S.D.: "In almost every case there are many more performers on a record than there are composers. The cost of implementing this kind of legislation would therefore be significantly higher than the cost for distributing money to the composers."

Nicholas Allen, counsel for the Music Operators of America, presented the jukebox position. "We would like to remind the Committee," he said, "that the new jukebox royalty of \$8 per machine per year came about as the result of a compromise agreement . . . during the Congressional consideration of the General Revision bill, which was intended to replace the old exemption of coin-operated musical performances from performance fees.

"Any increase in the jukebox royalty," he continued, "would be violative of the compromise agreement which led to the new Copyright Act."

KPOL's Peter Newell made a point about Western European nations recognizing performers' rights, while the U.S. does not. "Those nations have broadcast systems which are owned or controlled by the government, and it is the government which pays the performers fees. This is simply an indirect government subsidy of performers."

Allen of the MOA questioned whether record companies fit the

specification set forth in article one, section eight, clause eight of the Constitution, which confers upon Congress the power to legislate "... to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

Said Allen: "Included among the beneficiaries of this legislation are record manufacturers who cannot be viewed as 'authors' of 'writings' . . . except by stretching those terms beyond their true meanings."

Congressman Railsback seemed to side with him, saying "I have trouble justifying paying 50% of a performer's royalty to a record company. They don't need help and stars don't need help but how do you quarrel with the fact that the little guy could use it."

Gortikov answered, "The record company is the owner of the copyright, and the owner usually gets 100% of the royalty. We'll settle for 50%."

Congressman Danielson expressed one change he may make in his amendment, as regards symphony recordings. "The bill splits the royalty between the record company and the performer, but in the case of a philharmonic orchestra, the musicians get a constant wage; they are not like session musicians. Perhaps the philharmonic should receive the royalty and not the individual members. The institutions are in trouble financially anyway."

Tom Jans Renews

LOS ANGELES—Songwriter Tom Jans has re-signed with ASCAP. Pact took place in the society's L.A. office.

LP Thieves Get Year Sentences

LOS ANGELES—Criminal Court Judge Stanley Malone stiffened the sentences of members of the second booster gang which pilfered LPs from record tape stores here in 1973 and 1976.

Freeman D. Carter, 51; James P. Daly, 46, and Joseph E. Simpson, 46, received one-year sentences in the state penitentiary, later suspended to one-year sentences in the County jail.

Michael K. McCaffrey, 34, was previously sentenced a month ago.

Still to be sentenced are Paul M. Barron, 49, and John A. Demarco, 36, who will be sentenced May 1 and April 7, respectively.

Members of the previous booster gang received more lenient sentences from a different criminal court judge.

'Biscuit Hour's' 5th Anny Had Clapton

NEW YORK—"The King Biscuit Flower Hour," a nationally syndicated rock concert, marked its fifth anniversary March 26 with a 90-minute broadcast of Eric Clapton's recent concert at the Santa Monica Civic Auditorium.

Now carried by 235 stations, DIR Broadcasting launched the show on 25 outlets five years ago with a concert featuring the Mahavishnu Orchestra, Blood, Sweat & Tears and a then unknown Bruce Springsteen.

Recorded in 24-track stereo, several of the productions have later been released as live albums. These include the current Bee Gees live LP and albums by Rod Stewart and Emerson, Lake and Palmer.

BOB MARLEY & THE WAILERS

One of the most important
albums of 1978..."KAYA":
A major musical event!



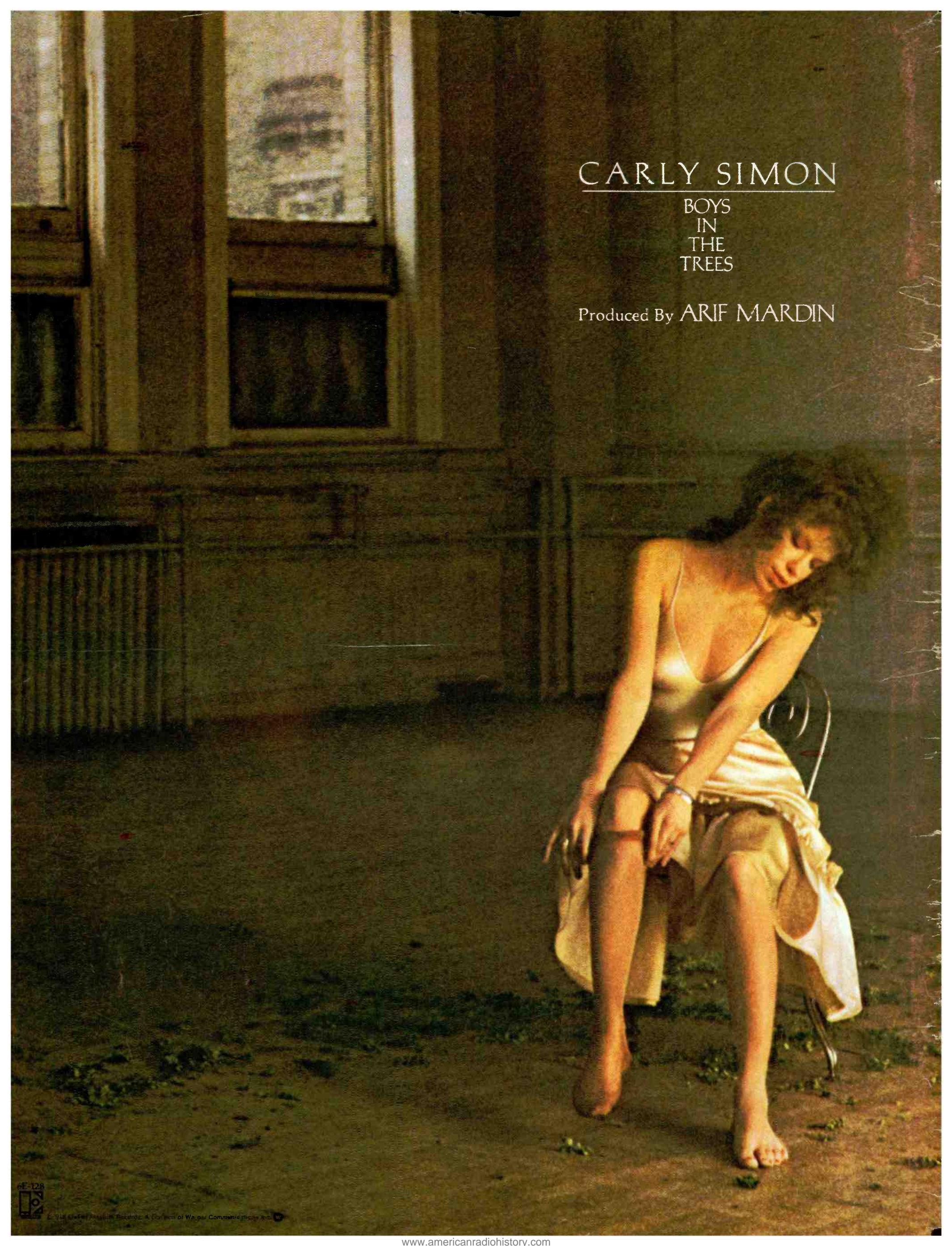
ILPS-9517

Produced by Bob Marley and the Wailers
Executive Producer: Chris Blackwell
Personal Management: Don Taylor

Available on 8 track and Cassette.



Island Records Inc., 444 Madison Avenue, New York, N.Y. 10022

A color photograph of Carly Simon. She is leaning her left arm against a dark, textured tree trunk. Her right leg is bent at the knee, and she is resting her right hand on her right thigh. She is wearing a white, sleeveless, knee-length dress. The background is a dense forest of tall trees.

CARLY SIMON

BOYS
IN
THE
TREES

Produced By ARIF MARDIN