

06106DALY\*8009 1738 SEP 78  
03 99 052 711176133850  
B DALY  
50 CRESCENT ST  
HARTFORD CT 06106

BB

CT 06106

NEWSPAPER

# Billboard

83rd  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

April 15, 1978 • \$1.95 (U.S.)

## Premier Andreotti To Keynote Venice IMIC

LOS ANGELES—Giulio Andreotti, newly named Italian premier, will keynote the opening IMIC session, marking the first time that a head of state has attended and spoken at an IMIC event. IMIC '78 is slated for Venice, May 1-4.

In the past, other officials from governments in which IMIC has been held, notably Spain, the Bahamas, Mexico and England, have spoken to IMIC attendees. But never a head of state.

## Interworld, Okun, Weintraub Obtain Sunbury/Dunbar

By ELIOT TIEGEL

LOS ANGELES — Interworld Music Group, Jerry Weintraub and Milt Okun have acquired the copyrights from RCA's publishing subsidiaries, Sunbury and Dunbar Music.

The Interworld Music Group, run by Mike Stewart, will administer the newly acquired 2,000 copyrights worldwide, phasing out the Sunbury and Dunbar names.

Weintraub and Okun, linked to RCA through several artists, notably John Denver and his own Windsong

(Continued on page 95)

Andreotti's appearance at IMIC underlines the importance of the event as an international summit meeting for music and record industry executives meeting to discuss the major problems of the global industry.

The 59-year old Andreotti is Italy's most outstanding political statesman, occupying at one time or another every ministry. At age 22 he was an associate professor of law. Two years later he became a journalist and at 26 he created the ministry of the performing arts, becoming its first and youngest minister.

A patron of the arts, Andreotti played an important role in creating Italy's motion picture industry and also established a fund for the restoration of art objects that were destroyed during World War II. Andreotti was instrumental in persuad-

(Continued on page 95)



Premier Andreotti

## Mogull, Rubinstein Buy UA; EMI Distributors

LOS ANGELES—Artie Mogull and Jerry Rubinstein have acquired United Artists records effective Monday (17) for \$30 million provided by EMI which gains international distribution rights to the label and its subsidiary firms.

(Continued on page 3)

## U.S. Market Sales \$3.3 Billion, State CBS & Warners

By STEPHEN TRAIMAN

NEW YORK—Both the CBS and Warner Communications Inc. (WCI) music divisions estimate 1977 U.S. industry sales at retail over \$3.3 billion—about 21% over the 1976 total of \$2.74 billion, and topping the prior year's 16% gain. While official RIAA figures aren't anticipated until late May, they also should indicate unit sales growth across the board for LPs, singles and tapes—particularly cassettes.

## Law Rewrite NAB Tempest

By MILDRED HALL

WASHINGTON—The high point in tension at the NAB convention this week will probably come when Rep. Lionel Van Deerlin (D-Calif.), and NAB president Vincent Wasilewski square off in a dialog on the Congressman's controversial legislation to rewrite the 1934 Communications Act.

Rep. Van Deerlin, Chairman of the House Communications subcommittee, was mild and offhanded

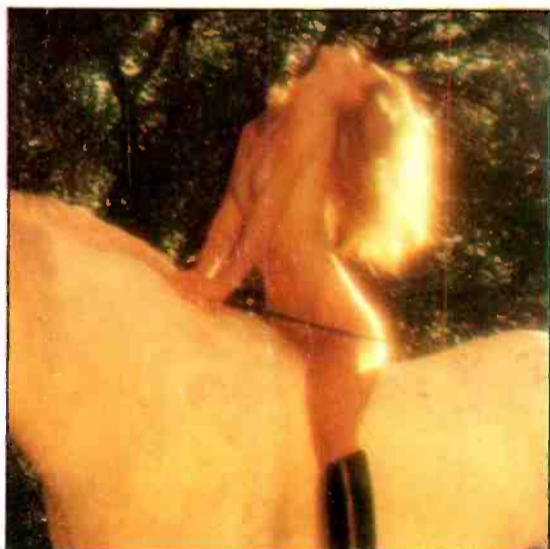
(Continued on page 22)

Since CBS and Warner owned and distributed labels combined account for more than 40% of industry chart share and more than 35% of total retail sales, based on the accuracy of their past estimates, the actual figure should be close to the mark.

Perhaps a more accurate U.S. industry total is more than \$2 billion at wholesale (estimating 60% of retail value). This is documented by figures appearing in the just-released CBS Inc. and WCI annual reports.

Warner breaks out domestic sales at \$364.3 million, or 68% of the total \$532.4 million group revenues.

(Continued on page 8)



Acclaimed composer/producer Alec Costandinos follows his smash Love And Kisses production of last year with a superb new Love And Kisses LP, HOW MUCH, HOW MUCH I LOVE YOU. Richly textured in a delightful new chapter in the Love And Kisses success story. Hear them in the soon to be released Columbia Pictures Motown-Casablanca production of "THANK GOD IT'S FRIDAY." (Advertisement)

## Major Mexican Labels Up Wholesale Prices 10%-12%

By MARV FISHER

MEXICO CITY—Most major labels here have increased their wholesale prices 10%-12% effective April 1.

What had prevented the step from being taken earlier is that the majority "wanted to be careful" in calculating exactly how high they could go with the costs of records and tapes. The consensus was that a slight boost would not drastically affect the buying habits of the public.

Since last year, only one major company, EMI-Capitol, had raised its prices ahead of the rest of the industry. And according to one executive, "We had to remain cautious in making this move due to a further study of exactly what the results would be in an overall 25% inflationary spiral."

(Continued on page 76)

## Country LP Graphics Rival Pop Counterparts

By GERRY WOOD & PAT NELSON

NASHVILLE—Graphics for country LPs are now achieving the same visual impact levels normally associated with major pop products.

Country covers have evolved from a stereotyped photo of an act in a farm field or a hastily arranged head and shoulders shot to the slick, expensive, eye-catching type of cover which pop artists have enjoyed for years.

Reasons for the turnaround are many, according to label leaders and art directors. A greater awareness of retailing competition, increased

(Continued on page 64)



Over the years, the unique sound of Genesis has continued to advance the course of modern music. "... AND THEN THERE WERE THREE ..." the group's sixth Atlantic album, contains eleven brilliant new compositions from Tony Banks, Phil Collins, and Mike Rutherford—ranging from out-and-out rockers to entrancing ballads. The LP's first single, "FOLLOW YOU, FOLLOW ME," has been garnering great initial response. Meanwhile, Genesis has embarked on their 1978 World Tour. (Advertisement)

PEAB

© 1978 CAPITOL RECORDS, INC.

ON NATIONAL TOUR

REACHING FOR THE SKY

The Album And Single Now Heading For The Top Of The Soul And Pop Charts!

ST-11729

# SPLASH! SINGIN' IN THE RAIN

NBLP 7093

by  
**Sheila & B. Devotion**



**France's #1 Hit  
is taking America  
by storm...**



on  
Casablanca Record and FilmWorks, Inc.



Produced by Claude Carrere  
**CARRERE**

# Court Rules For Capitol In 6-Year Catena Suit

**Judge Says Plaintiffs Must Pay Trial Costs**

By JIM McCULLAUGH

LOS ANGELES—U.S. district judge William P. Gray has awarded judgment to Capitol Industries, Inc., ending a long standing class action suit Rocco Catena, a former marketing vice president with the label, initiated against the company six years ago.

In a one-page judgment filed here Wednesday (5) with the U.S. District Court, central district of California, Gray ordered that "judgment is awarded to the defendants, and the plaintiff will take nothing on his complaint against them; the defendants will take nothing on their cross-claim against the plaintiff Catena; and the defendants are entitled to all of their court costs incurred in this action."

Capitol Industries, Inc., had been accused in the class action suit of stock fraud during the 1969 and 1970 period by a variety of methods including secretly using reserve account funds to inflate sales and profits artificially to deceive stockholders at a time when the label was in financial difficulty.

Catena was joined by other shareholders and such institutional investors as the Bank of

America and Syracuse Univ. in his \$120 million suit against Capitol and parent company EMI. Gray had previously dismissed the suit against EMI.

In a five-page memorandum of decision also filed with the U.S. District Court, Gray said, "The plaintiff's case is based primarily upon the contention that the defendants engaged in a common course of fraudulent conduct designed for one central purpose, i.e., to misrepresent the operating results of Capitol so as to artificially inflate the market price of Capitol common stock."

"The basic trouble that I have with the plaintiff's case is that I am unable to conclude from the evidence that any such fraudulent purpose has been established. The closest that the plaintiff has come in his efforts to ascribe a culpable motive to the defendants' actions is in connection with the obvious attempt to achieve an earnings goal of \$2 per share for the fiscal year 1970."

"It is beyond doubt that Capitol's executives tried hard to reach that goal and that Mr.

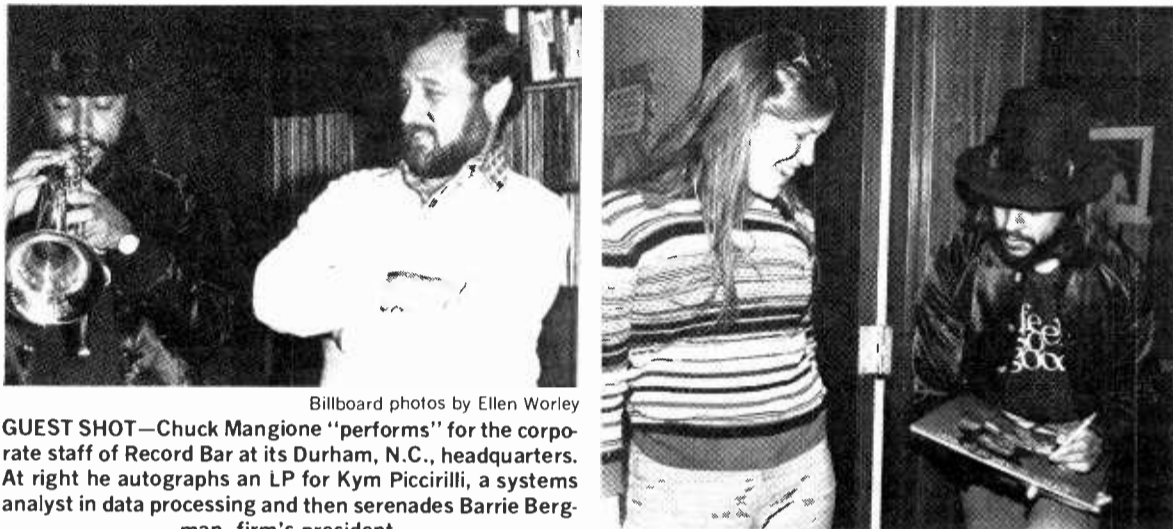
Khoury (Ed C. Khoury, who was the label's controller during the 1969-1971 period), in searching for ways to increase income toward the end of the year, examined and reexamined the reserves. In several much discussed instances, he concluded that substantial sums could be taken from these reserves and 'reversed into income.'

"Such actions were not taken furtively; they

## Stock Fraud Charge Finally Fizzles Out

followed considerable widespread discussion, analysis and argument. The resulting decisions were based upon good faith judgment which, although they may have been influenced by the \$2 goal, were not supplanted by that objective. There is no credible indication in the record that any of the defendants were determined that the company should announce earnings of \$2 per share at all costs."

(Continued on page 82)



Billboard photos by Ellen Worley

**GUEST SHOT**—Chuck Mangione "performs" for the corporate staff of Record Bar at its Durham, N.C., headquarters. At right he autographs an LP for Kym Piccirilli, a systems analyst in data processing and then serenades Barrie Bergman, firm's president.

# Mogull, Rubinstein Buy UA Records

• Continued from page 1

Excepted under the arrangements are United Artists Music and Jet Records with its top selling act, ELO. Rubinstein becomes president in charge of business affairs; Mogull board chairman in charge of creative aspects.

EMI financing gives them long-term distribution for the UA, Blue Note and Liberty Records lines. Transamerica, UA's present parent firm has given Don Arden and his Jet operation a release to pursue its own U.S. distribution.

The acquisition includes UA's English company, two disk pressing plants in Los Angeles and New Jersey and a tape duplicating plant, TDC in Omaha.

The English company will now

take on an a & r function as EMI handles distribution throughout the world.

Heretofore EMI had the UA line in Benelux and Scandinavia with UA being handled by such licensees as King in Japan and Ariola in Germany, among others.

EMI will also pick up other territories as existing licensing deals expire.

Mogull, presently UA Records (Continued on page 86)

# Latin KALI Suspends Meono In L.A.

By AGUSTIN GURZA

LOS ANGELES—Juan Rafael Meono, the central figure in an FCC payola investigation at Spanish station KALI-AM, was suspended from the station without pay Monday (3).

This latest development in the long and complicated affair came as a result of a document which was turned over as evidence during AFTRA hearings held in early March.

Entered as evidence before the AFTRA board was a document allegedly signed by Javier Ambriz, a promotion man for Cadet Records here, in which he admits having given payola to Meono.

Philip Malkin, KALI station manager, reports Meono was suspended by Richard Eaton, president of United Broadcasting, a Washington, D.C.-based firm which owns KALI.

Malkin says that after the affida-

vit was "verified with Ambriz's attorney who said his client was willing to back it up," station management had no alternative but to suspend Meono.

Malkin says United's attorney Tom Schattenfield called to tell him that Ambriz's attorney, James Jess, had verified the authenticity of the document March 28. Eaton moved on the suspension two days later, Malkin says.

Adds Malkin: "We've kept this man here 1½ years because we have had no visible proof of the allegations against him."

"But now we have the statement of a reputable man from an established firm and his attorney vouches for it. There was just no other way to go. You can't refute a man's affidavit by saying bullshit."

Meono will remain suspended,

says Malkin, until guilt or innocence is established.

(Continued on page 78)

# Teen Discos Blossom In Chicago

By ALAN PENCHANSKY

CHICAGO—Teen disco nights are being launched by a number of major clubs here, as disco fever sweeps over a new age bracket in this city.

Disco scene observers say the liveliest new club business here is that being generated by the under 18 crowd, a population group that has been profoundly influenced by the motion picture "Saturday Night Fever."

Reportedly the Paramount feature has helped give birth to a new generation of discogers, with Some Other Place, Glenview, 2001, Ar-

lington Heights and the Thrifty Whale, located in River Grove, among clubs having recently introduced teen sets.

Many other discos are known to be scrutinizing the idea, which makes use of the clubs most unproductive adult hours.

At the Galaxy disco in suburban Addison, Sunday evening crowds of up to 2,000 high schoolers reportedly are being attracted. The club began staging teen sets one year ago, but business has been dramatically up of late.

(Continued on page 52)

# Pablo Will Make, Promote Line; RCA Now Distributes

By ELIOT TIEGEL

LOS ANGELES—Pablo has signed with RCA for domestic distribution under a new pact which has the jazz label doing all its own manufacturing, promotion and exploitation.

RCA previously handled pressing as well as the other functions for the Norman Granz operation which also includes the year-old Pablo Live second label.

Granz had terminated his pact with RCA Feb. 28 after three years and had been shopping around for a new distributor when RCA brass visited him here and began negotia-

tions which resulted in the new arrangement.

In line with handling all the functions formerly provided by RCA, Granz has beefed up his Pablo staff, hiring Al Bramy, veteran San Francisco area distributor and jazz buff as executive vice president for marketing and promotion. Bramy will live in San Francisco and handle his functions from there.

The other Pablo people will operate from Granz's Beverly Hills headquarters, including Rebecca Britton, administration vice president; Val Valentin, engineering vice presi-

dent; Mary Ann Valentin, production manager and Pamela Allen, director of media relations.

Granz says his first release under the new arrangement includes five Pablo LPs: "Satch And Josh Again" with Oscar Peterson and Count Basie; "Soul Fusion" with Milt Jackson and the Monty Alexander Trio; "If I'm Lucky" with Zoot Sims and Jimmy Rowles; "Sunshine Rock" with the Louis Bellson band and "Joe Pass: Virtuoso No. 3."

There are also three Pablo Live titles, all double disks: "J.J. Johnson In Japan," "Mary Lou Williams

And Cecil Taylor Embraced" and "Johnny Hodges At The Sports-palast, Berlin."

Granz plans using independent promotion men to augment the RCA branches' efforts. All national advertising will be handled by the Granz office. RCA will handle local placements through its branches.

Polydor remains the Pablo global distributor. The Canadian territory is to be handled by a firm which Granz himself will select. RCA previously handled Canada and remains in the running for the assignment. (Continued on page 95)

# Disco Forum's Dazzle Set For N.Y. In June

LOS ANGELES—Top name artists booked to perform at Billboard's Disco IV—to be held June 22-25 at the New York Hilton Hotel include Donna Summer, Andy Gibb, Tavares, Gloria Gaynor, Chic, Village People, Salsoul Orchestra, Peter Brown and Loleatta Holloway.

The host of the first three nights' entertainment will be Robin Gibb of the Bee Gees; Summer will be hostess on the final night. Entertainment will not take place in the hotel but at a key discotheque in New York.

Topics on the agenda at the fourth international disco forum include the evolution of a disco star into a multi-media celebrity, the combination of secondary radio and disco play in breaking product, the ways to sustain disco's momentum as it begins its fifth year as a major entertainment force, the increased sophistication of equipment in the disco field, and the methods for new disco artists to gain exposure.

The addition of new awards categories—such as best disco movie of the year—will augment the existing awards for best single, album and 12-inch disk; composer, producer and DJ mix; new artist, artist and orchestra; record company and in-house and independent promotion person of the year.

There will be exhibits in the exhibit hall and in the fifth floor sound rooms. For exhibit information one should contact Fred Favata of Ex-

(Continued on page 82)

APRIL 15, 1978, BILLBOARD

# Pivotal Moment For U.K.-Based Jet Operation

## Arden Says Label Soon U.S. Major

By AGUSTIN GURZA

LOS ANGELES—It is no exaggeration to declare that Jet Records is at a pivotal moment in its short history.

The English-based label, which boasts ELO as its major act, is just coming out of a major staff shake-up that saw president Don Arden fire key personnel in his Los Angeles branch and transfer his own operating headquarters from London to the U.S.

With that barely settling, Jet now faces even more dramatic changes with the confirmed transfer of ownership of United Artists, the label which formerly held the Jet license in the U.S.

Before official word came late last week of the UA sale by Transamerica to Artie Mogull and Jerry Rubinstein, Arden was making his position in the matter quite clear and publicly known.

Aside from making sure that several reporters knew of his immovable intent to sever Jet Records and ELO from the UA purchase (the sale does in fact free Jet from its UA commitments), Arden was also stating publicly that he had made a counter offer of his own to sweep the UA sale out from under Mogull and Rubinstein.

There was a sense of drama, flamboyance, power and ambition in Arden's position during the negotiations. And that pretty well reflects Arden's executive style and his own view of the future prospects for his label.

Arden says he fired his U.S. label manager, Greg Lewerke, and Lewerke's brother, Stan, because "in my estimation they were making all the wrong moves."

Arden came to the U.S. to "take personal control" of the label's operation, leaving his son David in charge of the U.K. firm while installing

(Continued on page 102)



**LASTING IMPRESSION**—Donna Summer puts her prints in cement for Polygram and Casablanca staffers in Atlanta during a recent promo tour. Observing from the left: Wade Conklin of Casablanca; Herb Heldt of Polygram; Keith Allen, Jay Howard and Bob Gold of Casablanca.

## London Increases Album Prices To \$7.98

NEW YORK—London is the latest label to hike its album prices to \$7.98, effective immediately.

All new pop LP releases and single catalog albums by the Rolling Stones and the Moody Blues will carry the increased list price. Exceptions are the Moody Blues' solo projects—designated THS 14 through 18—which stand at \$6.98.

Tape prices for all this product remains at \$7.95, while double albums

2PS 606/7, 2PS 626/7, 2THS 12/13 and 2PS 690/91 will list for \$13.96 (tapes \$15.95).

At the same time, list price of Argo, L'Oiseau-Lyre and Telefunken records and tapes rise to \$8.98. Argo spoken word recordings will increase to \$7.98, tapes stay at \$7.95.

## EMI America Buzzing As First Single Hits the Air

LOS ANGELES—EMI America's first single is out and two of its other first artists are in the studio cutting LPs.

The debut single is "Bluer Than Blue" by Michael Johnson, produced in Nashville by Brent Maher and Steve Gibson.

Actually, Johnson is the third artist signed to the new label. Kim Carnes, the first performer signed, is cautiously taking her time, notes Don Grierson, the label's a&r vice president, and is recording with songwriter/producer Danny Moore. She was previously on A&M.

And Spellbound, a new San Francisco rock band, will have its debut LP bearing its name out this month with a single culled from the package. Bill Halverson is the producer and his credits include working with Crosby, Stills, Nash & Young as well as Eric Clapton and Cream. Grierson points out.

The Johnson disk came to EMI America through a number of channels. It is a soft ballad which Grierson feels has "special mass appeal."

Johnson, a noted acoustic guitarist and singer, had previously worked with Chad Mitchell Trio (which at

the time included John Denver) and the Back Porch Majority. He also recorded for the Sandscript label owned by his manager Keith Christensen operating out of the Minneapolis area.

Christensen decided to take Johnson to Nashville to cut three sides with Steve Gibson, whose a&r credits include working with Gene Cotton (on Ariola).

Once the sides were cut, Christensen got in touch with two friends, Jim Golden and Bill Trout in Los Angeles, who began pitching the songs to labels.

Grierson won the bidding for

(Continued on page 86)

## New Canadian Ruling Hurting Foreign Acts

By DAVID FARRELL

TORONTO—Canada's new immigration regulations will make it more difficult for foreign acts to come and play in club settings here and virtually impossible for them to seek out work on an ongoing basis.

(Continued on page 79)

## Executive Turntable

**Herb Hershfield** named senior vice president at GRT Corp., Sunnyvale, Calif. He joined the company in 1966 as national sales manager and most recently was vice president, marketing. . . . **Bill Tennant** becomes president of Casablanca FilmWorks film division in Los Angeles after resigning his post as vice president of production for Columbia Pictures in Hollywood, a position

he has held since June 1975. . . . **Robert Campbell** appointed director of sales, promotional product, at CBS Records, New York. He moves to the post, newly created, from national sales manager, Columbia special projects. . . . **Barbara Gutkin** promoted to coordinator of business affairs at Private Stock, New York, from assistant to the vice president of business affairs. . . . **Jim Burns** is national credit manager for London Records, New York. He has been chief accountant for branch operations. . . . **Al Pedecine** named assistant controller at Arista Records, New York, from assistant to the controller. . . . **Phillip Niosi Jr.**, promoted to assistant controller of Polymusic, Inc., Great Neck, N.Y. He was manager, general accounting. . . . **Jerry Flowers** assumes the position of manager, artist development Nashville, for RCA Records. He was national sales coordinator for ABC Records in the Tennessee city. . . . **Pete Spargo** is added to Vanguard Records' a&r staff in New York, joining from a similar post at RCA. . . . **Brent Gordon** appointed branch manager for Polygram Distribution in the Baltimore/Washington/Virginia territory. Formerly with WEA Distribution, he will base at the firm's



Campbell



Flowers

Silver Spring, Md., office. . . . **Kris Slocum** and **Cal Stiles** are new appointments at Versatile Records, New York, former to national director, promotion and merchandising, latter to East Coast director, promotion and merchandising. Slocum was in national promotion for Sire. Stiles was director of jazz promotion at Atlantic. . . . **Carolee Shepard** named copy director, advertising creative services, at CBS Records, New York, joining from an agency post with Norman, Craig & Kummel. . . . Fresh moves at Island, New York, find **Al Lustig** taking over as national secondary promotion director, **Steve Melfa** as mid-Atlantic regional promotion representative and **Maxine Sartori** as Northeast regional promotion representative. Lustig was manager of Max's Kansas City in New York. Melfa was program director of WKTK, Baltimore, and Sartori toiled as an announcer at WRVR-FM, New York. . . . **Mike Williams** rejoins RCA Records as manager, r&b promotion, mid-Central region, based in Memphis. He was with the company until last December when he moved to ABC as regional promotion director. . . . **Carol Green** is now manager of marketing services for Passport and Visa Records.



Gutkin



Gormley

New York, joining from advertising manager at Norman Cooper, Philadelphia. . . . Extensive WEA appointments include: **Ken Dietz** becomes field sales manager for the Chicago regional sales territory after having been a member of the WEA sales staff in that city since 1974; **Judith Wright** becomes WEA's singles action specialist/advertising coordinator for the San Francisco sales region after having been an office manager for M.S.

Distributing: **Patti Oates** becomes promotion manager representing Warner Bros. product in North and South Carolina after having been a promotion person for Warner Bros. in the Atlanta area secondary markets; **Curtis Jones** replaces Oates in the Atlanta area after being a Southeast regional album promotion manager for Epic; **Jerry Washington** becomes WEA's promotion representative for black product in the Memphis/Nashville/Little Rock regional market after having been an account executive with radio station WDIA in Memphis; **Roy Rosenberg** becomes WEA's promotion representative for Atlantic product in the New York/New Jersey market after having been the New York promotion manager for Mercury Records; and **Marty Markiewicz** becomes the promotion person representing Elektra/Asylum product in the Hartford/Albany, Conn., region after having been New England promotion director for Salsoul Records. . . . **Toni Wooley** promoted to coordinator, press and promotion, international division, for ABC Records, Los Angeles. She has been with the international division for one year. Another appointment at ABC sees **Dale Tedesco** now professional manager for ABC/Dunhill Music, Inc. He had been director of creative services at MCA Music. . . . **Mike Gornley** becomes director of communications for A&M in Los Angeles. Most recently he was the director of public relations for Polygram Corp., Chicago. . . . **Larry Silver** named sales manager for Best & Gold Distributing, Buffalo, N.Y. He steps up from promotion manager. . . . **Walter Wager** and **Charles Scully** are elected to the board of directors of the Songwriters' Hall of Fame, New York. Former is head of public affairs for ASCAP, latter head of publicity at SESAC. . . . **Jeannie Theis** is appointed executive in charge of promotion and publicity for RSO Films, located in Los Angeles. She was executive assistant to the president at New York Magazine Co. . . . **Lee Friedman**, recent recruit to concert merchandisers Boutwell Inc. from his own independent consultancy, named executive vice president of the company at its Los Angeles headquarters. . . . **Bob Ascoli** joins PRC Recording Co., Compton, Calif., as production control manager. He was order service supervisor with Keel Manufacturing, New York. . . . **Paula Van Sant** named director of copyright administration for the Bug Music Group in Los Angeles. . . . **Roger Birnbaum** appointed to the newly created executive position within the Stigwood Group as executive assistant to the chairman in Los Angeles. He resigned his position as West Coast vice president of Arista Records. . . . **Sidney Gathrid** resigns as Caesars Palace vice president and executive director of entertainment. . . . **Lola Scobey** is the new vice president at Wishbone, Inc., Muscle Shoals, Ala. She had been Nashville editor of Cashbox and has authored a Dolly Parton biography. . . . **Bob Brackett** named public relations director at the Sahara-Tahoe Hotel, Lake Tahoe, Nev. He was formerly head of publicity for two years at the Aladdin Hotel's Theatre For The Performing Arts in Las Vegas.



Wooley



Tedesco

## In This Issue

CAMPUS.....	60
CLASSICAL.....	81
COUNTRY.....	64
DISCOS.....	50
INTERNATIONAL.....	74
LATIN.....	78
MARKETPLACE.....	72, 73
RADIO.....	20
SOUL.....	61
SOUND BUSINESS.....	44
TALENT.....	53
TAPE/AUDIO/VIDEO.....	40

### FEATURES

Disco Action.....	51
Inside Track.....	102
Lifelines.....	82
Stock Market Quotations.....	8
Studio Track.....	49
Vox Jox.....	20

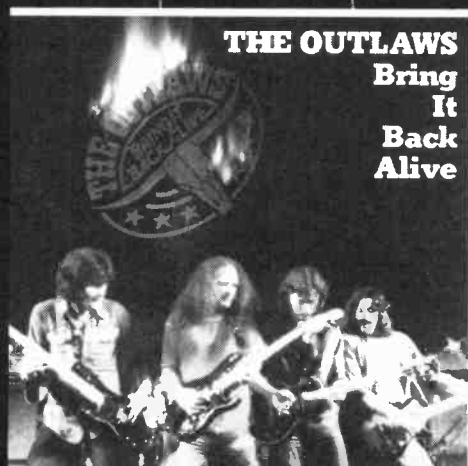
### CHARTS

Top LPs.....	98, 100
Singles Radio Action Chart.....	26, 28
Album Radio Action Chart.....	30
Boxoffice.....	59
Bubbling Under	
Hot 100/Top LPs.....	38
Classical LPs.....	81
Latin LPs.....	78
Hits Of The World.....	80
Hot Soul Singles.....	61
Soul LPs.....	62
Hot Country Singles.....	68
Hot Country LPs.....	70
Hot 100.....	96
Top 50 Easy Listening.....	79
Rack Singles/LPs Best Sellers.....	52

### RECORD REVIEWS

Album Reviews.....	84
Singles Reviews.....	90
LP Closeup Column.....	82

THE  
 OUTLAWS  
 ★ ★ ★ ★ ★  
 AMERICA'S  
 GUITAR  
 ARMY  
 IS ALIVE  
 AND  
 SMOKIN'



**THE OUTLAWS**  
 Bring  
 It  
 Back  
 Alive

At last, all the furious energy and excitement of The Outlaws has been captured on this historic two-record set. With inspired performances of all their searing guitar classics plus great new songs, "Bring It Back Alive" is powered by the driving intensity that the "Guitar Army" is famous for.

The crowd wanted action, and that's what they got.

**THE OUTLAWS' "BRING IT BACK ALIVE."**  
 A SCORCHING TWO-RECORD SET.  
 RECORDED LIVE.  
 ON ARISTA RECORDS AND TAPES.

Direction:  
 Charlie Brusco  
 High Tides Management, Inc.  
 Atlanta, Georgia

Produced by Allan Blazek for Pandora  
 Productions, Ltd.

  
 ARISTA

# Billboard®

Founded 1894

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069  
(213) 273-7040 Cable: Billboyl LA; NY Telex—620523; LA Telex—698669

EDITOR IN CHIEF: Lee Zhitto (L.A.)

Paul Ackerman, Editor Emeritus, 1908-1977

MANAGING EDITOR: Eliot Tiegel (L.A.)

## NEWS BUREAUS & REGIONAL OFFICES

**CHICAGO**, Ill. 60606, 150 N. Wacker Dr., Area Code 312-236-9818 Editorial Bureau Chief, Alan Penchansky; Sales, Bill Kanzer. **CINCINNATI**, Ohio 45214, 2160 Patterson St. Area Code 513-381-6450. **LONDON**: 7 Carnaby St., London W1V 1PG. Telex-262100. Phone 437-8090. Cable: Billboard London. European Editorial Director, Mike Hennessey; U.K. News Editor, Peter Jones. **MILAN**, Italy, Piazzale Loreto 9, Tel. 28.29.158. Bureau Chief, Germano Ruscitto. **NASHVILLE**, Tenn., 37203, 1717 West End Ave. Area Code 615-329-3925, Bureau Chief, Gerry Wood; Sales, John McCartney. **NEW YORK**, N.Y. 10036, 1 Astor Plaza, Area Code 212-764-7300. Bureau Chief, Is Horowitz. **JAPAN**: Tokyo, Dempa Building, Bldg. 8F, 1-11-2, Higashi-Gotanda, Shinagawa-ku, Tokyo 141, Tel. 449 3761. Editorial: Haruhiko Fukuhara. **WASHINGTON**, D.C. 20005, 733 15th St. N.W., Woodward Bldg., Rm 915. Area Code 202-393-2580. Bureau Chief, Mildred Hall.

## EXECUTIVE EDITORIAL BOARD

Lee Zhitto, Eliot Tiegel, John Sippel, Mildred Hall, Is Horowitz.

## DEPARTMENT EDITORS

**CAMPUS**: Ed Harrison (L.A.); **CLASSICAL**: Alan Penchansky (Chicago); **COPY**: Dave Dexter (L.A.); **COUNTRY**: Gerry Wood (Nash.); **DISCO**: Radcliffe Joe (N.Y.); **INTERNATIONAL**: Is Horowitz (N.Y.); **LATIN**: Agustin Gurza (L.A.); **MARKETING**: John Sippel (L.A.); **RADIO-TV PROGRAMMING**: Doug Hall (N.Y.); **RECORD REVIEWS**: Ed Harrison (L.A.); **RECORDING STUDIOS**: Jim McCullough (L.A.); **SPECIAL ISSUES**: Earl Paige (L.A.); **TALENT**: Jean Williams (L.A.); **TAPE/AUDIO/VIDEO**: Stephen Traiman (N.Y.).

## FOREIGN CORRESPONDENTS

**AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43-30-974; **BELGIUM**: Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. Tel: 015 241953; **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977; **CANADA**: David Farrell, 1946 Bloor St. W., Toronto, Ontario. Tel: 416-766-5978; **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. Tel: 26-16-08; **DENMARK**: Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten, Denmark. Tel: (01) 31-30-76; **DOMINICAN REPUBLIC**: Fran Jorge, PO Box 772, Santo Domingo; **FINLAND**: Kari Helopaitio, SF-01860 Perttula, Finland. Tel: 27-18-36; **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75009 Paris, France. Tel: 878-4290; **GREECE**: Lefty Kongalides, Hellinikos Vorras, Thessaloniki, Greece. Tel: 416621; **HOLLAND**: Willem Hoos, Bilderdijklaan 28, Hilversum. Tel: (035) 43137; **HUNGARY**: Paul Gyongy, Derekutca 6, 1016 Budapest, Hungary. Tel: 859-710; **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. Tel: 97-14-72; **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel. Tel: 23.92.97; **ITALY**: Daniele Caroli, Viale Marche 21, 20125 Milano. Tel: 02-693412. Paul Bompard, Via Gramsci 54, 00197 Rome; **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington; **NORWAY**: Randi Hultin, Norsk Hydro, Bygdoy Alle 2, Oslo 2, Norway. Tel: (02) 56-41-80; **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. Tel: 34-36-04; **PORTUGAL**: Fernando Tenente, R Sta Helena 122 R/c, Oporto, Portugal; **PUERTO RICO**: Lorraine Blasor, PO Box 12333, Santurce, 00914. Tel: 723-4651; **RUMANIA**: Octavian Ursulescu, Str. Radu de la Afumati nr. 57-B Sector 2, Bucharest O.P. 9. Tel: 13-46-10, 16-20-80; **SPAIN**: Fernando Salverri, Alcalde Sainz de Baranda, 107-Esc.4-3+D, Madrid-30, Spain; **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel: (08)629-873; **SWITZERLAND**: Beat H. Hirt, Berghaldenweg 19, 8135 Langnau/Zurich, Switzerland. (01) 713-24-30; **REPUBLIC OF S. AFRICA**: Wynter Murdoch, 52a Third St., Linden, Johannesburg; **URUGUAY**: Carlos A. Martins, Panama 1125 Ap. 908, Montevideo; **U.S.S.R.**: Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. Tel: 15-33-41; **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. Tel: (04551) 81428, Telex: 261656-musik.

## MARKETING SERVICES

DIRECTOR OF MARKETING SERVICES & CHART MANAGER: Bill Wardlow (L.A.)

## SALES

DIRECTOR OF SALES: Tom Noonan (L.A.) ASSISTANT SALES DIR.: Ron Willman (N.Y.) NATIONAL TALENT COORDINATOR: Bill Moran (L.A.); EUROPEAN SALES CONSULTANT: Andre de Vekey (London); CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.).

## INTERNATIONAL SALES

**AUSTRALIA**: Mr. Ken Appleton, Adrep Pty Ltd., 41 McLaren St., North Sydney, NSW. Tel: 929-5088; **AUSTRIA**, **BENELUX**, **CZECHOSLOVAKIA**, **HUNGARY**, **POLAND**, **SCANDINAVIA**: Johan Hoogenhout, Smirnoffstratt 40, s-Hertogenbosch, Holland. Tel: 147688; **FRANCE**: Olivier Zameczkowski, 30 Avenue Bugeaud, 75-116, Paris; Tel: 553.1068; **GREAT BRITAIN**: Alan Mayhew, 7 Carnaby Street, London W1V 1PG. Tel: (01) 437 8090; **ITALY**: Germano Ruscitto, Piazzale Loreto 9, Milan. Tel: 28-29-158; **JAPAN**: Hugh Nishikawa, Dempa Bldg., 11-2, 1-chome, Higashi-gotanda, Shinagawa-ku, Tokyo. Tel: (03) 443-8637; **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **SPAIN**: Rafael Revert, Plaza Mariana de Cavis 1 & 3, Escalera Derecha 12B, Madrid 7, Spain. **VENEZUELA**: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

## PUBLISHING

PUBLISHER: Lee Zhitto ASSOCIATE PUBLISHERS: Tom Noonan, Bill Wardlow BUSINESS AFFAIRS DIRECTOR: Gary Rosenberg PUBLISHING CONSULTANT: Hal Cook MANAGING DIRECTOR, BILLBOARD LTD. U.K./EUROPE: Frederick C. Marks PROMOTION DIRECTOR: Joshua C. Simons; CONFERENCE DIRECTOR: Diane Kirkland SPECIAL PROJECTS: Denis Hyland (N.Y.); PRODUCTION MANAGER: John F. Halloran (L.A.); PRODUCTION COORDINATORS: Tom Quilligan, Ron Frank (Cincy); CIRCULATION DIRECTOR: Cecil Hollingsworth (L.A.).

## BILLBOARD PUBLICATIONS, INC.

CHAIRMAN: William D. Littleford; PRESIDENT: Dale R. Bauer, SENIOR VICE PRESIDENTS: Jules Perel, Art and Design Publications Group; Mort L. Nasatir, Broadcasting Group. VICE PRESIDENTS: Maynard L. Reuter, Sales; Patrick Keleher, Marketing; Jack Shurman, Circulation; William H. Evans, Jr., Finance; Maxwell A. Biller, Cincinnati Operations; Lee Zhitto, Billboard Operations; Mary C. McGoldrick, Personnel; TREASURER: Lawrence W. Gatto. SECRETARY: Ernest Lorch; ASSISTANT SECRETARY: Michael R. Light.

The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10546. For details, contact the company, at the above address

Subscription rates payable in advance. One year, \$85 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Subscription correspondence: write Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Change of address should give old and new address. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. POSTMASTER send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. © Copyright 1978 by Billboard Publications, Inc. The company also publishes in NEW YORK: Merchandising, Gift & Tableware Reporter, Industrial Design, Interiors, Residential Interiors, Merchandising, Photo Weekly, Watson-Guptill publications, Whitney Library of Design; LOS ANGELES: Billboard; NASHVILLE: Amusement Business; LONDON: The Artist, World Radio-TV Handbook, How to Listen to the World, Jazz Journal International; TOKYO: Music Labo. Postmaster, please send Form 3579 to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.

SUBSCRIBER SERVICE  
P.O. Box 2156, Radnor, Pa. 19089  
(215) 688-9186



Vol. 90 No. 15

## General News



**GOOD RATS PERFORM**—More than 3,000 Saturday shoppers and Good Rats fans are seen enjoying a free mini-concert at the Willowbrook Mall, Wayne, N.J., co-sponsored by Arista, distributor of the Passport group, and Harmony Hut. A close look shows the piggyback guitar "rave-up" that climaxed the afternoon.

## Labels Moving To Cash In On Oscars

By PAUL GREIN

LOS ANGELES—Record companies whose product won Academy Awards April 3 are gearing up to take advantage of the recognition for added sales value.

Joe Brooks' "You Light Up My Life," which won as best original song, also tied for song of the year in the recent Grammy competition with Barbra Streisand & Paul Williams' "Evergreen," last year's best song Oscar winner.

The labels which stand to benefit from the award are Arista, which has the gold soundtrack, and Warner-

Curb, which has Debby Boone's platinum album and single. Warner-Curb will place Oscar stickers on all Boone albums it ships and is shipping a large poster of the singer to retail outlets.

"Star Wars," which won as best original score, brought composer John Williams his second Oscar in that category in three years. He also won in 1975 for "Jaws." Williams

won the first of his three Oscars in 1971 for adapting "Fiddler On The Roof."

The platinum "Star Wars" soundtrack on 20th Century-Fox and a gold galactic disco album by Meco on Millennium stand to benefit here. 20th Century will be stepping up its advertising for the soundtrack in light of the film's seven Oscar wins and in anticipation of its going back into general release this summer.

In the category of best adapted score, the winner was Stephen Sondheim's "A Little Night Music," adapted by Jonathan Tunick. The soundtrack on Columbia shipped to radio stations Thursday (6) and ships to retail outlets Monday (10). Columbia also had the original cast album, which made the top 100 in 1973 and won a Grammy as best cast show album of the year.

## New UA Prices Up

LOS ANGELES—United Artists has a new wholesale price structure, which became effective March 24.

All \$6.98 and \$7.98 albums have been raised 14 cents to \$3.62 and \$4.14, respectively.

All \$7.98 tapes have been raised 14 cents to \$4.14 at wholesale.

## Letters To The Editor

Dear Sir:

As a radio announcer and part-time rock critic, I am fed up with the media hype and constant attention lavished on so-called Southern rock.

Not that there's anything wrong with the genre: it's just that we folks in New England have a rather lively and constantly ignored rock music scene which rivals or surpasses the Macon scene in many ways.

Take this angle: supergroups, for one, abound. J. Geils, Boston, Aerosmith, James Taylor, Donna Summer, Tavares, Rhythm come to mind. There's also a hotbed of new wave activity in the Boston-Providence area: groups like the Talking Heads, who began in Providence, Billy Squier's Piper (now New York-based), the Cars, Modern Lovers, Willie Alexander, the Young Adults, Andy Pratt, and droves of unsigned acts are burning up the nightclubs and bars all over Boston and Cambridge.

Jazz and country are well represented too. Even though these diverse acts may not possess the cohesive sound that makes Southern rock readily identifiable, New England as a region has a hell of a good music scene, and it's time the "Boston Sound" regained its deserved reputation.

Geoff Allan  
Franks Broadcasting Co.  
Providence, R.I.

## NATURAL RESOURCES LINE

### Motown Tries New Marketing Ploy

By AGUSTIN GURZA

LOS ANGELES—When Motown bowed its mid-price Natural Resources line last week, it also introduced a direct-to-retailer marketing strategy for the logo.

Michael Lushka, the label's vice president, sales, says this is the first time this kind of marketing approach is being attempted.

And the reason for going that route is simple—there is just too much front-line product on the market, he feels.

The Natural Resources line, Lushka explains, will be reserved for special compilation packages, mixing various artists, and perhaps using material from Motown cutouts.

The market for that kind of product has changed drastically. Lushka observes. Repackages were once "vital to the industry" and a manufacturer could get space from his distributors for the product.

But that is no longer the case, and Lushka declares. "The time for diversification as far as distribution goes is here."

Lushka doesn't feel the bypass will alienate the firm's distributors, stressing that the line is naturally available to them also.

But he says the key for maximizing sales on a repackage series is in in-store display and exposure. To get that from retailers swamped by front-line material, Lushka believes they need an added incentive.

"We want to show retailers that the package is good, the pricing is right, and if they put it out there they'll sell it."

The attraction for the retailer is the elimination of the middle man which expands profit margin.

"We definitely don't want to call this a loss leader," Lushka says, "because it can be a good profit maker."

The series will be marketed through Lushka's department, and he says two sales people have been assigned to sell the retailers.

A byproduct of the direct sales contact with retailers, Lushka notes, is greater "insight on what's happening at the retail level with other Motown product."

The first three releases are "Motown's Great Interpretations," "Motown Instrumentals," and "Motown Showtunes."

The label is promising "full marketing and publicity support" for the series.

# **AIRWAVES "NEW DAY":**

**"An extraordinary debut album destined to make an impact...once heard, it will not be forgotten!"**

**-Record World**



## **HOT AIRPLAY ON:**

KADI, KSAN, WHFS, KZAN, WMMR, WIOK, WSAN, WEZV, WGOE, WNEW-FM, WLIR, WBAB, WRNW, KNX-FM, KIMN-FM, KAWY, WFSO, WYDD, WQDR, WDBS, WWWZ, WSIM, WENE, WOUR, ZETA-4, WRAS, WKIR, KKFM

## **AIRWAVES "NEW DAY"**

*Includes the Single, "So Hard Living Without You"*

SP 4689

AM 2032

**ON A&M RECORDS & TAPES**



*Produced by Pat Moran*

# WARNER ACTION Intl Sales Gains Outpace U.S. For WCI Music Group

By STEPHEN TRAIMAN

NEW YORK—Foreign revenues from rapidly growing WEA International outpaced the percentage gains of domestic sales in 1977 for the recorded music and publishing group of Warner Communications Inc. (WCI). But U.S. sales still repre-

sent 71% of the group's prerecorded record and tape volume.

The just-released 1977 annual report documents the biggest year ever for the WCI music group (Billboard, Jan. 28, Feb. 25, 1978). Operating income from domestic and foreign

recorded music, and worldwide music publishing was up 25% to \$84 million from \$68.3 million, on a 31% revenues gain to \$532.4 million, from \$406.1 million.

However, the music group's profit margin (operating income as a percentage of sales) dipped to 15.8% last year from 16.8% in 1976.

This reflects not only the usual inflationary cost factors, but: primarily competitive pressures stemming from the increasingly attractive industry economics related to sharply higher unit sales. With top artists the prime commodity, escalating royalty rates for established and newer acts reached a heated state in 1977, coupled with steadily mounting promotion and advertising costs.

Also highlighted in the report is the new WCI market research study previewed at the recent NARM convention. Continued growth for the industry is indicated by figures that show the 15-24 age group accounts for only 39% of total dollars spent on recorded music, rather than the preponderance assumed to this time. Consumers of age 25-49 account for 44% of total purchases, with census projections indicating the increase in this latter age group by 1985 will be more than five times the decline in 15-24-year olds.

In addition to the bright picture for the three domestic labels—Warner Bros., Atlantic, and Elektra/Asylum/Nonesuch—WEA Corp., the distribution arm, and WEA International, worldwide Warner Bros. Music also comes in for kudos.

Music publishing revenues in 1977 were \$22.3 million, a 10% increase from the \$20.2 million noted the prior year, on top of a 15% gain the year before.

In the last five years, revenues have more than doubled and profits also grew substantially, as the division has been particularly active in developing foreign royalty income. Warner Bros. Music also lays claim to industry leadership in the publication of songbooks and sheet music, with 1978 to benefit from the "Saturday Night Fever" folio and sheet music. The new Pacific label formed for its writers also had a "banner year."

The WEA International growth to \$145.8 million from a base of \$18 million in 1971 is a compound rate of 40% annually, with the 1977 gain of 41% continuing the trend. Figures are exclusive of the 50%-owned Warner-Pioneer venture in Japan, which had a 30% volume increase that makes it the largest single WEA overseas entity.

The four new markets entered by WEA in 1975 all showed gains—Brazil, more than quadruple; Netherlands, up 66%; Italy, up 54%, and New Zealand, up 21%. The new Belgian subsidiary established in 1977 showed a solid sales increase over the prior distributor, and a new entity, WEA Austria, was created early this year.

Virtually every established market also showed solid gains, with U.K. revenues up 44%, France 38%, Germany 36%, Australia 28% with a 17% market share, and Canada 21% with a new French-language division launched.

Domestically, sales for the three labels through WEA Corp. were up 29% to \$364.3 million, with each of the trio reaching new revenue peaks. One key factor cited is the explosion in the opening of new full-line retail record/tape stores which stock a broad variety of catalog items as well as current hits.

## Market Quotations

As of closing, March 30, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
40%	34%	ABC	7	744	40%	39%	40	+ 1/2
38%	34%	American Can	7	99	38%	38%	38%	- 1/4
13%	9%	Ampex	11	139	12%	12%	12%	- 1/4
3/4	2 1/2	Automatic Radio	-	13	3	2 1/2	2 1/2	- 1/4
24%	22	Beatrice Foods	10	228	23%	23%	23%	Unch.
49%	43 1/4	CBS	7	335	46%	45 1/2	46%	+ 3/4
18%	13%	Columbia Pictures	4	180	16%	15%	16%	- 1/4
13%	8%	Craig Corp.	3	55	10%	9%	9%	- 1/4
39%	31 1/2	Disney, Walt	13	340	33 1/2	32 1/2	33 1/2	+ 3/4
3%	2%	EMI	6	22	3	2%	2%	Unch.
10%	8%	Gates Learjet	5	42	10%	10	10	- 3/4
13%	11	Gulf + Western	5	771	12%	12%	12%	- 1/4
12%	9%	Handleman	7	138	12%	11%	11%	- 1/4
4%	3	K-tel	-	4	4%	4%	4%	+ 1/4
6%	4%	Lafayette Radio	-	19	5%	5%	5%	Unch.
32	22%	Matsushita Electronics	10	12	31%	31%	31%	- 3/4
41%	32%	MCA	8	109	40%	59%	40%	- 1/4
34%	26%	Memorex	6	1021	34%	33%	33%	+ 1
48%	43	3M	12	499	43%	43%	43%	+ 3/4
39%	35	Motorola	11	382	39%	38%	38%	- 1/4
27%	24%	North American Philips	5	27	26%	26	26	Unch.
14%	10	Pioneer Electronics	11	115	14%	14%	14%	+ 3/4
8%	6%	Playboy	18	147	8%	8%	8%	- 1/4
26%	22%	RCA	8	1026	25%	25%	25%	Unch.
8	6%	Sony	14	218	7%	7%	7%	Unch.
13 1/2	9%	Superscope	68	45	11 1/2	11%	11%	- 1/4
38%	29%	Tandy	7	543	38%	37%	37%	- 3/4
9%	5%	Telecor	8	102	9%	9%	9%	Unch.
4%	2%	Telex	10	211	4%	4%	4%	+ 3/4
2%	1%	Tenna	-	68	2%	2	2%	+ 3/4
15%	12%	Transamerica	5	183	13%	13%	13%	Unch.
29%	20%	20th Century	4	304	28%	27%	27%	- 1/4
34%	29%	Warner Communications	6	423	34%	33%	34%	+ 1
15%	11%	Zenith	-	300	15%	15%	15%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	-	-	4 1/2	5 1/4	Integrity Ent.	6	136	2%	2%
Electrosound Group	-	-	2 1/2	3	Koss Corp.	48	59	5%	5%
First Artists Prod.	2	86	5%	5%	Kustom Elec.	-	15	2%	3%
GRT	5	33	1%	2%	M. Josephson	7	19	14%	15
Goody Sam	28	9	5%	6%	Orrox Corp.	-	101	11/16	1 15/16
					Recoton	12	-	3%	4
					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.

## ABC Lifts Wholesale Price Structure

By JEAN WILLIAMS

LOS ANGELES—A new ABC wholesale price restructuring now in effect to the label's 20 distributors also includes a changing of LP prefixes.

ABC has increased its \$6.98 list to \$7.98, which will now cost distributors \$4.44. Other price increases include \$6.98 LPs going to distributors for \$3.98; \$9.98 list for \$5.52; \$8.98 for \$4.98; \$3.98 for \$1.85 with the firm's Westminister Gold classical eight-LP package listing for \$79.95 with the wholesale price \$35.95, according to B.J. McElwee, ABC Records national sales manager.

Among the exceptions are the Audio Treasury four-pocket set of Beverly Sills LPs which will cost distributors \$15.64, listing for \$27.92.

For the ABC Classics line with artists such as Thomas Stoltzer and

Antiqua Munchen/Konrad Ruhland, distributors will pay \$6.38 with a suggested retail price \$13.96.

Another exception, says McElwee, is Dionne Warwick/Isaac Hayes' "Man And A Woman" two-pocket set which lists for \$8.98 and goes for \$4.97 to distributors. "Orleans" lists for \$4.98, costing the wholesaler \$1.89.

McElwee notes that the firm has changed its prefixes "so that it won't be confusing in our catalog."

ABC has gone from AB prefix to AY and anything that has a second prefix of X will have a suggested price of \$10 and above. Other changes are any LPs with a second prefix of W will be \$8.98; Z will be \$9.98; G will be \$3.98; E will be \$4.98; D will be \$5.98; Y will be \$6.98 and A is \$7.98.

## \$3.3 Bil Year For U.S. Disk Mart

• Continued from page 1

which would be just over 18% of the industry wholesale total.

While CBS doesn't provide a similar breakout, reliable industry sources estimate that 50% of the total \$767.9 million Records Group revenues—less about \$80 million from manufacturing—is attributable to U.S. sales. This would be about \$344 million or just over 17% of the wholesale pie.

The combined \$708.5 million from the two conglomerates represents more than 35% of the \$2 billion-plus estimated prerecorded music market at wholesale.

Both CBS and WCI agree that unit sales for all configurations are up strongly over 1976, with tapes—particularly cassettes—showing the biggest percentage gains for the second year in a row.

The CBS report indicates that for the first time industry cassette sales garnered the largest share of the tape increase. The WCI report reflects only WEA-distributed product, showing cassette units up 68% and 8-tracks up 21% over 1976.

Unit sales of WEA LPs are estimated up 22%, with singles showing a 15% gain from the prior year. The WCI report also notes that while singles represent only about 7% of total dollar volume, they are a potent tool in promoting sales of albums and tapes.

The all-industry RIAA research committee has met several times since year-end to document fourth quarter sales figures and put the 1977 totals together, also working in estimates of non-member labels who represent about 15% of total industry sales.

cosmic sands  
cosmic sands  
cosmic sands  
cosmic sands

by  
LILLY ANN MONTALVO

IS....

A SONG CALLED  
"ALL THAT IS  
WITHIN YOU"

CUSTOM RECORD PRESSING  
& TAPE DUPLICATING

**DISKMAKERS**

925 N. Third Street, Phila., Pa. 19123  
(215) MA. 7-2277 • (215) 966-3185

Send for price list

**SMT IES**

—Sure Shot—

World's Finest & Fastest  
12" & 7" Automatic  
Phonograph Record  
Pressing Systems.

Complete Matrix  
Production Plants.

Complete Prepackaged  
Record Pressing Plants.

BILL WESTERMANN, Pres.  
533 Hagan St.  
Nashville, Tenn. 37203  
(615) 256-2183 Telex 554302

K. GRABOWSKI  
Zentmarkweg 37  
6000 Frankfurt, West Germany  
49611-786906

**RIDE with PRIDE**

The American Way

America's newest, easiest and most  
economical limousine service to anywhere at  
any time. We are proud of our service and you  
will be too when you ride the American way.

CALL TOLL FREE:  
800-822-9703 - N.J. 800-631-2183 - U.S.

American Automobile & Travel  
Club Limousine Service  
90 Monmouth Street  
Red Bank, N.J. 07701

**DYNAMITE DEAL #9**

Offer expires  
April 22, 1978

**BANG!**

This list is  
subject to  
change  
without  
notice.

TITLE	ARTIST	NO.	LIST PRICE	NET COST
THE STRANGER	BILLY JOEL	JC 34987	\$7.98	\$3.95
AJA	STEELY DAN	AA 1006	"	"
BORN LATE	SHAUN CASSIDY	BSK 3126	"	"
MEATLOAF		PC 34974	"	"
FOTOMAKER		SD 19165	"	"
EDDIE MONEY		PC 34909	"	"
VAN HALEN		BSK 3075	"	"
MACHO MAN	VILLAGE PEOPLE	NBLP 7096	"	"
FRENCH KISS	BOB WELCH	ST 11663	"	"
SIMPLE DREAMS	LINDA RONSTADT	6E 104	"	"
ALL 'N' ALL	E.W.F.	JC 34905	"	"
YOU LIGHT UP MY LIFE	JOHNNY MATHIS	JC 35259	"	"
SON OF A SAILOR	JIMMY BUFFET	AA 1046	"	"
MY AIM IS TRUE	ELVIS COSTELLO	JC 35037	"	"
FOREIGNER		SD 19109	"	"
GREATEST HITS	CAROLE KING	JE 34967	"	"
MAGIC	FLOATERS	AA 1047	"	"
FROM RATS TO RICHES	GOOD RATS	PASS 9825	"	"
HOUSE OF RISING SUN	SANTA ESPERALDA	NBLP 7088	"	"
BROKEN BLOSSOM	BETTE MIDLER	SD 19151	"	"
LET IT BE NOW	HELEN SCHNEIDER	BXL 1-2710	"	"
ROMEO & JULIET	COSTANDINOS	NBLP 7086	"	"
HEADS	BOB JAMES	JC 3486	"	"
THE ALBUM	ABBA	SD 19164	"	"
AT YANKEE STADIUM	N.R.B.O.	SRM 1-3712	"	"
DRAW THE LINE	AEROSMITH	JC 34856	"	"
WORKS, VOL. II	E.L.P.	SD 19147	"	"
OUT OF THE BLUE	E.L.O.	LA 823	\$11.98	\$5.95
KISS ALIVE II		NBLP 7076	"	"
SECOND OUT	GENESIS	SD 2-9002	"	"
SATURDAY NIGHT FEVER WEEKEND IN L.A.	SOUNDTRACK GEORGE BENSON	RS 2-4001 2WB 3139	\$12.98	\$6.60

Quantities of 5 or more. Quantities of 3 add 15¢ to above.  
Check us for box lot prices.

Call once and for ALL . . .

**ALL Record Distributors, Inc.**  
44 Bond Street • Westbury, N.Y. 11590 • 516 997-7160



# HORSLIPS SAYS: 'SURE THE BOY WAS GREEN' HE WAS PRESSED IN GREEN VINYL!

DJUS 1036

Horslips' exciting new single 'Sure The Boy Was Green,' from their current hit album 'Aliens' is a special pressing in green vinyl with a special green label for a green groove.

Call your DJM distributor now!—while they last—  
and get some of that green stuff!



'Sure The Boy  
Was Green.' from the album  
'Aliens,' by **Horslips**

DJLPA-16

Watch for Horslips' tour in April and May.  
Check your stock DJLPA-10 "Book of Invasions"

DJM RECORDS AND TAPES  
Distributed by Amherst Records  
Division of Transcontinent Record Sales, Inc.  
355 Harlem Road, Buffalo, New York 14224  
Management: Michael Deeny/Agency: Headliners



# ARIOLA POLICY *Strategy Of Developing Artists Flourishing, As Sales Indicate*

By ED HARRISON

LOS ANGELES—After 2½ years, Ariola Records is sticking to its policy of developing artists and in so doing has dramatically increased the size of its staff while diversifying into all categories of music with chart success. Ariola reports a 273% increase in sales during the first quarter of 1978 over 1977's final quarter.

Ariola has also revamped its image to that of a more youth-oriented company to make it more attractive to young artists. The appointment of Scott Shannon as vice president six months ago started the ball rolling.

"We have an image as a total record company now as opposed to just putting out records," says Shannon.

Says Jay Lasker, Ariola president: "Our policy is to build artists rather than engage in million dollar deals. The way the business is today, the company with the most money will win the war. But that doesn't necessarily mean it's the better record company. The key is to find new artists and promote them."

According to Shannon, phase two of Ariola's expansion was to modify the label's image to that of an aggressive young company. The first step was redesigning the label's logo and packaging.

Lasker, meanwhile, emphasizes the label's priorities by citing that 80% of its payroll is directed towards promotion and publicity. The promotion staff has increased from 11 to 23 persons in addition to an inde-

pendent staff which has increased by 50%.

Ariola, for the first time, has a director of country promotion, Mike Suttle, based in Nashville. The secondary promotion team, where emphasis is being placed, has also doubled in size. And there are four staffers working specifically on album projects.

Also new to Ariola is its own merchandising staff which closely follows up on airplay with in-store product and display material. Two toll-free 800 numbers have been created for retailers in need of promotional material.

Accordingly, Ariola's releases have increased drastically. The label has tripled its singles releases and doubled its album issues over last year's comparable figures.

Currently, Ariola is enjoying two Hot 100 successes, the most it has had at one time. Gene Cotton is riding high with "Before My Heart Finds Out" and Eruption cracked the chart with "I Can't Stand The Rain."

On the easy listening chart, Cotton and Mary Macgregor's "I've Never Been To Me" are scoring, while the label has made inroads into the disco singles, r&b singles, country and Top LP charts.

Ariola's credibility, says Lasker, can now be backed by its chart placements, with 80% of its releases in the past three months hitting one of the charts.

Shannon reports the label is taking an active part in the creative direction of its acts involving art direction and packaging. "We try to help in a creative way if the act doesn't have full management," Shannon says.

A three-person in-house publicity department has been created so independent public relations firms are no longer needed.

Because of radio's negative attitude towards new wave product, Ariola has de-emphasized its newly created Zombie label, although Shannon says it has not been completely abolished. All pop albums, including releases by the Heaters and Sunset Bombers, will be released on the Ariola label. "Our philosophy is to record for radio."

Lasker does not rule out artist acquisitions but states: "We will look for acts that fit into what Ariola is doing."

The label's 16 artists represent an increase of six over last year. Artists such as Mac McAnally and Prism are on the verge of breaking through, after strong foundations were laid with debut LPs, Lasker believes. McAnally's second album, "No Problem Here," was released last week.

Ariola is still seeking new expanded headquarters to house its entire staff under one roof. Currently, the publicity and marketing personnel occupy offices across the street from the main office.



**BAYSIDE BASH**—The Dixie Dregs perform a special St. Patrick's Day concert before some 10,000 fans on River Street in Savannah, Ga. The concert by the Capricorn Records artists, sponsored by WXLM-FM radio in Savannah, lasted two hours and included four encores.

## PRC Plant Sues New Life Records

LOS ANGELES—PRC, a division

of Richmond Recording Co., a manufacturing facility, has filed suit in Superior Court here against National Music Services, doing business as New Life Records.

The action alleges that the Washington state defendant ran up a bill of \$36,548.29 with PRC, of which only \$5,000 has been paid.

Congratulations

**BERNIE  
LOVE  
JAN**

**Act One  
Employment  
Agency**

9008 Wilshire Blvd.  
Beverly Hills, CA 90211  
(213) 550-8001

### ACCOUNT EXECUTIVE MUSIC TRADE PUBLICATION

We are seeking experienced, well organized persons with knowledge of music/record and/or consumer electronics industries for sales positions in Chicago and Los Angeles. Resume and salary requirements to:

Box BBRW, Billboard  
1515 Broadway  
New York, NY 10036

EQUAL OPPORTUNITY EMPLOYER  
No phone calls, please.

## Jupiter Label Bowed By Juggy Jones

By ADAM WHITE

NEW YORK—Industry veteran Juggy Murray Jones, whose Sue Records was a major r&b force in the early '60s with acts like Ike & Tina Turner, Inez & Charlie Foxx and Baby Washington, is hoping to repeat that success with his latest venture, Jupiter Jazz.

In the process, Jones himself has become an artist, and a new album on his label features the executive's vocal talents.

"It's a new experience for me," he says, "but I wouldn't have considered singing unless I believed that the end results would be as good as those of artists I produced. These days, you can't afford to go into the studio just to fool around."

The LP, entitled "Rhythm & Blues," has already shipped via independent distribution. The Jupiter Jazz chief believes the package is strong enough to sell without a single, though one may be lifted later.

This emphasis on albums rather

than 45s, even in the r&b market, is one of the key differences between now and the Sue days, Jones agrees, and his new label will reflect the change.

Apart from Jones, the Jupiter Jazz roster boasts Billy Nichols, Allen

Williams and Helena Hollings. Arranger Nichols and bass player Williams are both featured on "Rhythm & Blues;" Hollings is a new singer, who writes her own material. Product from each is due in the coming months.

## ATTENTION!!!

**ALL RECORD DEALERS EVERYWHERE!**

**WE ARE HERE 365 DAYS A YEAR  
TO SERVE YOU—BY PHONE, TELEX OR IN PERSON**

9:00 AM to 9:00 PM Daily & Sat.  
11:00 AM to 8:00 PM Sunday & Holidays

*We have been in this business for over 30 years.*

**NO ONE IN THE WORLD CAN MATCH OUR INVENTORY...  
WE HAVE EVERYTHING—ALL THE TIME—INCLUDING  
ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.**

**IF YOU DON'T KNOW ABOUT US,  
IT'S TIME YOU DID!**

Come see for yourself. We don't have specials and you don't have to buy any quantity ever. We have the lowest overall prices in the industry every day of the year.

**WE WILL NOT BE UNDERSOLD**

6.98 list LP's **\$3.85** EA. 7.98 list LP's **\$4.40** EA. 8.98 list LP's **\$5.00** EA.

ALL \$7.98 TAPES—\$4.50 EACH (Prices are for all domestic records & tapes)  
SINGLES—65¢ EACH

**WE SHIP ANYWHERE IN THE WORLD.**  
All prices FOB, New York  
\$100 Minimum order shipped

**KING KAROL** "New York's #1 One-Stop"

126 West 42nd Street,  
(Between Broadway and 6th Ave.) New York, N.Y. 10036  
212/354-7684



## Portland Distribs Awaiting Sentences

NEW YORK—Sentencing is set for May 1 in the case of three Portland men found guilty of illegally distributing bootleg tapes.

Arthur Blake Moore, dba Sound Distributors Inc., and Charles Frederick Moss were each found guilty of 10 counts of criminal copyright infringement and conspiracy. Gary Fields was found guilty on one count, same charge.

The trio was accused of illegally reproducing 8-track tapes of artists Seals & Crofts, David Bowie, Grand Funk and the Captain & Tennille.

### DIRECTOR OF LEGAL AFFAIRS

California attorney with 3 to 5 years record and music experience essential.

For further information call:

**STAN LENARSKY**  
Casablanca Records  
& Filmworks

(213) 650-8300 Ext. 313  
Between 10:00 a.m. and 4:00 p.m.  
Monday thru Friday.

**For Exciting Cut-Outs**

**COUNTRYWIDE**  
RECORD & TAPE DISTRIBUTORS, INC.

**For the Best in Budget LP's**



YOU  
GET A  
LOT  
FOR A  
LITTLE

Send for our catalog.

**COUNTRYWIDE**  
RECORD & TAPE DIST., INC.

200 Robbins Lane, Jencho, NY 11753  
(516) 433-9550 (212) 380-3900  
Telex 126316 Answer Back CWTRI-UI-JERI  
West Coast — (213) 865-8158

## THE RUNAWAYS

is a registered SERVICE MARK. Registration No. 1,071,144. Registered August 9, 1977 by Kim Fowley, c/o Walter E. Hurst, Attorney at Law, 6605 Hollywood Boulevard, Suite 200, Hollywood, California 90028.

The only person authorized to record THE RUNAWAYS is Kim Fowley. For merchandising contracts concerning THE RUNAWAYS write to only Kim Fowley. The only record company licensed by Kim Fowley to use the registered SERVICE MARK is Phonogram, Inc. (Mercury Records).

Please report all attempts to merchandise posters, Tee shirts, or anything else regarding THE RUNAWAYS to Kim Fowley.

# This kind of magic is no illusion.

## FLOATERS MAGIC



It's a brand new album  
of soulful charms and  
spells by the Floaters.  
See it. Touch it. Feel it.  
You won't believe your  
ears.

Produced by James Mitchell, Jr.  
and Marvin Willis for Fee  
Records, Inc.

On ABC Records and GRT Tapes.



RECORDS  
ABC DELIVERS

# *The music from the*

THE ORIGINAL MOVIE SOUNDTRACK *Boston • Jimmy Buffett • Doobie Brothers*  
*• Eagles • Dan Fogelberg • Foreigner • Billy Joel • Randy Meisner •*  
*• Steve Miller • Tom Petty • Queen • Linda Ronstadt • Boz Scaggs •*  
*• Bob Seger • Steely Dan • James Taylor • Joe Walsh •*



ML 63 11000

# *movie about the music*

<i>Boston</i>	MORE THAN A FEELING
<i>Jimmy Buffett</i>	LIVINGSTON SATURDAY NIGHT
<i>Doobie Brothers</i>	IT KEEPS YOU RUNNIN'
<i>Eagles</i>	LIFE IN THE FAST LANE
<i>Dan Fogelberg</i>	THERE'S A PLACE IN THE WORLD FOR A GAMBLER
<i>Foreigner</i>	COLD AS ICE
<i>Billy Joel</i>	JUST THE WAY YOU ARE
<i>Randy Meisner</i>	BAD MAN
<i>Steve Miller</i>	FLY LIKE AN EAGLE
<i>Tom Petty</i> & THE HEARTBREAKERS	BREAKDOWN
<i>Queen</i>	WE WILL ROCK YOU
<i>Linda Ronstadt</i>	TUMBLING DICE POOR POOR PITIFUL ME
<i>Boz Scaggs</i>	LIDO SHUFFLE
<i>Bob Seger</i> & THE SILVER BULLET BAND	NIGHT MOVES
<i>Steely Dan</i>	FM DO IT AGAIN
<i>James Taylor</i>	YOUR SMILING FACE
<i>Joe Walsh</i>	LIFE'S BEEN GOOD

*The ultimate motion picture soundtrack album  
a deluxe 2-record set*

MCA RECORDS  
MCA2-12000

# CBS Tightening Control Over Local Ad Funds

By ROMAN KOZAK

NEW YORK—CBS Records is putting its accounts on notice that the advertising money it gives them must be used in a coordinated manner with the firm's own national advertising posture and not as a source of profit in itself.

"A practice that is accepted in our industry does not necessarily mean that its present method of application is acceptable," Don Dempsey, vice president of marketing for Columbia told an advertising seminar at NARM recently. "Believe it or not, a true function of advertising is

to reduce your sales costs by increasing the number of units sold. It was never meant to reduce the cost of the unit itself."

Dempsey, who was chairman of the panel that produced an audiovisual presentation on ad techniques, says part of the problem has been the historical "We know how to spend your money better than you do" attitude by local accounts who do not appreciate the value of national awareness advertising.

What the panel tried to do at NARM, Dempsey says, was to alert

local accounts that national advertising makes the mass audience aware that a new product is out by a specific artist. Then the locals can gear their own ad schedules to this, reinforcing in the consumers' minds the availability of the product.

"There are few national accounts that can appreciate national advertising because they have locations all over the country. The thing I think has to be pursued is an acceptance of the methodologies that are employed at different levels which do nothing more than accelerate the

process of breaking an artist which generates more sales at the local level," says Dempsey.

Dempsey says that generally in the record business the knowledge of modern advertising techniques is rather limited "and if that is the case on the national level with the manufacturers who can hire experts, then imagine what it must be on the local level."

"Historically," Dempsey continues, "advertising has been considered a profit center. I remember when I first got money for an adver-

tising campaign, and I met with one account to discuss plans on how to spend it. 'Are you crazy?' he said. 'You want me to spend it? Just give it to me.'"

Dempsey says the smarter retailers recently have learned that it is beneficial for them not just to advertise the product, but also to advertise their identity. That, he says, is one of the most important things that is happening now in the record business. Many retailers are advertising and creating their own public images.

"While we are on 'Midnight Special,' 'Soul Train' or 'American Bandstand' talking about our artists, we need somebody to talk about where these artists are found in retail locations, and we need to make that not become a hip culture location," says Dempsey.

"The idea behind the image thing is to make it more comfortable for the general public to buy a record with no dues-paying going on," he continues.

He says that what Peaches and many of the superstores are doing is that by becoming more like a supermarket they are making it easier for the customer to come in "without any preconditioned attitude about walking in there regarding your status in life, or your knowledge of prices."

What retail image advertising does on a local level, says Dempsey, is make it easier for the customer who is not a music fanatic to come in and buy what he likes without feeling intimidated by his surroundings.

"We have to make the general public comfortable in terms of buying a record," says Dempsey. "They should not be uncomfortable because of their ages or product involvement."

## CBS Financing New Studios In Bed-Stuyvesant

NEW YORK—Work has begun on a 2,500 square foot recording studio, funded via the CBS Foundation here, to be built in the heart of Brooklyn's Bedford-Stuyvesant area.

The \$260,000 grant that is financing the construction of the new facility is part of CBS' commitment to seven cultural institutions in the New York area. The multi-track, MCI-equipped studio is being designed by John Story, of Sugarloaf View with input from major studios here, including CBS' own facility.

Otis Troupe of the Bedford-Stuyvesant Restoration Corp. is handling the administrative end of the studio operation, set for a July 15 opening. Staff engineer will be Delano McLauren, a former assistant to CBS' chief engineer Eric Porterfield for three years.

"We plan to run this as a commercial studio," Troupe notes, "training from two to five technicians a year here in an apprenticeship program."

Troupe says the studio will initially charge \$90 per hour for 24-track recording, making it one of the lowest priced facilities of its size in the market.

Building materials and labor will be obtained locally. Audio-techniques of Connecticut is supplying the hardware.

## Mike Batt Scores

LOS ANGELES—British composer Mike Batt will make his debut scoring effort for the film "Caravans."

**THIS IS OUR ANSWER TO THE NEW HIGHER PRICES . . .**  
**WE WILL MATCH ANY ONE-STOP'S SPECIALS AND MEET THEIR TERMS**  
**WE WILL NOT BE UNDERSOLD . . .**  
**WE WILL MEET ANY PRICE ON ANY ALBUM SPECIAL AT ANYTIME**



ARIOLA 50033



CAP 11777



RSO4001



CAP 11729



CAP 11710



ATL19165



ABC 1006



COL 35259



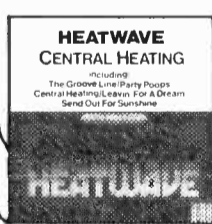
POLY 6134



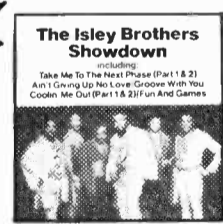
WBRO 3140



WBRO 3075



COL 35260



COL 34930

**50.00 MINIMUM ORDER — 10 LP'S PER TITLE — DEALERS ONLY**  
**SALE PRICES EFFECTIVE THRU SATURDAY, APRIL 15, 1978**

**SOUND UNLIMITED**

**MILE HIGH ONE STOP**

The One-Stop For All Your Needs  
 5404 W. Touhy Ave., Skokie, IL 60076  
 312-539-5526 312-674-0850  
 OUTSIDE ILLINOIS CALL TOLL FREE  
 800-323-4243

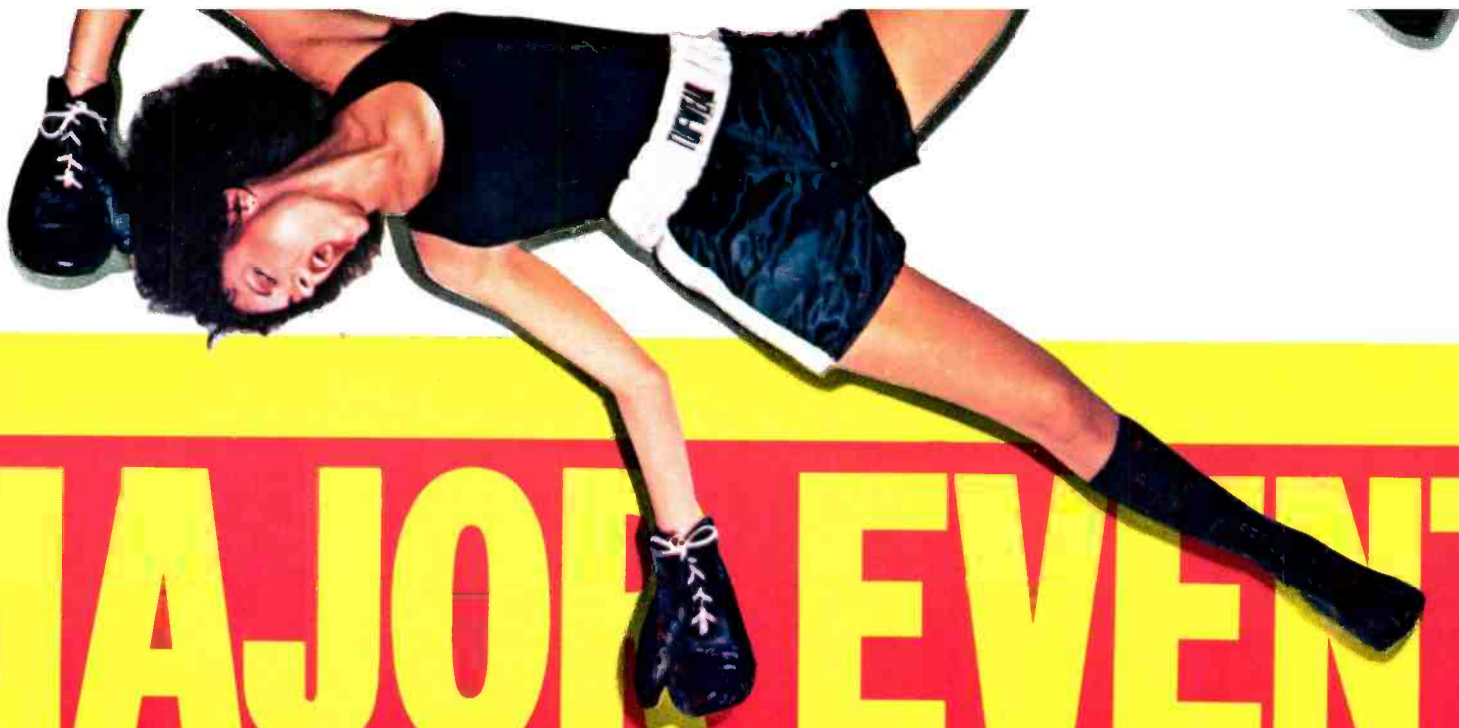
150 Rio Grande Blvd.  
 Denver, Colo. 80223  
 303-629-1960  
 Colo. 800-332-3813  
 or 800-525-6084

**WE DISTRIBUTE CRAIG HOME AND CAR STEREO, CLARION CAR STEREO AND JENSEN CAR SPEAKERS. \* WE STOCK DISCWASHER, WATTS, CALIBRON RECORD AND TAPE ACCESSORIES, MULTIPLE LINES OF BLANK TAPES, NEEDLES . . .**

**OUR NEW IMPORT CATALOG IS AVAILABLE . . . SO GIVE US A CALL!**

**\*AVAILABLE ONLY AT SOUND UNLIMITED.**

APRIL 15, 1978, BILLBOARD



# MAJOR EVENT

THE KNOCKOUT COLLABORATION OF THE YEAR



# HERB ALPERT

FEATURING THE SINGLE  
"SKOKIAAN"  
From Their New Album

★ & ★★  
HUGH

# MASEKELA



©1978 A&M Records, Inc. All Rights Reserved.

# SONNY LESTER

## 20 Years In Jazz...

### Artists produced:

- Count Basie
- Kenny Burrell
- Ron Carter
- Chick Corea
- Art Farmer
- Dizzy Gillespie
- Lionel Hampton
- Groove Holmes
- Freddie Hubbard
- Thad Jones—Mel Lewis
- Lee Konitz
- Carmen McCrea
- Herbie Mann
- Junior Parker
- Jimmy Ponder
- Buddy Rich
- Nelson Riddle
- Dakota Staton
- Zoot Sims
- Jeremy Steig
- Ted Taylor
- Joe Williams
- Phil Woods

**with more to come...**

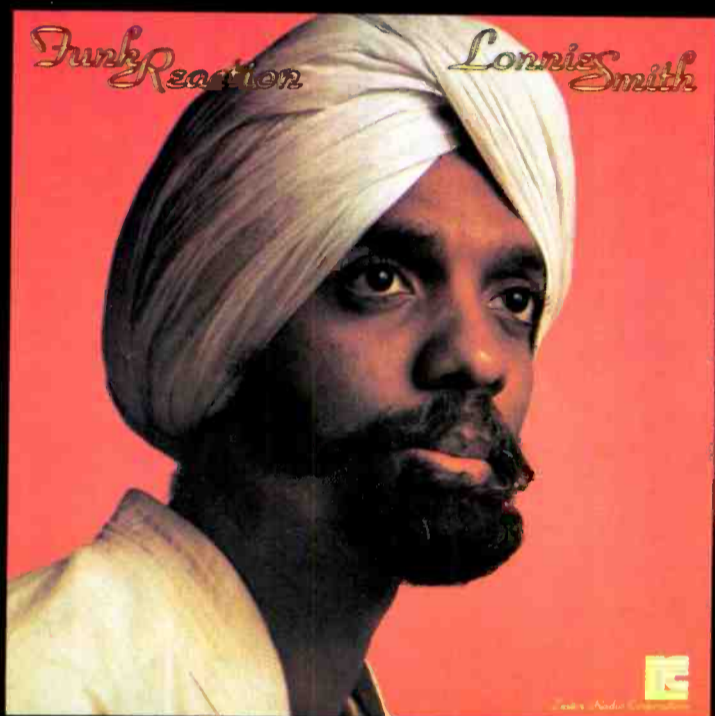


# TK Records Salutes **SONNY LESTER**

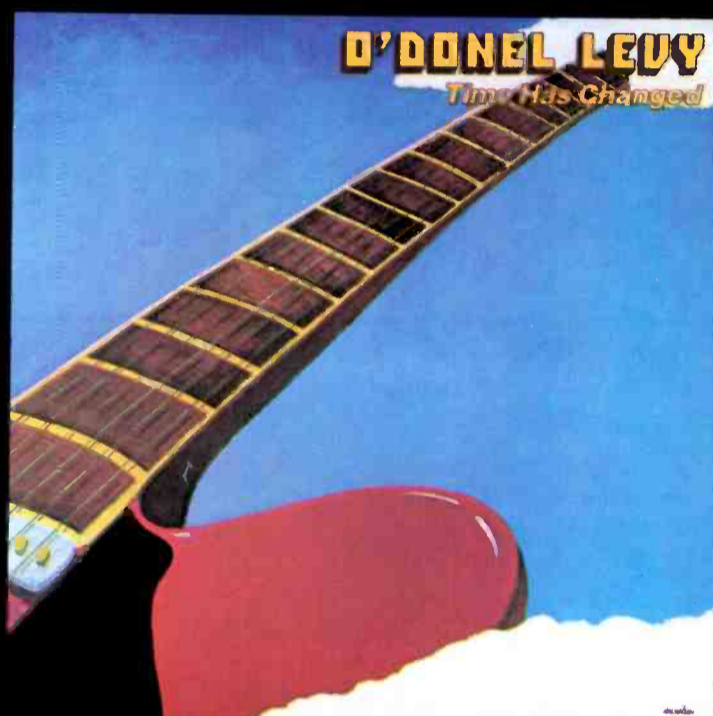
and welcomes the new president of LRC Records

# **BUD KATZEL**

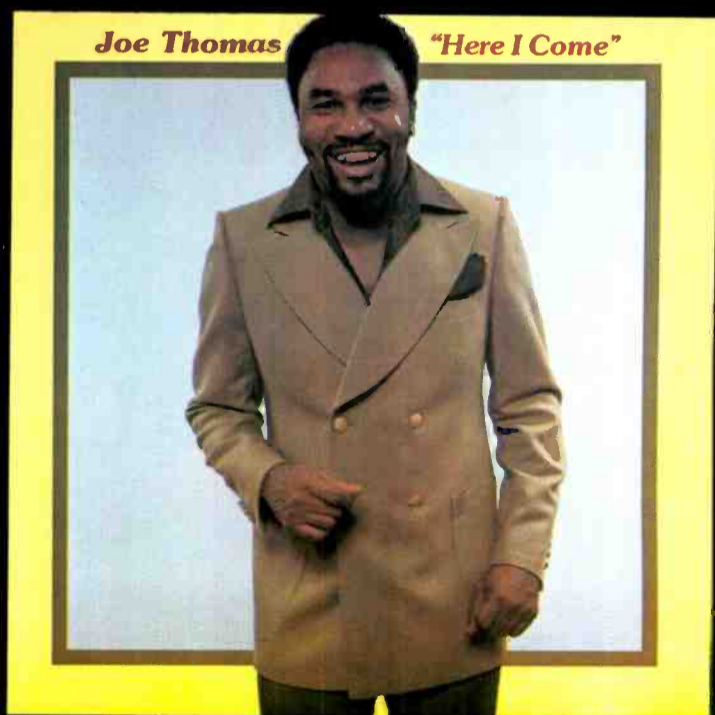
**only the beginning...**



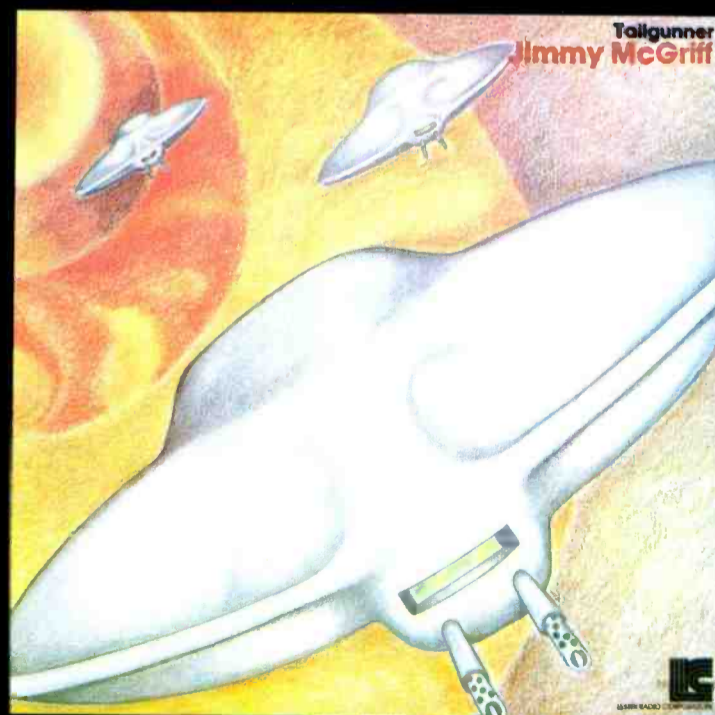
LONNIE SMITH "FUNK REACTION"  
New single: "Funk Reaction"



O'DONEL LEVY "TIME HAS CHANGED"  
New single: "Sophisticated Disco"



JOE THOMAS "HERE I COME"



JIMMY McGRIFF "TAILGUNNER"  
New single: "Don't It Make My Brown Eyes Blue"

## **TK Records & LRC Records - The new power in Jazz-Fusion.**

LRC Records, 515 Madison Avenue, New York, N.Y. 10022 — distributed by TK Records

# ONE STOP POSTERS

**ALL NEW**

## **SUPER POSTER DISPLAY**

THIS BEAUTIFUL POSTER UNIT CONTAINS  
8 DOZEN GIANT POSTERS (42x58)  
WITH SUCH SUPER STARS AS KISS,  
FLEETWOOD MAC, QUEEN AND MORE.



## **ROCK STAR POSTERS**

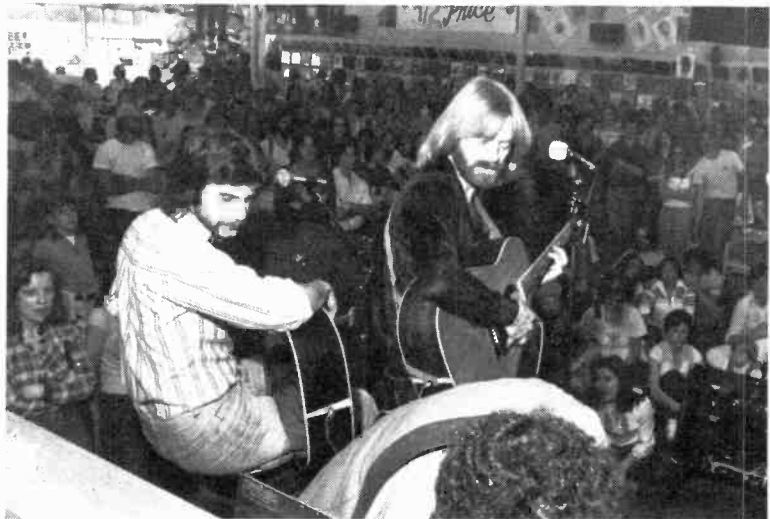
THIS UNIT CONTAINS 12 DOZ. (144) ASSORTED  
ROCK STAR POSTERS WITH SUPER STARS LIKE  
LINDA RONSTADT, BOSTON, KISS, FLEETWOOD MAC, ETC.



## **KISS SUPER PACK**

THE HOTTEST ROCK STAR POSTERS  
OF THE YEAR CONTAINS 12 DOZ. (144)  
ASSORTED KISS POSTERS

FOR INFORMATION CALL **TOLL FREE #800 421-4199**  
**ONE STOP POSTERS** 2619 W. EXPOSITION BLVD., LOS ANGELES, CA 90018 (213) 733-2101



**CROWD PLEASERS**—Epic artist Michael Murphey, photo left, performs before a record crowd at the Turtles store in Atlanta, Ga., where his in-store set was broadcast live by station WKLS. Meanwhile, Epic/Cleveland International's Meat Loaf, center photo, signs some 2,000 autographs at Korvettes outlet in Paramus, N.J., while members of Arista's the Outlaws are signing their names for Peaches' customers in Cleveland.

## SESAC Traces Roots In Europe & Repertoire In U.S.

By PAUL GREIN

LOS ANGELES—Though SESAC is the second oldest performing rights organization in the U.S. (only ASCAP is older), and though it has had rights to such major country hits or recent years as "Convoy," "The King Is Gone" and "Heaven's Just A Sin Away," the New York-based licensor is often overshadowed by its sister rights organizations, ASCAP and BMI.

Albert F. Ciancimino, SESAC vice president and counsel, explained his firm's background and inner workings in addressing the monthly meeting of the California Copyright Conference, held at Sportsmen's Lodge in Studio City March 28.

SESAC stands for Society of European Stage Authors & Composers, because it was founded in 1931 when Paul Heinecke came to the U.S. from Europe, but Ciancimino stressed that since the late 1930s 98% of the repertoire has been American.

It grossed \$3.5 million in 1977, but about 40%-50% of its outlays were for administrative and legal functions, a higher percentage than with ASCAP or BMI. Said Ciancimino: "We only take in a slight percentage of what the others do, but we have the same administrative needs."

SESAC has a field staff of eight full-time representatives to visit its licensees. It represents 470 publisher catalogs, 1,000 writers and 150,000 musical compositions. It has international agreements with 38 performance and mechanical agents around the world, including the Soviet Union. Its licensees in the U.S. include 4,350 AM stations, 2,680 FM stations and 625 television stations—which represents 98%-99% of the domestic broadcast industry, according to Ciancimino.

The advantage to SESAC, according to its vice president, is that a writer or publisher knows exactly what he'll earn if he achieves a certain level of success. This is because of a carefully developed "incentive program" which applies to domestic sales.

If a writer has a pop single released, under the SESAC plan he automatically receives \$200 per side, with his publisher receiving the same amount. If the record is picked in the review pages of two of the three trades, writer and publisher each receive another \$100. Single cover releases of a writer's song bring in \$150 to writer and publisher.

In country and soul singles, releases bring \$150 per side, single cover releases bring \$125 and trade picks bring \$75, or between \$25-\$50 less than the pop amounts.

If the average peak charting of a pop single in the three trades is be-

tween 91-100, writer and publisher each receive \$1,000. For a No. 1 pop single, each gets \$17,500. A record which makes the 90s on the country chart earns \$500; a No. 1 country hit earns \$12,500. A soul hit which makes the 90s brings \$250; a soul No. 1 brings \$10,000 each to its writer and publisher.

Ciancimino acknowledged in a question and answer session that the SESAC system is singles-oriented, but said, "We still find that the primary emphasis in broadcasting is on the single."

In the pop field, a writer and his publisher each receives \$80 for having a song on an album which is released, \$30 for having the same cut released in another album. \$60 for album cover releases, and \$30 for having a song on an album which is picked by two of the three trades.

If the average peak charting of an album in the three trades is between 76-100, the writer earns \$50 per cut; if it hits No. 1 he receives \$250 per cut.

Thus if a writer has all 10 songs on a No. 1 pop album, he would receive \$2,500, the same that he would receive for having one single peak between 51-70 on the pop chart.

In country, soul and jazz albums, releases bring \$75 per cut, subsequent LP releases of the same cut bring \$25, album cover releases bring \$50 and trade picks bring \$25, or between \$5-10 less than the pop amounts.

A song on an album which peaks between 31-50 on the soul or jazz charts brings the writer \$25 (\$50 on country); a song on a No. 1 soul or jazz album brings \$100 (\$150 on country).

Also, SESAC awards three kinds of bonuses. A record which crosses from one chart to another receives full payment only in the category in which it attains its highest dollar average. It receives 25% of the dollar value attained based on its performance on the other chart.

If a record appears on all three of the trade charts for at least 15 weeks, it also receives a longevity bonus of 25%, spread out over four calendar quarters.

A record receives a carryover bonus of 10% per year for two years if it receives the longevity bonus or its average peak charting in the three trade charts is in the top 10.

Ciancimino said that SESAC is the only performing rights organiza-

tion to license the mechanical and synchronization rights as well as performance rights.

He explained that AM stations are licensed based on their power, hours of operation and population of the market served. The criteria for FM stations is population of the market area as well as the highest one-minute spot rate. For television it's the highest 30-second spot rate and the population data.

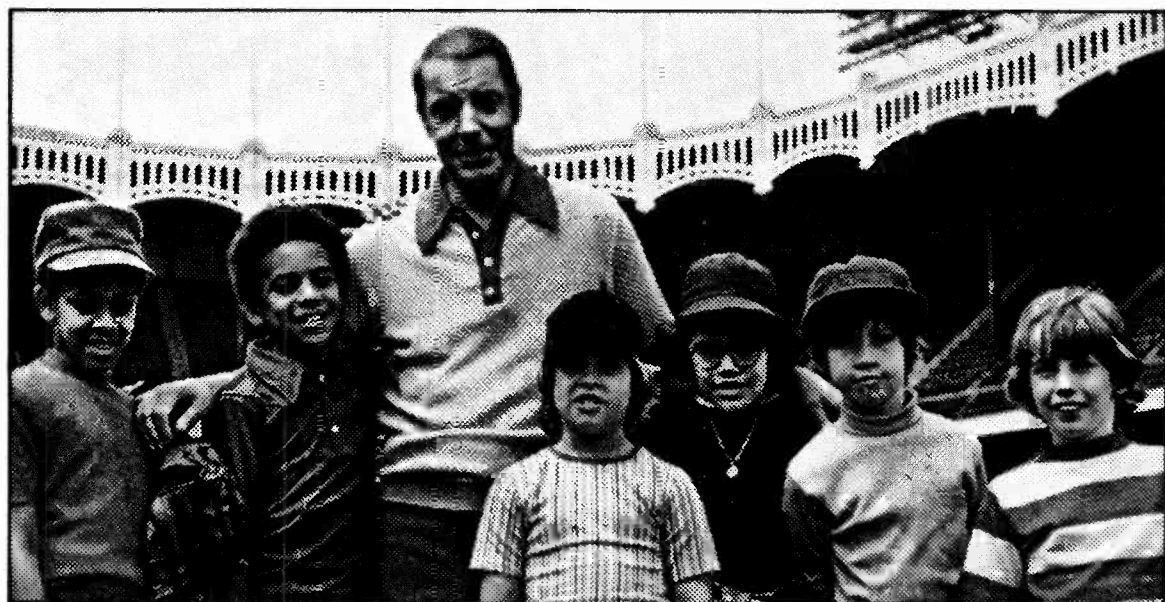
Hotels and nightclubs are licensed according to their annual expenditures on entertainment; discotheques, according to the number of days a week they are open and their room capacity.



**BROKERS TO THE INDUSTRY GIANTS**

**Beverly Hills 273-3113**

Ten Westside Offices



*This photograph is a collector's item. It was taken a few years ago in the "old" Yankee Stadium. The stadium has been renovated, but the message below has not changed.*

**"Who says you have to be rich to send your kids to college, take a great vacation, and retire?" — Joe DiMaggio**

The Bowery has been helping people live full, rich lives since 1834. No wonder it has over \$4 billion in deposits.

It pays to save at  
**THE BOWERY**  
Member FDIC

**THE BOWERY SAVINGS BANK MANHATTAN BRANCHES:** 110 E. 42nd St./Grand Central Station/5th Ave. & 34th St./7th Ave. & 34th St./8th Ave. & 34th St./Penn Station/Broadway & 47th St./6th Ave. & 47th St./Lexington Ave. & 54th St./3rd Ave. & 60th St./130 Bowery & Grand St./145th St. & St. Nicholas Ave.

### Northwest Moves

NEW YORK—The Great Northwest Music Co. and Jerden Industries have moved. The new mailing address is P.O. Box 3925, Bellevue, Wash. 98009. (260) 763-1015.

APRIL 15, 1978, BILLBOARD

# '34 Communications Act Revise In Spotlight

## Van Deerlin, Wasilewski In Hot Opposition

• *Continued from page 1*

about the dialog, in a phoned pre-convention conversation with this reporter. He said he and Wasilewski will just "sort of discuss" their differences.

But Van Deerlin is fully aware of the hostility of the broadcasters he will face in Las Vegas. And they are fully aware of how tenacious and hard-hitting Van Deerlin can be in his battle to revise the old communications law.

There are some small signs of cracks in the united front of the broadcasters against the proposed new law because of what it offers. It would end all of the FCC's commercial radio regulations, and replace the three-year licenses with generous spans of five or even 10 years in exchange for payment of a "spectrum use" fee.

The more receptive radio licensees are those who have been painfully and expensively embroiled in FCC regulations and tedious paper work under the 1934 act.

The old law, and the FCC regulations based on it, have bred endless controversies over music formats, program censorship, and arms-length pressure through FCC renewal checkups on whether licensees' promises have been kept.

Most of this would disappear for commercial radio broadcasters under the new act. It removes much of the FCC jurisdiction in these areas. As Van Deerlin has put it, "I want to turn you loose . . . I cannot think of any situation contrary to the public good in doing so."

Competition in the market place would decide what the licensor wants to do in the way of programming. He could experiment. He could program classical music, and drop it if it proved a loser without going through the kind of four-year costly hassle that Chicago's WEFM-FM transfer has had with citizens (who are now back in Appeals Court with more demands).

The heaviest broadcaster objection, of course, is to the spectrum use fee that would be charged in exchange for deregulation and longer licenses.

Rep. Van Deerlin reminds that the fee will not be based on a percentage of station revenues or profits. Instead, it will relate to the value of the spectrum space used by the licensee.

He says it will not be a figure easily reached, and the subcommittee staff and the staff engineer are now working on it.

During subcommittee hearings on the Van Deerlin proposition last year, broadcasters feared that even if the statutory amount was low, it could be increased in later actions.

The subcommittee staff attorney Edwina Dowell, now assigned to the broadcast aspects of the final draft version of the bill, says the subcommittee hopes the final version will allay the broadcasters' fear of a spiraling use fee.

A second and important aim of the revised act would foster new communications technology.

It would remove the type of FCC regulations that have in the past delayed or restricted so many, from the original FM service to FM stereo, and from off-air pay tv to cable tv, and others now struggling to reach the listening and viewing public.

The old yardstick of "public interest, convenience and necessity," in the 1934 law would be replaced by the new concept.

Some of the spectrum use fee collection could go into public broadcasting. This would provide the "unique" kind of music programming, public service announcements and news which would no longer be required of the commercial radio licensee.

Also, the listening public would get far greater diversity in entertainment and other programming through the new technologies that can use selective rather than mass audience segments.

Already available to the listening and viewing audience are services by satellite and cable tv and the new videotape recorders. The fiber optics technology which offers almost unlimited channel capacity is promised for the not too distant future in the service of home entertainment.

Another vexing and unsolved problem under the old law is that of censorship.

There would be no wording in the new Communications Act to regulate radio programming content by restrictions of any kind, says staff attorney Dowell.

For example, if the playing of a George Carlin record offended a radio listener, a complaint would not be made to the FCC on the basis of commission regulations, staff attorney Dowell points out. (Under the present law, the case of the "seven dirty words" has gone all the way to a Supreme Court hearing.)

The petitioner under the new act would have to complain to some other governmental or judicial forum, under other anti-obscenity laws in the U.S. criminal statutes.

The broadcaster, in an era of constantly

changing social standards and language, would be free of the spectre of violating one of the FCC's often obscure policies.

Subcommittee attorney Dowell points out that the 1934 Communications Act and most of the jungle of FCC regulations that have grown out of it were based on the premise of a limited amount of spectrum space.

Rep. Van Deerlin believes this philosophy of scarcity no longer holds true. Today and tomorrow, the public has a wide choice of services. If, as technical experts urge, these new services are permitted to freely enter the market place.

It is no pleasure for the present broadcast industry to hear that "the public no longer has to rely solely on commercial radio and television" for its home entertainment.

NAB and the majority of the broadcasters have for the most part strongly opposed the new concept. They fear danger and disruption to what they rightly believe is the best broadcast service in the world today.

Rep. Van Deerlin has assured them that the new law will tread carefully, "to make sure that no danger comes to this multibillion-dollar industry." A watch would be kept on future developments under a new law.

The aim of deregulation and the spectrum use fee, and the freedom for new competing technologies, is not to harm the present serv-

## Small Signs Of Split In The Industry

ice but only to open it to more competition, the Congressman says.

The Van Deerlin bill—expected to reach a final draft by June—has an uncertain future. No action on it is expected this year.

On the Senate side, Sen. Ernest Hollings (D-N.C.), chairman of the Senate Communications subcommittee, has indicated he would prefer to take up these issues singly, rather than try for an overall revision.

But in the long run broadcasters and others involved in the future of home entertainment will have time to ask themselves: What kind of a price would they be willing to pay for total freedom, and for access to new technologies that others are already finding profitable?

One such broadcaster, James Gabbert of KIOI-FM, San Francisco, who professed to be "violently" opposed to the whole idea of a spectrum use fee, during hearings on the legislation, has since decided that the Van Deerlin approach might be a good idea.

## NAB Leaders Appear Confident Perf. Royalty Bill Won't Happen

WASHINGTON—On the eve of the largest NAB convention ever, leaders of the trade organization are confident a bill that would force radio stations to pay royalties to performers will be defeated.

The bill, introduced by Rep. George Danielson (D-Calif.), will be a leading topic of discussion at the convention and will be fully discussed at a Tuesday (10) session at the convention.

NAB aides traveled to two days of hearings in Beverly Hills late in March to express their opposition to the bill, which has the backing of the AFM, the AFL-CIO and a new force on that side, Registrar of Copyrights Barbara Ringer. The bill was introduced in April 1977 and no action of any kind had been taken since then.

Bill Carlisle, an NAB vice president for government relations and a leading lobbyist against the proposal, refuses to make any

predictions. But he "cautiously" guesses that the bill is dead for this year.

"I would say that it would be difficult to pass Congress this year," Carlisle says. "First, there is the time factor. Congress is busy with the Panama Canal and energy legislation and a lot of other things."

"But even if it gets out of the subcommittee, it probably wouldn't get out of the full House. We'd be heard from pretty strongly. And two years ago, we beat the bill in the Senate by a vote of 60-something to eight. We'd have tough sledding, and there would be plenty of lobbying by the other side, but I don't think it would pass."

Carlisle notes the bill used to be known as "Hugh Scott's baby," but that the Pennsylvania Republican and former Senate minority leader no longer is in Congress. Carlisle says Scott pushed the bill under pressure from veteran orchestra leader Fred Waring, who felt that performers should get a royalty from airplay, too.

"Our members are pretty well educated on this issue," Carlisle says. "We'll have some political sessions with our grass roots people in Las Vegas, and it's the number one topic on our legislative calendar. But we'll have the local broadcasters do most of the work for us."

The proposal would make radio stations liable for annual royalty payments of between \$250 and 1% of net revenues if the station grosses more than \$25,000.

Half the royalty payments would go to the record companies and the other half would be put into a performers' pool, to be paid to all performers, from star to sidemen, who took part in a session.

"Our position is that there is a quid pro quo," Carlisle says. "Yes, performers set airplay and that helps a radio station draw an audience. But that airplay stimulates people to go out and buy their records, and they make money that way. Our airplay permits an unknown group to make a record and become stars. We give value, too."

Carlisle refuses to predict how the seven members of the House Judiciary Subcommittee on the Courts, Civil Liberties and the Administration of Justice will vote on the bill once hearings are completed. The subcommittee is chaired by Rep. Robert Kastenmeier (D-Wis.).

"If it gets out of committee and gets to a vote, it will be close in the House," he says. "But if it doesn't get out of subcommittee, it's dead."

## Radio Panel To Probe Impact Of Satellite Experts Predict Enormous Flexibility For Programming & Formats

By ARTHUR LEVINE

WASHINGTON—Radio executives at the NAB convention will be getting glowing reports from industry experts on the impact of satellite distribution.

Executives from National Public Radio, Mutual Broadcasting and the CBS Radio Network will be joined by spokesmen from the burgeoning satellite industry at a Tuesday afternoon panel.

The impact on radio programming will be enormous, the experts say. Simultaneous feeds, high quality audio signals and local transmitters will combine to give radio stations remarkable flexibility. Music formats will be especially affected because of the likely return to a network role in music programming.

Gary Worth, executive vice president of the Mutual Broadcasting System, predicts a sweeping change in programming resulting from satellites.

His firm is seeking FCC approval to build more than 500 earth stations as part of its satellite system for broadcasting to affiliates. And a new technology—called small aperture terminals—will permit its stations to use a relatively low-cost 10-foot receiver of signals.

Mutual's own programming will show the first changes in non-music fields like sports

and news. They have already signed up to broadcast pro football games in English and Spanish, as well as a wide range of college games. Starting with three channels, they ultimately will expand to six.

The satellites will be bringing an unprecedented high quality in audio signals to network broadcasting. The network feeds will have a 15 khz frequency, which is roughly three times the fidelity available from current Bell System Long-lines transmissions.

Local FM offers a 15 khz frequency, while local AM stations offer 10 khz. So, by using two of their channels, networks will be able to broadcast live top quality stereo.

"The networks will be able to meet the capabilities of local stations," says Worth. He foresees an era of network involvement in music syndication, live concerts and automation. And they'll return to their role in radio programming that they once had in the 1930s and 1940s, Worth believes.

In addition, says Worth, small market stations that have to rely on block programming will have a lighter variety of format to choose.

"Satellites will give stations new creativity," he says.

Equally optimistic about the impact on music and other programming is NPR's Clyde

Robinson, vice president for radio activities. Instead of spending \$15,000 per hour to duplicate tapes and mail them around the country, his network's costs will drop to less than \$50 an hour.

By 1979, NPR expects nearly 200 of its stations to be using the service, with 15 of them having their own transmitting capacity. "It will have a decentralizing effect," he says. "There will be more music programming from around the country." As an educational network, NPR will also be able to offer more specialized services for minorities and the handicapped. Its system will start out at four channels and ultimately go up to around 24.

At the panel, Robinson will explain how the system will improve efficiency and save money. Among other benefits is the quicker installation time of satellite terminals compared to Long-lines. He also foresees a flourishing of local production centers, less time lag for live concerts, and, of course, improved fidelity.

Joining Robinson and Worth on the panel will be William Wisniewski, a Mutual engineer who will serve as moderator. The CBS Radio Division and various manufacturers will also have spokesmen on the panel.

# Before and after Science

## Brian Eno



"I can't remember when a record took such hold of me—and gave me such an extreme case of vertigo too."

**Mitchell Schnieder**  
CRAWDADDY

"...BEFORE AND AFTER SCIENCE is an inspired and inspiring album."

**Lester Bangs**  
VILLAGE VOICE

"...One of the most interesting and rewarding works of music I've heard in a long time."

**Glenn O'Brien**  
INTERVIEW

"Mr. Eno's disk blends strange, quirky songs with lush instrumental passages in a way that is both thought-provoking and absorbing."

**John Rockwell**  
NEW YORK TIMES

ILPS-9478

# Syndicator Suites, Programs And Summaries

LAS VEGAS—Following is a list of syndicators and programming services attending the NAB convention. Where possible, exhibit booth numbers and/or suite numbers have been listed:

★ ★ ★

**Toby Arnold & Associates**, suite: Desert Inn, St. Andrew's Tower. Home address: 2 Summers Sq., 4255 LBJ, Ste. 156, Dallas, Tex. 76234. Phone: 214-661-8201. Products: "Back Spin," "Charlie Van Dyke Show," "Back Track," "Tom Allen Show."

★ ★ ★

**Billboard Broadcasting Corp.**, Suite: Ceasars Palace, 873. Home address: 1515 Broadway, New York, N.Y. 10036. Phone: 212-764-7000. Products "Vis'tin," "Father Harry—God Squad," "Soul Countdown U.S.A.," "Concert Hall," "Irving Berlin: Legend," "Show Ms," "Wild & Wacky World Of The Nonsense Song," "Rock At 25," "The Sound Of '78."

★ ★ ★

**Bonneville Broadcast Consultants**, suite: MGM Grand 1098A. Home address: 274 County Road, Tenafly, N.J. 07670. Phone: 201-567-8800. Products: full syndicated service of beautiful music, contemporary MOR, traditional MOR, soft rock.

★ ★ ★

**Broadcast Programming International**, Suite: Las Vegas Hilton 1269. Exhibit: North Hall, booth 325. Home address: Pacific National Bank Building, 360 Bellevue Sq., Bellevue, Wash. 98004. Phone: 800-426-9082, 206-454-5010. Products: full syndicated service of announced MOR, adult contemporary, "Bright 'n' Beautiful," "Easy Listening," "Album-Oriented Rock," "Rock Gold," "Country Living," "Spectrum," "Concert Overtures" and "Encores."

★ ★ ★

**Kent Burkhart/Lee Abrams & Associates**. Suite: Las Vegas Hilton. Home address: 6500 River Chase Circle East, Atlanta, Ga. 30328. Phone 404-955-1550. Products: full syndication and consulting for live version of Super Stars AOR. Also consultation on other live formats.

★ ★ ★

**Century 21 Productions**. Suite: Las Vegas Hilton, 1069. Home address: 2825 Valley View Lane, Dallas, Tex. 75234. Phone: 800-527-3262, 214-243-6721. Products: full syndication of Z contemporary, "Super Country," "Easy Mellow."

★ ★ ★

**Drake-Chenault Enterprises**. Suite: Las Vegas Hilton, 2875. Home address: 8399 Topanga Canyon Blvd., Phone: 213-883-7400. Products: full syndication of beautiful music plus, D-C MOR, Contempo 300, XT-40 (Top 40), AOR 100, "Super Soul" and "Great American Country." Programs: "History Of Rock 'N' Roll," "Golden Years of Country," "Elvis: A Three-Hour Special."

★ ★ ★

**FM 100 Plan**: Home address: 875 North Michigan Ave., Ste. 3112, Chicago, Ill. 60611. Phone: 312-440-3123. Product: full syndication of beautiful music.

**Kala Music**. Suite: Las Vegas Hilton, 2230. Home address: Industrial State Bank Building, Ste. 334, Kalamazoo, Mich. 49006. Phone: 616-345-7121. Products: full syndication of beautiful music.

★ ★ ★

**Greater Media Services**. Suite: Las Vegas Hilton, 1769. Home address: 197 Highway 18, Turnpike Plaza Building, East Brunswick, N.J. 08816. Phone: 201-247-6161. Product: full syndication of "Magic Mellow," beautiful music; "Beautiful Hits" music tapes.

★ ★ ★

**Charles Michelson**. Home address: 9350 Wilshire Blvd., Beverly Hills, Calif. 90212. Phone 213-278-4546. Product: nostalgia programs such as "The Shadow," "The Lone Ranger," "The Green Hornet."

★ ★ ★

**Peters Productions**. Suite: Las Vegas Hilton, 2669. Home address: 8228 Mercury Court, San Diego, Calif. 92111. Phone: 714-565-8511. Products: full syndication of "Traditional Great Ones," "Contemporary Great Ones," "Natural Sound" (cross country), "Country Lovin'," "Music—Just for the Two of Us" (beautiful).

★ ★ ★

**Radio Arts**. Suite: Las Vegas Hilton, Home address: 210 North Pass Ave., Ste. 104, Burbank, Calif. 91505. Phone: 213-841-0225. Products: full syndication of "The Entertainers" (MOR), "Easy Country," "Sound 10" (adult contemporary).

★ ★ ★

**Radio Programming & Management**. Suite: Las Vegas Hilton, Home address: 25140 Lahser Rd., Southfield, Mich. 48075. Phone: 313-358-1040. Products: full syndication of contemporary beautiful, progressive MOR, "Rock 'N' Gold" and Beautiful Music Type M (designed for major markets).

★ ★ ★

**Susquehanna Productions**. Suite: Las Vegas Hilton, 950. Home address: 140 East Market St., York, Pa. 17401. Phone: 717-846-4592. Products: "Farm Profit," "World Of Commodities," "American 2000," "Magazine Of The Air," "Family Medicine," "From The Driver's Seat."

★ ★ ★

**TM Productions**. Suite: Las Vegas Hilton, 2861. Home address: 1349 Regal Row, Dallas, Tex. 75247. Phone: 214-634-8511. Products: full syndication of beautiful, "TM Country," "TM Stereo Rock."

★ ★ ★

**Watermark**. Suite: Las Vegas Hilton, 1869. Home address: 10700 Ventura Blvd., North Hollywood, Calif. 91604. Phone: 213-980-9490. Products: "American Top 40," "American Country Countdown," "Robert W. Morgan Special Of The Week," "Mansion of Mystery," "Alien World."

## MAJOR SUBJECT THIS WEEK IN LAS VEGAS

WASHINGTON—The tantalizing questions about AM stereo—when and how?—will be much on the minds of NAB members as they gather in Las Vegas. But the best estimates in the nation's capital are that it will be early on 1979, at best, before the FCC approves some form of AM stereo once and for all.

Despite the NAB's call for an early decision, the FCC official most directly involved in making that decision says that it will be "late summer or early fall" before the commission proposes a rule to govern AM stereo broadcasting. Such a proposed rule would set the guidelines for transmitting AM stereo broadcasts.

The proposed rule would then be open to comments and replies, and, says John Reiser, the FCC's senior engineer in the policy and rules division of the FCC Broadcast Bureau, "we would then hope to conclude by early 1979."

Reiser says he and his associates are "just beginning to read all the comments and technical literature" about the five competing AM stereo systems, including the results of test data compiled under auspices of the National AM Stereo Radio Committee, of which the NAB is one of four sponsors.

The NAB conducted test results of three of the five: Motorola, Maganavox and Blair Electronics. Developers of the Kahn system refused to participate in the committee's tests and submitted their own data, while the Harris system was developed too late for inclusion in the committee tests and also submitted its own data.

Reiser says it is possible that the commission may not choose among the five, but will, instead, propose a rule that would cover all five systems, allowing the industry to "look at the whole thing again and compare" before the FCC decides which system to approve.

But he says the odds are that one of the five will definitely be approved.

"I think the chances are that, unless some serious impediment arises which we're not aware of, we'll go forth and propose a system," he says. "It probably will go through."

Chris Payne, the NAB's assistant vice president for engineering, says there is little the NAB can do at this point to speed up a commission decision.

"The ball is in the FCC court now," Payne says.

But Payne says that soon after a system is approved by the FCC, broadcasters will begin transmitting in AM stereo and equipment will be available for listeners to receive the stereo signal.

"I gave a talk to some broadcasters recently, and I asked them how many would convert to AM stereo when it became possible," Payne says. "About 80% of the hands went up."

Payne and Harold Kassens, chairman of the National AM Stereo Radio Committee and an engineer for the consulting engineering firm of A.D. Ring and Co., agree that most manufacturers have already begun to develop prototype equipment in each of the five systems so that they can quickly market tuners and receivers in the system that eventually wins the FCC nod.

Payne says the manufacture of AM stereo

equipment will be a major test to see if American manufacturers, who now make most automobile radio equipment, can hold their own against Japanese manufacturers who also are making prototypes, he says.

Along with most of the industry, Payne agrees that the automobile market will be the key market for AM stereo, since, he says, AM stereo will produce a better signal in a moving car than does FM stereo.

Kassens says that transmitter manufacturers are ready with adapters that could go on the transmitters of AM broadcasters and enable them to transmit in stereo, once the FCC rules. Such adapters and conversion of studio facilities to stereo is all that bars a broadcaster from switching to stereo.

Kassens, who was heavily involved in the testing of the three systems over two Washington AM stations, classical format WGMS and all-news WTOP, says all of the systems work and the major differences among them involve trade-offs.

"All have good frequency response, but, inevitably, there is some distortion," he says. "Some had it in stereo, some on monophonic signal. It's up to the FCC to decide and choose which is the most important."

Payne predicts the approval of AM stereo will lead to some format switching as stations change over to formats such as easy listening and beautiful music broadcasting to take advantage of the stereo signal.

"Those stations without a niche in the market can use stereo as a promotable feature and pick a format that works well in stereo," he says.

## AM Stereo FCC Ruling Seen Due In One Year

John Reiser Pinpoints Early '79 For Decision

By BORIS WEINTRAUB

## McCartney Fine Tunes In Rich's B-100 Program Director Tracks

LOS ANGELES—After nearly six weeks on the job as program director of KFMB-FM "B-100" in San Diego, C.C. McCartney admits only to "fine-tuning" the Top 40 outlet after Bobby Rich's departure for 99 X in New York.

McCartney's emphasis relies more on adds to the current playlist than on any dramatic shifts in programming technique.

"I use some pretty hip approaches which I stumbled onto in Denver,"

says McCartney, who replaced Rich March 1. "It's a method which doesn't lean so much on music familiarity as the more usual passive systems."

McCartney points out that the method allows him to determine if songs he's contemplating adding are good choices—before they've been added.

"I used it at KTLK in Denver," he explains, adding that KTLK rose to ARB's top spot under his program-

ming. "It enabled us to jump on new hits earlier than anyone else in the market. We missed on only one tune while I was there, and broke every record which broke in Denver."

However, McCartney is reluctant to reveal details of his method, preferring to let results speak for themselves.

Prior to KTLK, McCartney programmed "across the street" at KXX-FM "96 KX" which he initially joined as assistant p.d. to

Bobby Christian. They took it to the top-rated spot in Denver.

"After I crossed to KTLK and we knocked 96 KX off," he adds, "people didn't realize we were one of the first AM stations in the country to beat a dominant FM rocker in a major market."

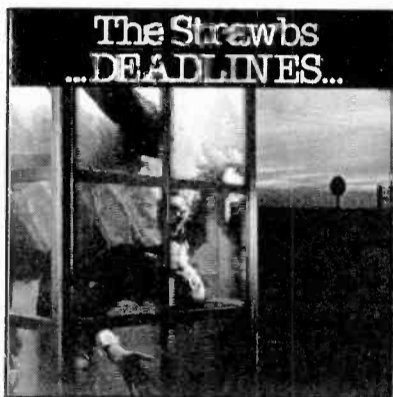
McCartney and Christian had been lent to 96KX by Doubleday after they had performed the same feat in Phoenix, eliminating KRIZ by programming KUPD from

14th rated to number one in 1975.

He says every radio audience has its own unique taste and the programming key is to find out what it is. He considers research his chief duty in San Diego, primarily because Rich "did such a fantastic job down here."

McCartney has only had to adjust some music categories and reorganize. "There was a timelag between Rich's departure and my arrival," he explains. "Things got too loose."

# THE ULTIMATE STRAWBS.



Strawbs. They've toured continents, won the highest critical praise, and earned a permanent place in rock history. Dave Cousins, Dave Lambert, Chas Cronk, Andy Richards, and Tony Fernandez. Five extraordinary talents. Together, a very special band. And now they've recorded an album immediately being hailed as their finest ever. "Deadlines." It's the ultimate achievement by one of the great British bands.

"DEADLINES"  
THE NEW STRAWBS ALBUM.



On Arista Records and Tapes.  
Produced by Jeffrey Lesser for Via Sound Productions.



# Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/6/78)

## TOP ADD ONS - NATIONAL

- ANDY GIBB—Shadow Dancing (RSO)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- TRAMMPS—Disco Inferno (Atlantic)

## PRIME MOVERS - NATIONAL

- WINGS—With A Little Luck (Capitol)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- YVONNE ELLIMAN—If I Can't Have You (RSO)

## BREAKOUTS - NATIONAL

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- ROBERTA FLACK—Closer I Get To You (Atlantic)

### D—Discotheque Crossover

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

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

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

### KAFY—Bakersfield

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- BONNIE TYLER—It's A Heartache (RCA)
- ★ JACKSON BROWNE—Running On Empty (Asylum) 24-16
- D★ BEE GEES—More Than A Woman (RSO) 18-12

### KRIZ—Phoenix

- SWEET—Love Is Like Oxygen (Capitol)
- PAUL SIMON—Stranded In A Limousine (Columbia)
- D★ KONGAS—Gimme Some Lovin' (Polydor) 24-19
- ★ ALLAN CLARKE—I'll Be Your Shadow (Atlantic) 25-21

### KTKT—Tucson

- BONNIE TYLER—It's A Heartache (RCA)
- STEELY DAN—Deacon Blues (ABC)
- ★ WINGS—With A Little Luck (Capitol) 24-16
- ★ CHUCK MANGIONE—Feels So Good (A&M) 15-10

### KQEO—Albuquerque

- CAPTAIN & TENNILLE—I'm On My Way (A&M)
- WHA-KOO—You Are Such A Fabulous Dancer (ABC)
- ★ WINGS—With A Little Luck (Capitol) 39-25
- ★ CHUCK MANGIONE—Feels So Good (A&M) 26-18

### KENO—Las Vegas

- NATALIE COLE—Our Love (Capitol)
- DAVID GATES—Goodbye Girl (Elektra)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 26-20
- D★ BEE GEES—More Than A Woman (RSO) 27-21

### KEXY—San Francisco

- ANDY GIBB—Shadow Dancing (RSO)
- TRAMMPS—Disco Inferno (Atlantic)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)

### KFRC—San Francisco

- ANDY GIBB—Shadow Dancing (RSO)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ GEORGE BENSON—On Broadway (WB) 18-12
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 24-18

### KYA—San Francisco

- NONE
- NONE
- ★ NONE
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 25-19

### KLVJ—San Jose

- GEORGE BENSON—On Broadway (WB)
- HEART—Heartless (Mushroom)
- ★ TAVARES—More Than A Woman (Capitol) 20-14
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 25-19

### KNDZ—Sacramento

- PATTI SMITH—Because The Night (Arista)
- VAN HALEN—Running With The Devil (WB)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 13-5
- ★ DAVID GATES—Goodbye Girl (Elektra) 12-8

### KROV—Sacramento

- TRAMMPS—Disco Inferno (Atlantic)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ WINGS—With A Little Luck (Capitol) 21-15
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 12-8

### KYND—Fresno

- WINGS—With A Little Luck (Capitol)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ JEFFERSON STARSHIP—Count On Me (Grunt) 24-14
- ★ JACKSON BROWNE—Running On Empty (Asylum) 16-10

### KGW—Portland

- BILLY JOEL—Movin' Out (Columbia)
- WINGS—With A Little Luck (Capitol)
- ★ CHUCK MANGIONE—Feels So Good (A&M) 20-12
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 12-5

### KJRB—Spokane

- HEART—Heartless (Mushroom)
- ANDY GIBB—Shadow Dancing (RSO)
- NONE
- ★ NONE

### KJRM—Tacoma

- BONNIE TYLER—It's A Heartache (RCA)
- BILLY JOEL—Movin' Out (Columbia)
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 15-11
- ★ BOB WELCH—Ebony Eyes (Capitol) 14-7
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 20-13
- ★ NATALIE COLE—Our Love (Capitol) 11-8

### KCPX—Salt Lake City

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- TRAMMPS—Disco Inferno (Atlantic)
- BONNIE TYLER—It's A Heartache (RCA) 21-13
- BILLY JOEL—Movin' Out (Columbia) 17-10

### KRSP—Salt Lake City

- BONNIE TYLER—It's A Heartache (RCA)
- WET WILLIE—Make You Feel Love Again (Epic)
- BILLY JOEL—Movin' Out (Columbia) 24-18
- EARTH, WIND & FIRE—Fantasy (Columbia) 12-8

### KTLK—Denver

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- CHUCK MANGIONE—Feels So Good (A&M)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 29-20
- DAVID GATES—Goodbye Girl (Elektra) 17-11

### KIMN—Denver

- BONNIE TYLER—It's A Heartache (RCA)
- TRAMMPS—Disco Inferno (Atlantic)
- KANSAS—Dust In The Wind (Kirshner) 13-8
- BARRY MANLOW—Can't Smile Without You (Arista) 11-7

### KLW—Detroit

- ANDY GIBB—Shadow Dancing (RSO)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- STEELY DAN—Deacon Blues (ABC)

### WDRQ—Detroit

- PETER BROWN—Dance With Me (Drive)
- RUFUS/CHAKA KHAN—Stay (ABC)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 17-11
- ★ GEORGE BENSON—On Broadway (WB) 10-5

### WTAC—Flint

- STYX—Fooling Yourself (A&M)
- WINGS—With A Little Luck (Capitol) 30-16
- YVONNE ELLIMAN—If I Can't Have You (RSO) 12-5

### Z-96 (WZZM-FM)—Grand Rapids

- TAVARES—More Than A Woman (Capitol)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 27-14
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 20-13

### WAKY—Louisville

- ANDY GIBB—Shadow Dancing (RSO)
- WINGS—With A Little Luck (Capitol)
- BOB WELCH—Ebony Eyes (Capitol) 14-7
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 27-20

### WBGW—Bowling Green

- GEORGE BENSON—On Broadway (WB)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 26-20
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 23-19

### WGCL—Cleveland

- STEELY DAN—Deacon Blues (ABC)
- ROBERTA FLACK—Closer I Get To You (Atlantic) 19-11
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 10-6

### WSAI—Cincinnati

- WINGS—With A Little Luck (Capitol)
- JACKSON BROWNE—Running On Empty (Asylum) 15-7
- ★ PAUL DAVIS—I Go Crazy (Bang) 21-17

### Q-102 (WKRQ-FM)—Cincinnati

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- EDDIE MONEY—Baby Hold On (Columbia) 18-12
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 22-18

### WCOL—Columbus

- JEFFERSON STARSHIP—Count On Me (Grunt)
- STYX—Fooling Yourself (A&M)
- NATALIE COLE—Our Love (Capitol) 20-12
- ★ JACKSON BROWNE—Running On Empty (Asylum) 12-5

### WNCI—Columbus

- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 14-10
- ★ PAUL DAVIS—I Go Crazy (Bang) 7-4

### WCUE—Akron

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- BONNIE TYLER—It's A Heartache (RCA)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 35-22
- ★ MEAT LOAF—Two Out Of Three Ain't Bad (Epic) 33-25

### 13-Q (WKTQ)—Pittsburgh

- SWEET—Love Is Like Oxygen (Capitol)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- ★ WARREN ZEVON—Werewolves Of London (Elektra) 25-18
- ★ JACKSON BROWNE—Running On Empty (Asylum) 17-13

### WPEZ—Pittsburgh

- BILLY JOEL—Movin' Out (Columbia)
- ELTON JOHN—Ego (MCA)
- ★ WARREN ZEVON—Werewolves Of London (Elektra) 39-22
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 24-17

### KOMA—Oklahoma City

- CHUCK MANGIONE—Feels So Good (A&M)
- STYX—Fooling Yourself (A&M)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 33-22
- ★ JEFFERSON STARSHIP—Count On Me (Grunt) 36-28

### KAKC—Tulsa

- ANDY GIBB—Shadow Dancing (RSO)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (JET) 13-7
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 10-5

### KELI—Tulsa

- EDDIE MONEY—Baby Hold On (Columbia)
- EARTH, WIND & FIRE—Fantasy (Columbia)
- ★ BOB WELCH—Ebony Eyes (Capitol) 8-2
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 17-11

### WTIX—New Orleans

- PETER BROWN—Dance With Me (Drive)
- WARREN ZEVON—Werewolves Of London (Elektra)
- KANSAS—Dust In The Wind (Kirshner) 7-1
- ★ LOU RAWLS—Lady Love (Epic) 22-16

### WNOE—New Orleans

- ANDY GIBB—Shadow Dancing (RSO)
- JERRY RABBERTY—Baker Street (UA)
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 29-21
- ★ NATALIE COLE—Our Love (Capitol) 36-28

### KEEL—Shreveport

- CHUCK MANGIONE—Feels So Good (A&M)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ LOU RAWLS—Lady Love (Epic) 30-14
- ★ KANSAS—Dust In The Wind (Kirshner) 28-13

### KILT—Houston

- TRAMMPS—Disco Inferno (Atlantic)
- DOLLY PARTON—Two Doors Down (RCA)
- ★ WINGS—With A Little Luck (Capitol) 30-17
- ★ CHUCK MANGIONE—Feels So Good (A&M) 37-25

### KRBE—Houston

- DOLLY PARTON—Two Doors Down (RCA)
- ★ GEORGE BENSON—On Broadway (WB) 29-13
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 30-23

### KLIF—Dallas

- ANDY GIBB—Shadow Dancing (RSO)
- CRYSTAL GAYLE—Ready For The Times To Get Better (UA)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 25-17
- ★ DAVID GATES—Goodbye Girl (Elektra) 14-8

### KNUS-FM—Dallas

- DOLLY PARTON—Two Doors Down (RCA)
- WINGS—With A Little Luck (Capitol)
- ★ STYX—Fooling Yourself (A&M) 26-19
- ★ DAVID GATES—Goodbye Girl (Elektra) 14-9
- ★ JEFFERSON STARSHIP—Count On Me (Grunt)
- ★ DAVID GATES—Goodbye Girl (Elektra) 11-5
- ★ JACKSON BROWNE—Running On Empty (Asylum) 21-15

### KINT—El Paso

- BONNIE TYLER—It's A Heartache (RCA)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ JACKSON BROWNE—Running On Empty (Asylum) 13-5
- ★ NATALIE COLE—Our Love (Capitol) 25-18

### WKY—Oklahoma City

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- CHUCK MANGIONE—Feels So Good (A&M)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 15-9
- ★ DAVID GATES—Goodbye Girl (Elektra) 12-7

## Pacific Southwest Region

### TOP ADD ONS

- BONNIE TYLER—It's A Heartache (RCA)
- ANDY GIBB—Shadow Dancing (RSO)
- TRAMMPS—Disco Inferno (Atlantic)

### PRIME MOVERS

- WINGS—With A Little Luck (Capitol)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- CHUCK MANGIONE—Feels So Good (A&M)

### BREAKOUTS

- RAYDIO—Jack & Jill (Arista)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- DAVID GATES—Goodbye Girl (Elektra)

### KHJ—Los Angeles

- TRAMMPS—Disco Inferno (Atlantic)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 18-11
- ★ WINGS—With A Little Luck (Capitol) 27-22

### TEN-Q (KTNQ)—LA

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- KANSAS—Dust In The Wind (Kirshner) 8-3
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 10-5

### KFI—LA

- BONNIE TYLER—It's A Heartache (RCA)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ RAYDIO—Jack & Jill (Arista) 16-8
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 25-17

### KEZY—Anaheim

- DAVID GATES—Goodbye Girl (Elektra)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ JEFFERSON STARSHIP—Count On Me (Grunt) 16-12
- ★ WINGS—With A Little Luck (Capitol) 20-16

### KCBQ—San Diego

- GEORGE BENSON—On Broadway (WB)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ DAVID GATES—Goodbye Girl (Elektra) 31-21
- ★ RAYDIO—Jack & Jill (Arista) 11-6

### KFXM—San Bernardino

- ERUPTION—I Can't Stand The Rain (Arista)
- RAYDIO—Jack & Jill (Arista)
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 17-8
- ★ WINGS—With A Little Luck (Capitol) 19-13

### KERN—Bakersfield

- WARREN ZEVON—Werewolves Of London (Elektra)
- PLAYER—This Time I'm In It For Love (RSO)
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 15-10
- ★ WINGS—With A Little Luck (Capitol) 22-17

## Pacific Northwest Region

### TOP ADD ONS

- ANDY GIBB—Shadow Dancing (RSO)
- TRAMMPS—Disco Inferno (Atlantic)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)

### PRIME MOVERS

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- RAYDIO—Jack & Jill (Arista)

### BREAKOUTS

- BILLY JOEL—Movin' Out (Columbia)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- BONNIE TYLER—It's A Heartache (RCA)

### KFRC—San Francisco

- ANDY GIBB—Shadow Dancing (RSO)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ GEORGE BENSON—On Broadway (WB) 18-12
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 24-18

### KYA—San Francisco

- NONE
- NONE
- ★ NONE
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 25-19

### KLVJ—San Jose

- GEORGE BENSON—On Broadway (WB)
- HEART—Heartless (Mushroom)
- ★ TAVARES—More Than A Woman (Capitol) 20-14
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 25-19

### KNDZ—Sacramento

- PATTI SMITH—Because The Night (Arista)
- VAN HALEN—Running With The Devil (WB)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 13-5
- ★ DAVID GATES—Goodbye Girl (Elektra) 12-8

### KROV—Sacramento

- TRAMMPS—Disco Inferno (Atlantic)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ WINGS—With A Little Luck (Capitol) 21-15
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 12-8

## North Central Region

### TOP ADD ONS

- ANDY GIBB—Shadow Dancing (RSO)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- STEELY DAN—Deacon Blues (ABC)

### PRIME MOVERS

- WINGS—With A Little Luck (Capitol)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- WARREN ZEVON—Werewolves Of London (Elektra)

### BREAKOUTS

- JACKSON BROWNE—Running On Empty (Asylum)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)

### CKLW—Detroit

- ANDY GIBB—Shadow Dancing (RSO)
- SPRINGER BROTHERS—Twice As Strong (Not Given)
- ★ JEFFERSON STARSHIP—Count On Me (Grunt) 27-11
- ★ WINGS—With A Little Luck (Capitol) 28-14



---

PAUL  
JOHNSON  
A Gentle Man.

---



# Billboard Singles Radio Action

Playlist Top Add Ons  
Playlist Prime Movers

Based on station playlists through Thursday (4/6/78)

Continued from page 26

## WROK—Rockford

- CHUCK MANGIONE—Feels So Good (A&M)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 32-23
- ★ JACKSON BROWNE—Running On Empty (Asylum) 16-10

## WIRL—Peoria

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- WINGS—With A Little Luck (Capitol)
- ★ GENE COTTON—Before My Heart Finds Out (Ariola) 25-19
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 30-24

## WNDE—Indianapolis

- EDDIE MONEY—Baby Hold On (Columbia)
- SHAUN CASSIDY—Do You Believe In Magic (Warner/Curb)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 26-17
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 23-15

## WOKY—Milwaukee

- DAVID GATES—Goodbye Girl (Elektra)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 14-5
- ★ RAYDIO—Jack & Jill (Arista) 20-14

## WZUU-FM—Milwaukee

- ELTON JOHN—Ego (MCA)
- HEART—Heartless (Mushroom)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 11-5
- ★ SWEET—Love Is Like Oxygen (Capitol) 13-7

## KSLQ-FM—St. Louis

- BONNIE TYLER—It's A Heartache (RCA)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ LOU RAWLS—Lady Love (Epic) 21-13
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 13-8

## KXOK—St. Louis

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 28-20
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 17-11

## KIOA—Des Moines

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ GENE COTTON—Before My Heart Finds Out (Ariola) 20-10
- ★ BOB WELCH—Ebony Eyes (Capitol) 19-11

## KDWB—Minneapolis

- NONE
- YVONNE ELLIMAN—If I Can't Have You (RSO) 10-5
- ★ LOU RAWLS—Lady Love (Epic) 5-1

## KSTP—Minneapolis

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- DOLLY PARTON—Two Doors Down (RCA)
- ★ JEFFERSON STARSHIP—Count On Me (Grun) 22-17
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 16-12

## WHB—Kansas City

- BILLY JOEL—Movin' Out (Columbia)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 36-9
- ★ WINGS—With A Little Luck (Capitol) 14-3

## KBQ—Kansas City

- RED SPEEDWAGON—Roll With The Changes (Epic)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 20-11
- ★ BOB WELCH—Ebony Eyes (Capitol) 27-20

## KKLS—Rapid City

- EDDIE MONEY—Baby Hold On (Columbia)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) HB-23
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 14-9

## KQWB—Fargo

- ELTON JOHN—Ego (MCA)
- WET WILLIE—Make You Feel Love Again (Epic)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 14-8
- ★ BILLY JOEL—Movin' Out (Columbia) 29-23

## Northeast Region

### TOP ADD ONS:

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

### PRIME MOVERS:

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- TRAMMPS—Disco Inferno (Atlantic)
- NATALIE COLE—Our Love (Capitol)

### BREAKOUTS:

- BILLY JOEL—Movin' Out (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)

## WABC—New York

- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- ★ KANSAS—Dust In The Wind (Kirshner) 19-11
- ★ JACKSON BROWNE—Running On Empty (Asylum) 29-23

## 99-X—New York

- STEELY DAN—Deacon Blues (ABC)
- GEORGE BENSON—On Broadway (WB)
- ★ PETER BROWN—Dance With Me (Drive) 30-22
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 24-18

## WPTR—Albany

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- DOLLY PARTON—Two Doors Down (RCA)
- ★ BILLY JOEL—Movin' Out (Columbia) 18-10
- ★ GENE COTTON—Before My Heart Finds Out (Ariola) 23-15

## WTRY—Albany

- BONNIE TYLER—It's A Heartache (RCA)
- PLAYER—This Time I'm In It For Love (RSO)
- ★ TRAMMPS—Disco Inferno (Atlantic) 29-14
- ★ NATALIE COLE—Our Love (Capitol) 15-8

## WKBW—Buffalo

- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ HEATWAVE—Always & Forever (Epic) 19-12
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 10-6

## WYSL—Buffalo

- CHUCK MANGIONE—Feels So Good (A&M)
- NATALIE COLE—Our Love (Capitol)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 11-3
- ★ GORDON LIGHTFOOT—The Circle Is Small (WB) 20-14

## WBBF—Rochester

- TRAMMPS—Disco Inferno (Atlantic)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ LAURA NYRO—Up On The Roof (Columbia) 21-10
- ★ BILLY JOEL—Movin' Out (Columbia) 29-24

## WRKO—Boston

- ANDY GIBB—Shadow Dancing (RSO)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 27-18
- ★ TAVARES—More Than A Woman (Capitol) 20-12

## WBZ-FM—Boston

- ANDY GIBB—Shadow Dancing (RSO)
- HEART—Heartless (Mushroom)
- NONE
- ★

## F-105 (WVBF)—Boston

- NO LIST
- 
- ★
- ★ WDRC—Hartford

## JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)

- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ PARLIAMENT—Flashlight (Casablanca) 22-13
- ★ NATALIE COLE—Our Love (Capitol) 25-18

## WPRO (AM)—Providence

- CARLY SIMON—You Belong To Me (Elektra)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ JACKSON BROWNE—Running On Empty (Asylum) 21-14
- ★ CHUCK MANGIONE—Feels So Good (A&M) 23-16

## WPRO-FM—Providence

- PATTI SMITH—Because The Night (Arista)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ LOU RAWLS—Lady Love (Epic) 24-14
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 30-22

## WICC—Bridgeport

- BONNIE TYLER—It's A Heartache (RCA)
- GEORGE BENSON—On Broadway (WB)
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 30-20
- ★ RAYDIO—Jack & Jill (Arista) 22-15

## Mid-Atlantic Region

### TOP ADD ONS:

- BONNIE TYLER—It's A Heartache (RCA)
- WARREN ZEVON—Werewolves Of London (Elektra)
- PLAYER—This Time I'm In It For Love (RSO)

### PRIME MOVERS:

- TRAMMPS—Disco Inferno (Atlantic)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)

### BREAKOUTS:

- WINGS—With A Little Luck (Capitol)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- LOU RAWLS—Lady Love (Epic)

## WFIL—Philadelphia

- BONNIE TYLER—It's A Heartache (RCA)
- PLAYER—This Time I'm In It For Love (RSO)
- ★ JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) HB-18
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 14-10

## WZZD—Philadelphia

- STEELY DAN—Deacon Blues (ABC)
- ROD STEWART—I Was Only Joking (WB)
- ★ TRAMMPS—Disco Inferno (Atlantic) 30-18
- ★ LOU RAWLS—Lady Love (Epic) 28-21

## WIFI-FM—Philadelphia

- CHUCK MANGIONE—Feels So Good (A&M)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ TRAMMPS—Disco Inferno (Atlantic) 28-23
- ★ TAVARES—More Than A Woman (Capitol) 21-17

## WPGC—Washington

- BONNIE TYLER—It's A Heartache (RCA)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ TRAMMPS—Disco Inferno (Atlantic) 24-15
- ★ WINGS—With A Little Luck (Capitol) 22-17

## WGH—Norfolk

- ANDY GIBB—Shadow Dancing (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 29-19
- ★ JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 28-20

## WCAO—Baltimore

- PETER BROWN—Dance With Me (Drive)
- ROBERT PALMER—Every Kind Of People (Island)
- ★ WINGS—With A Little Luck (Capitol) 23-18
- ★ PLAYER—This Time I'm In It For Love (RSO) 16-12

## WYRE—Annapolis

- WARREN ZEVON—Werewolves Of London (Elektra)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 14-9
- ★ TRAMMPS—Disco Inferno (Atlantic) HB-25

## WLEE—Richmond

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- ★ JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 30-20
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 14-9

## WRVQ—Richmond

- GEORGE BENSON—On Broadway (WB)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 9-1
- ★ NATALIE COLE—Our Love (Capitol) 14-9

## Southeast Region

### TOP ADD ONS:

- ANDY GIBB—Shadow Dancing (RSO)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- TRAMMPS—Disco Inferno (Atlantic)

### PRIME MOVERS:

- WINGS—With A Little Luck (Capitol)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)

### BREAKOUTS:

- CHUCK MANGIONE—Feels So Good (A&M)
- GEORGE BENSON—On Broadway (WB)
- YVONNE ELLIMAN—If I Can't Have You (RSO)

## WQXI—Atlanta

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 26-16
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 12-5

## Z-93 (WZGC-FM)—Atlanta

- BONNIE TYLER—It's A Heartache (RCA)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 21-14
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 30-23

## WBBQ—Augusta

- GEORGE BENSON—On Broadway (WB)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO) 29-21
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 13-6

## WFOM—Atlanta

- SWEET—Love Is Like Oxygen (Capitol)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ WINGS—With A Little Luck (Capitol) 25-17
- ★ ROBERT PALMER—Every Kinda People (Island) 20-14

## WWSA—Savannah

- ANDY GIBB—Shadow Dancing (RSO)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ PARLIAMENT—Flashlight (Casablanca) 5-1
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 17-13

## WFLB—Fayetteville

- ANDY GIBB—Shadow Dancing (RSO)
- LYNRYD SKYNYRD—You Got That Right (MCA)
- ★ CHUCK MANGIONE—Feels So Good (A&M) 22-13
- ★ GEORGE BENSON—On Broadway (WB) 30-23

## WQAM—Miami

- NONE
- 
- ★ LOU RAWLS—Lady Love (Epic) 20-16
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 21-17

## WMJX (96X)—Miami

- ANDY GIBB—Shadow Dancing (RSO)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 25-17
- ★ DAVID GATES—Goodbye Girl (Elektra) 30-23

## Y-100 (WHYI-FM)—Miami

- ANDY GIBB—Shadow Dancing (RSO)
- ★ LEIF GARRETT—The Wanderer (Atlantic) 17-12
- ★ MICHAEL ZAGER BAND—Let's All Chant (Private Stock) 21-17

## WLOF—Orlando

- RAYDIO—Jack & Jill (Arista)
- TRAMMPS—Disco Inferno (Atlantic)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 24-12
- ★ WINGS—With A Little Luck (Capitol) 34-23

## Q-105 (WRBQ-FM)—Tampa

- CHUCK MANGIONE—Feels So Good (A&M)
- STYX—Fooling Yourself (A&M)
- ★ JAY FERGUSON—Thunder Island (Asylum) 10-7
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 14-11

## BJ-105 (WBJW-FM)—Orlando

- TRAMMPS—Disco Inferno (Atlantic)
- ★ WINGS—With A Little Luck (Capitol) 30-10
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 28-15

## WQPD—Lakeland

- ELTON JOHN—Ego (MCA)
- BEE GEES—More Than A Woman (RSO)
- ★ WARREN ZEVON—Werewolves Of London (Elektra) 28-20
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 18-12

## WMFJ—Daytona Beach

- ANDY GIBB—Shadow Dancing (RSO)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 31-21
- ★ CHUCK MANGIONE—Feels So Good (A&M) 16-10

## WAPE—Jacksonville

- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 19-10
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 10-4

## WAYS—Charlotte

- RAYDIO—Jack & Jill (Arista)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ BILLY JOEL—Movin' Out (Columbia) 23-10
- ★ ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (JET) 20-14

## WXIX—Raleigh

- WET WILLIE—Make You Feel Love Again (Epic)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) HB-19
- ★ BILLY JOEL—Movin' Out (Columbia) 26-18

## WTOB—Winston-Salem

- ANDY GIBB—Shadow Dancing (RSO)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 8-1
- ★ WINGS—With A Little Luck (Capitol) HB-20

## WTMA—Charleston

- BOB WEIR—Bombs Away (Arista)
- ELTON JOHN—Ego (MCA)
- ★ WINGS—With A Little Luck (Capitol) 30-20
- ★ CHUCK MANGIONE—Feels So Good (A&M) 21-16

## WORD—Spartanburg

- WILLIE NELSON—Georgia On My Mind (Columbia)
- JOHN DENVER—I Want To Live (RCA)
- ★ JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 10-6
- ★ ERUPTION—I Can't Stand The Rain (Ariola) 27-23

## WLAC—Nashville

- ERUPTION—I Can't Stand The Rain (Ariola)
- JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—You're The One That I Want (RSO)
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 30-19
- ★ ROD STEWART—Hot Legs (WB) 13-8

## WMAK—Nashville

- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 17-12
- STYX—Fooling Yourself (A&M)
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 21-13
- ★ JEFFERSON STARSHIP—Count On Me (Grun) 27-21

## WHBQ—Memphis

- JEFFERSON STARSHIP—Count On Me (Grun)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) HB-8
- ★ GEORGE BENSON—On Broadway (WB) HB-10

## WMP5—Memphis

- NO LIST
- 
- 
- 

## WRJZ—Knoxville

- BONNIE TYLER—It's A Heartache (RCA)
- BILLY JOEL—Movin' Out (Columbia)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 21-13
- ★ ROD STEWART—Hot Legs (WB) 10-6

## WGOV—Chattanooga

- JEFFERSON STARSHIP—Count On Me (Grun)
- TRAMMPS—Disco Inferno (Atlantic)
- ★ CHUCK MANGIONE—Feels So Good (A&M) 14-6
- ★ RUBICON—I'm Gonna Take Care Of Everything (20th) 22-14

## WERC—Birmingham

- TRAMMPS—Disco Inferno (Atlantic)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 25-19
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 13-9

## WSGN—Birmingham

- TRAMMPS—Disco Inferno (Atlantic)
- STYX—Fooling Yourself (A&M)
- ★ ROD STEWART—Hot Legs (WB) 25-18
- ★ JACKSON BROWNE—Running On Empty (Asylum) 28-21

# SILVER CONVENTION

has a brand new single

## "SPEND THE NIGHT WITH ME"

(MCA-40896)

From Their Newest LP



"LOVE IN A SLEEPER" (MCA-3038)

Produced by  
Michael Kunze

A Jupiter Recording

Direction:  
Norby Walters Assoc.

Distributed by  
MCA Records



Published by: MIDSONG MUSIC INTERNATIONAL, LTD.

# Billboard Album Radio Action

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

\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 4-5-1978\*\*

### Top Add Ons-National

- WINGS—London Town (Capitol)
- GENESIS—And Then There Were Three (Atlantic)
- HEART—Magazine (Mushroom)
- ELVIS COSTELLO—This Year's Model (Columbia)

### Top Requests/Airplay-National

- JEFFERSON STARSHIP—Earth (Grunt)
- ERIC CLAPTON—Slowhand (RSO)
- WARREN ZEVON—Excitable Boy (Asylum)
- JACKSON BROWNE—Running On Empty (Asylum)

### National Breakouts

- GERRY RAFFERTY—City To City (United Artists)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- HEART—Magazine (Mushroom)

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

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

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

#### KBPI-FM—Denver (Jean Valdez)

- HEART—Magazine (Mushroom)
- WINGS—London Town (Capitol)
- KANSAS—Point Of Know Return (Kirshner)
- JEFFERSON STARSHIP—Earth (Grunt)

#### KMEL-FM—San Francisco (Bobby Cole)

- GARLAND JEFFREYS—One Eyed Jack (A&M)
- BOB MARLEY & THE WAILERS—Kaya (Island)
- PATTI SMITH GROUP—Easter (Arista)
- HEART—Magazine (Mushroom)
- CHARLIE—Lines (Janus)
- WINGS—London Town (Capitol)
- JOURNEY—Infinity (Columbia)
- VAN HALEN—(W.B.)
- WARREN ZEVON—Excitable Boy (Asylum)
- WINGS—London Town (Capitol)

#### KFIG-FM—Fresno (Art Farkas)

- WINGS—London Town (Capitol)
- HEART—Magazine (Mushroom)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- RANDY RICHARDS—(A&M)
- JERRY GARCIA BAND—Cats Under The Stars (Arista)
- STEELY DAN—Aja (ABC)
- MICHAEL MURPHEY—Lonewolf (Epic)
- GERRY RAFFERTY—City To City (United Artists)
- MICHAEL FRANKS—Burchfield Nines (W.B.)

#### KRST-FM—Albuquerque (Bill Stambaugh)

- MAC MCANALLY—No Problem Here (Anola)
- DICKEY BETTS & GREAT SOUTHERN—Atlanta's Burning Down (Capricorn)
- AMERICAN HOT WAX/ORIGINAL SOUNDTRACK—(A&M)
- GENESIS—And Then There Were Three (Atlantic)
- BOB MARLEY & THE WAILERS—Kaya (Island)
- TOWER OF POWER—We Came To Play (Columbia)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- CHARLIE—Lines (Janus)
- SWEET—Level Headed (Capitol)

#### KMOD-FM—Tulsa (Bill Bruin)

- ROBERT PALMER—Ooble Fun (Island)
- GENESIS—And Then There Were Three (Atlantic)
- WINGS—London Town (Capitol)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- DIXIE DREGS—What If (Capricorn)
- VAN HALEN—(Warner Bros.)
- MICHAEL MURPHEY—Lonewolf (Epic)
- KANSAS—Point Of Know Return (Kirshner)
- STEELY DAN—Aja (ABC)

#### KBBC-FM—Phoenix (J.D. Freeman)

- WINGS—London Town (Capitol)
- HEART—Magazine (Mushroom)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- MELAMIE—Phonogenic Not Just Another Pretty Face (Midsong)
- MIKE FINNIGAN—Black And White (Columbia)
- RENAISSANCE—A Song For All Seasons (Sire)
- ENGLAND DAN & JOHN FORD COLEY—Some Things Don't Come Easy (Big Tree)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- BARRY MANILOW—Even Now (Arista)
- JEFFERSON STARSHIP—Earth (Grunt)

#### KRST-FM—Albuquerque (Bill Stambaugh)

- MAC MCANALLY—No Problem Here (Anola)
- DICKEY BETTS & GREAT SOUTHERN—Atlanta's Burning Down (Capricorn)
- AMERICAN HOT WAX/ORIGINAL SOUNDTRACK—(A&M)
- GENESIS—And Then There Were Three (Atlantic)
- BOB MARLEY & THE WAILERS—Kaya (Island)
- TOWER OF POWER—We Came To Play (Columbia)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- CHARLIE—Lines (Janus)
- SWEET—Level Headed (Capitol)

#### WLVC-FM—Columbus (Steve Runner)

- ELVIS COSTELLO—This Year's Model (Columbia)
- 38 SPECIAL—Special Delivery (A&M)
- BRITISH LIONS—(RSO)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- JACKSON BROWNE—Running On Empty (Asylum)
- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirshner)
- BILLY JOEL—The Stranger (Columbia)

#### WDFW-FM—Pittsburgh (John McGahan)

- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
- GENESIS—And Then There Were Three (Atlantic)
- PATTI SMITH GROUP—Easter (Arista)
- ROBERT PALMER—Ooble Fun (Island)
- GERRY RAFFERTY—City To City (United Artists)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- KANSAS—Point Of Know Return (Kirshner)
- ERIC CLAPTON—Slowhand (RSO)
- JEFFERSON STARSHIP—Earth (Grunt)
- JACKSON BROWNE—Running On Empty (Asylum)

#### WZMF-FM—Milwaukee (Joe Benson)

- HEART—Magazine (Mushroom)
- STANLEY CLARKE—Modern Man (Nemperor)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- ELVIS COSTELLO—This Year's Model (Columbia)
- WINGS—London Town (Capitol)
- WARREN ZEVON—Excitable Boy (Asylum)
- CHARLIE—Lines (Janus)
- SWEET BOTTOM—(Sweet Bottom)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

#### KADI-FM—St. Louis (Peter Parisi)

- JETHRO TULL—Heavy Horses (Chrysalis)
- STRAWBS—Deadlines (Arista)
- IAN DURY—New Boots And Panties (Stiff)
- JOHN HALL—(Asylum)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- 38 SPECIAL—Special Delivery (A&M)
- WINGS—London Town (Capitol)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- JEFFERSON STARSHIP—Earth (Grunt)
- JOURNEY—Infinity (Columbia)

#### WSHE-FM—Ft. Lauderdale (Gary Granger/David St. John)

- ENGLAND DAN & JOHN FORD COLEY—Some Things Don't Come Easy (Big Tree)
- GERRY RAFFERTY—City To City (United Artists)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- WINGS—London Town (Capitol)
- GENESIS—And Then There Were Three (Atlantic)
- CHARLIE—Lines (Janus)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSO)
- JEFFERSON STARSHIP—Earth (Grunt)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

#### WORJ-FM—Orlando (Bill McGathy)

- GENESIS—And Then There Were Three (Atlantic)
- CHARLIE—Lines (Janus)
- WINGS—London Town (Capitol)
- HEART—Magazine (Mushroom)
- ELVIS COSTELLO—This Year's Model (Columbia)
- PATTI SMITH GROUP—Easter (Arista)
- WARREN ZEVON—Excitable Boy (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- JEFFERSON STARSHIP—Earth (Grunt)

#### WKDF-FM—Nashville (Jack Crawford)

- GENESIS—And Then There Were Three (Atlantic)
- WINGS—London Town (Capitol)
- CHARLIE—Lines (Janus)
- MARIA MULDAUR—Southern Winds (W.B.)
- AVERAGE WHITE BAND—Warmer Communications (Atlantic)
- DIXIE DREGS—What If (Capricorn)
- JACKSON BROWNE—Running On Empty (Asylum)
- JEFFERSON STARSHIP—Earth (Grunt)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- BILLY JOEL—The Stranger (Columbia)

#### WQDR-FM—Raleigh (Chris Miller)

- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- ELVIS COSTELLO—This Year's Model (Columbia)
- HEART—Magazine (Mushroom)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- WINGS—London Town (Capitol)
- NICK LOWE—Pure Pop For Now People (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- JEFFERSON STARSHIP—Earth (Grunt)

#### WLIR-FM—New York (Denis McNamara, Larry Kleinman/John)

- DICKEY BETTS & THE GREAT SOUTHERN—Atlanta's Burning Down (Capricorn)
- CARLY SIMON—Boys In The Trees (Elektra)
- 38 SPECIAL—Special Delivery (A&M)
- DRAGON—(Portrait)
- LOUDON WAINWRIGHT III—Final Exam (Arista)
- RICHIE FURAY—Ounce A Little Light (Asylum)
- EDDIE MONEY—(Columbia)
- WINGS—London Town (Capitol)
- JEFFERSON STARSHIP—Earth (Grunt)
- BILLY JOEL—The Stranger (Columbia)

#### WOUR-FM—Syracuse/Utica (Jeff Chard)

- THE SUTHERLAND BROTHERS—Down To Earth (Columbia)
- GERRY RAFFERTY—City To City (United Artists)
- CHARLIE—Lines (Janus)
- BOB MARLEY & THE WAILERS—Kaya (Island)
- GENESIS—And Then There Were Three (Atlantic)
- WINGS—London Town (Capitol)
- ELVIS COSTELLO—This Year's Model (Columbia)
- ELVIS COSTELLO—My Arm Is True (Columbia)
- NICK LOWE—Pure Pop For Now People (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)

#### WBUF-FM—Buffalo (Phil Chordas)

- GERRY RAFFERTY—City To City (United Artists)
- HEART—Magazine (Mushroom)
- ELVIS COSTELLO—This Year's Model (Columbia)
- JERRY GARCIA BAND—Cats Under The Stars (Arista)
- RENAISSANCE—A Song For All Seasons (Sire)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- ROBERT PALMER—Ooble Fun (Island)
- GENESIS—And Then There Were Three (Atlantic)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- WINGS—London Town (Capitol)

#### WCOZ-FM—Boston (Begonia Mire)

- HEART—Magazine (Mushroom)
- THE OUTLAWS—Bring It Back Alive (Arista)
- MARIA MULDAUR—Southern Winds (W.B.)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- KAYAK—Starlight Dancer (Janus)
- CARLY SIMON—Boys In The Trees (Elektra)
- WINGS—London Town (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSO)
- JEFFERSON STARSHIP—Earth (Grunt)
- BILLY JOEL—The Stranger (Columbia)

#### WMNR-FM—Philadelphia (Jerry Stevens)

- BRITISH LIONS—(RSO)
- WINGS—London Town (Capitol)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- AIRWAVES—New Day (A&M)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- ELVIS COSTELLO—This Year's Model (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- KAYAK—Starlight Dancer (Janus)
- WBRU-FM—Providence (Glen Stewart)

#### WBRU-FM—Providence (Glen Stewart)

- GENESIS—And Then There Were Three (Atlantic)
- NICK LOWE—Pure Pop For Now People (Columbia)
- TOWER OF POWER—We Came To Play (Columbia)
- THE ISLEY BROTHERS—Showdown (T Neck)
- WINGS—London Town (Capitol)
- CARLY SIMON—Boys In The Trees (Elektra)
- ELVIS COSTELLO—This Year's Model (Columbia)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- BOB MARLEY & THE WAILERS—Kaya (Island)
- WHCN-FM—Hartford (Michael Picozzi)

#### WHCN-FM—Hartford (Michael Picozzi)

- GENESIS—And Then There Were Three (Atlantic)
- CHARLIE—Lines (Janus)
- PATTI SMITH GROUP—Easter (Arista)
- JETHRO TULL—Heavy Horses (Chrysalis)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- JEFFERSON STARSHIP—Earth (Grunt)
- WINGS—London Town (Capitol)

### Western Region

#### TOP ADD ONS

- WINGS—London (Capitol)
- HEART—Magazine (Mushroom)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- GENESIS—And Then There Were Three (Atlantic)

#### TOP REQUEST/AIRPLAY

- JEFFERSON STARSHIP—Earth (Grunt)
- KANSAS—Point Of Know Return (Kirshner)
- VAN HALEN—(W.B.)
- ERIC CLAPTON—Slow Hand (RSO)

#### BREAKOUTS

- GARLAND JEFFREYS—One Eyed Jack (A&M)
- ELVIS COSTELLO—This Year's Model (Columbia)
- GERRY RAFFERTY—City To City (United Artists)
- NICK LOWE—Pure Pop For Now People (Columbia)

#### KSAN-FM—San Francisco (Bonnie Simmons)

- MARIA MULDAUR—Southern Winds (W.B.)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- JOHNNY BURNETT TRIO—Rock & Roll Trio (Solid Smoke)
- GENESIS—And Then There Were Three (Atlantic)
- FRANKIE MILLER—Double Trouble (Chrysalis)
- FRANK ZAPPA—Zappa In New York (W.B.)
- ELVIS COSTELLO—This Year's Model (Columbia)
- NICK LOWE—Pure Pop For Now People (Columbia)
- JEFFERSON STARSHIP—Earth (Grunt)
- WINGS—London Town (Capitol)

#### KLOS-FM—Los Angeles (Ruth Pinedo)

- EDDIE MONEY—(Columbia)
- WINGS—London Town (Capitol)
- HEART—Magazine (Mushroom)
- STYX—The Grand Illusion (A&M)
- ERIC CLAPTON—Slowhand (RSO)
- KANSAS—Point Of Know Return (Kirshner)
- STEELY DAN—Aja (ABC)

#### KMET-FM—Los Angeles (Sam Bellamy)

- ELVIS COSTELLO—This Year's Model (Columbia)
- JETHRO TULL—Heavy Horses (Chrysalis)
- RAINBOW—Long Live Rock And Roll (Polydor)
- JEFFERSON STARSHIP—Earth (Grunt)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)

#### KGB-FM—San Diego (Valerie McIntosh)

- GENESIS—And Then There Were Three (Atlantic)
- THE OUTLAWS—Bring It Back Alive (Arista)
- NICK LOWE—Pure Pop For Now People (Columbia)
- ELVIS COSTELLO—This Year's Model (Columbia)
- WINGS—London Town (Capitol)
- ROBERT PALMER—Double Fun (Island)
- VAN HALEN—(W.B.)
- JEFFERSON STARSHIP—Earth (Grunt)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- KANSAS—Point Of Know Return (Kirshner)

#### KOME-FM—San Jose (Dana Jang)

- GERRY RAFFERTY—City To City (United Artists)
- JOHN KAY—All In Good Time (Mercury)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- RUBY—Rock & Roll Madness (PDR)
- JOURNEY—Infinity (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- VAN HALEN—(W.B.)
- EDDIE MONEY—(Columbia)

### Southwest Region

#### TOP ADD ONS

- WINGS—London Town (Capitol)
- RENAISSANCE—A Song For All Seasons (Sire)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- GENESIS—And Then There Were Three (Atlantic)

#### TOP REQUEST/AIRPLAY

- JEFFERSON STARSHIP—Earth (Grunt)
- MICHAEL MURPHEY—Lonewolf (Epic)
- WARREN ZEVON—Excitable Boy (Asylum)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)

#### BREAKOUTS

- CHARLIE—Lines (Janus)
- JETHRO TULL—Heavy Horses (Chrysalis)
- DIXIE DREGS—What If (Capricorn)
- HOT TUNA—Double Dose (Grunt)

#### KZEW-FM—Dallas (Bob Shannon)

- RENAISSANCE—A Song For All Seasons (Sire)
- CHARLIE—Lines (Janus)
- MICHAEL FRANKS—Burchfield Nines (W.B.)
- MARIA MULDAUR—Southern Winds (W.B.)
- JETHRO TULL—Heavy Horses (Chrysalis)
- THE GODZ—(Millennium)
- WINGS—London Town (Capitol)
- JEFFERSON STARSHIP—Earth (Grunt)
- MICHAEL MURPHEY—Lonewolf (Epic)
- ERIC CLAPTON—Slowhand (RSO)

#### KLBI-FM—Austin (Sieve Smith)

- WINGS—London Town (Capitol)
- THE ISLEY BROTHERS—Showdown (T Neck)
- HOT TUNA—Double Dose (Grunt)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- VAN HALEN—(W.B.)
- WARREN ZEVON—Excitable Boy (Asylum)
- BOB WEIR—Heaven Help The Fool (Arista)
- LITTLE FEAT—Waiting For Columbus (W.B.)

#### WNDE-FM—New Orleans (Bobby Reno/Scott Segraves)

- BRITISH LIONS—(RSO)
- TRIGGER—(Casablanca)
- WINGS—London Town (Capitol)
- FOTOMAKER—(Atlantic)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- WARREN ZEVON—Excitable Boy (Asylum)
- LOU RAWLS—When You've Heard Lou You've Heard It All (Philadelphia Int'l)
- NATALIE COLE—Thankful (Capitol)

### Midwest Region

#### TOP ADD ONS

- HEART—Magazine (Mushroom)
- ELVIS COSTELLO—This Year's Model (Columbia)
- BRITISH LIONS—(RSO)
- STANLEY CLARKE—Modern Man (Nemperor)

#### TOP REQUEST/AIRPLAY

- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- JEFFERSON STARSHIP—Earth (Grunt)
- JOURNEY—Infinity (Columbia)

#### BREAKOUTS

- 38 SPECIAL—Special Delivery (A&M)
- PATTI SMITH GROUP—Easter (Arista)
- JETHRO TULL—Heavy Horses (Chrysalis)
- GARLAND JEFFREYS—One Eyed Jack (A&M)

#### WABX-FM—Detroit (Carl Galeana)

- HEART—Magazine (Mushroom)
- AVERAGE WHITE BAND—Warmer Communications (Atlantic)
- PATTI SMITH GROUP—Easter (Arista)
- TRIGGER—(Casablanca)
- BRITISH LIONS—(RSO)
- STANLEY CLARKE—Modern Man (Nemperor)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- JOURNEY—Infinity (Columbia)
- TED NUGENT—Double Live Gonzo (Epic)

#### WKJL-FM—Elgin/Chicago (Tom Marker/Wally Leisner)

- BOB MARLEY & THE WAILERS—Kaya (Island)
- STRAWBS—Deadlines (Arista)
- ELVIS COSTELLO—This Year's Model (Columbia)
- LOUDON WAINWRIGHT III—Final Exam (Arista)
- HOT TUNA—Double Dose (Grunt)
- BRIAN AUGER & JULIE TIPPETTS—Encore (W.B.)
- WARREN ZEVON—Excitable Boy (Asylum)
- GENESIS—And Then There Were Three (Atlantic)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- NRBQ—At Yankee Stadium (Mercury)

#### WMMS-FM—Cleveland (John Gorman)

- HEART—Magazine (Mushroom)
- ISLEY BROTHERS—Showdown (T Neck)
- RAINBOW—Long Live Rock And Roll (Polydor)
- CARLY SIMON—Boys In The Trees (Elektra)
- JETHRO TULL—Heavy Horses (Chrysalis)
- WINGS—London Town (Capitol)
- JEFFERSON STARSHIP—Earth (Grunt)
- GENESIS—And Then There Were Three (Atlantic)
- ERIC CLAPTON—Slowhand (RSO)

### Southeast Region

#### TOP ADD ONS

- GENESIS—And Then There Were Three (Atlantic)
- WINGS—London Town (Capitol)
- CHARLIE—Lines (Janus)
- ELVIS COSTELLO—This Year's Model (Columbia)

#### TOP REQUEST/AIRPLAY

- JEFFERSON STARSHIP—Earth (Grunt)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- JACKSON BROWNE—Running On Empty (Asylum)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)

#### BREAKOUTS

- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- HEART—Magazine (Mushroom)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- GERRY RAFFERTY—City To City (United Artists)

#### WRAS-FM—Atlanta (Mike Garretson)

- STEVE HACKETT—Please Don't Touch (Chrysalis)
- STANLEY CLARKE—Modern Man (Nemperor)
- DICKEY BETTS & GREAT SOUTHERN—Atlanta's Burning Down (Capricorn)
- RANDY BACHMAN—Survivor (Polydor)
- THE TIM WEISBERG BAND—Rotations (United Artists)
- KALAPANA—Many Classic Moments (Abaltor)
- WARREN ZEVON—Excitable Boy (Asylum)
- CHARLIE—Lines (Janus)
- RENAISSANCE—A Song For All Seasons (Sire)
- THE TUBES—Live (A&M)

#### WHFS-FM—Washington D.C. (David Einstein)

- FRANKIE MILLER—Double Trouble (Chrysalis)
- LES DUDEK—Ghost Town Parade (Columbia)
- GENESIS—And Then There Were Three (Atlantic)
- ELVIS COSTELLO—This Year's Model (Columbia)
- AIRWAVES—New Day (A&M)
- LA ROUX—(Capitol)
- ALLEN TOUSSAINT—Motion (W.B.)
- JERRY GARCIA BAND—Cats Under The Stars (Arista)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- DIRK HAMILTON—Meet At The Cruz (Elektra)

### Northeast Region

#### TOP ADD ONS

- WINGS—London Town (Capitol)
- CARLY SIMON—Boys In The Trees (Elektra)
- GENESIS—And Then There Were Three (Atlantic)
- LOUDON WAINWRIGHT III—Final Exam (Arista)

#### TOP REQUEST/AIRPLAY

- WINGS—London Town (Capitol)
- ELVIS COSTELLO—This Year's Model (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- JEFFERSON STARSHIP—Earth (Grunt)

#### BREAKOUTS

- CHARLIE—Lines (Janus)
- HEART—Magazine (Mushroom)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- GERRY RAFFERTY—City To City (United Artists)

#### WNEW-FM—New York (Tom Morrera)

- CARLY SIMON—Boys In The Trees (Elektra)
- FLORA PURIM—That's What She Said (Fantasy)
- ELLEN MCILWAIN—(United Artists)
- RENNEE

# Pollack Programs KXIV For Phoenix Niche

## Forges Nostalgia, Currents Into Format

LOS ANGELES—Program director Frank Pollack has fashioned a curious combination of nostalgia and current hits into a format which is carving a comfortable niche for KXIV in the 33-station Phoenix market.

"Our 1400 spot on the dial isn't the greatest," says Pollack, "and we don't have that much power at 1,000 watts days, 250 nights. So, I figure we have to stand out from the rest."

Pollack's solution is a format he calls adult contemporary MOR, catering to an upper income audience of 25 to 55. "We're trying to be a personality-oriented station which plays up happy and current music. Yet, we want people to realize that what went on in the past should not be forgotten."

Consequently, a KXIV listener may hear Barry Manilow, Barbra Streisand, Engelbert Humperdinck and Manhattan Transfer almost cut-for-cut with Woody Herman, Stan Kenton, Les Brown and Ray Anthony. "We play Anthony's older big band cuts on Capitol," adds Pollack. "We also play Peggy Lee's old Capitol recordings."

Pollack approaches the idea of a station playlist carefully. He wants to encourage DJ individuality. "Our DJs are all adults and we feel they know our format well enough so they can weave a show of their own. Each guy sounds a little different; his show bears a personal imprint."

So Pollack supplies his team with a list of current tunes numbering about 75 per week in singles, plus a stack of LPs in a bin which holds about 50 contemporary albums. DJs may play any cut from an LP which hasn't been scratched off by Pollack.

"We play the better tunes from

contemporary artists, but no rock," he explains, adding that the station enjoys "playing cuts by that girl from Tucson, Linda Ronstadt, such as 'Blue Bayou.' But none of her heavier rock numbers."

In fact, aside from supplying a current tune list, Pollack's only dictum to his DJs is to play four "back" records per hour. These are the older recordings drawn from KXIV's library of standards and LPs, numbering more than 3,000.

"But we strive to play only the hits by these enduring artists," adds Pollack, "not the obscure things." But a hit to Pollack doesn't necessarily mean a disk which charted; it's the song that counts. "For instance, we'd play Tony Bennett singing a tune written by the Beatles."

Other artists regularly heard include Vic Damone, Bobby Darin, Eydie Gorme, June Christy, Count Basie, Duke Ellington, Jack Jones and Ed Ames. It's unfortunate, Pollack feels, that most of the LP cuts aired are from "older" albums by these artists.

"It's because the industry, in effect, ignores new releases by adult contemporary acts," he charges. "Hell, Ed Ames isn't recording anymore because he was 'ignored' right out of the industry." Pollack suggests that record companies supply better service to adult MOR outlets.

Pollack emphasizes that although the station likes to play things "off the beaten track," it doesn't regularly air what he calls "vintage" records from the '30s, '40s and '50s. "My show does that," he adds.



Billboard photo by Roy Molen  
**Frank Pollack: He programs 1,000 watt KXIV to "stand out on the dial" in Phoenix with contemporary-nostalgia music.**

Pollack's "Vintage Years" program is broadcast Saturday and Sunday mornings, when it rates among the top five shows in Phoenix. "But remember," he adds with a grin, "I'm playing four hours of music when there's a lot of church on the air."

He limits his show to rare recordings, sometimes delving back into the '20s. "For instance, I'll play Fanny Brice singing 'Second Hand Rose,'" he says. "After all, she did it long before Streisand. And if you listen to Fanny's version, it's amusing because she does it with a strong Jewish accent. You can hear where Barbra got her ideas."

# Ambitious Special Programming Marks KSAN's 10th Anniversary

By JACK McDONOUGH

SAN FRANCISCO—KSAN, the thoroughbred FM station that pioneered the concept of free-form progressive rock programming in the late '60s, celebrates its 10th anniversary in May.

The actual anniversary date is May 21 and the station is now preparing a series of events designed "to recreate the feeling of 1968," according to station manager Jerry Graham.

The most noteworthy event will be a giant outdoor concert for which Graham said talent is now being contracted. In addition, the station will be taking its new remote van to various neighborhoods for live broadcasts of block parties and there will also be walking tours of the old San Francisco neighborhoods that spawned the 1967-1968 bands like the Airplane, the Dead and Big Brother with Janis Joplin. Producer Bill Graham, for instance, will be monitored from the Fillmore neighborhood where he opened his first dance hall 10 years ago.

There will also be a Tom Donahue special in honor of the late "Father Of FM Rock," who developed at KSAN the concepts that soon spread out and evolved into today's pervasive album-oriented rock format.

In general, says Graham, "The programs will not dwell upon KSAN but upon what has happened in the community over the past 10 years. And we plan to offer something special every week of the year starting May 21."

The remote unit that KSAN will be taking to the neighborhoods was added to the station's hardware last October.

KSAN has always done a good number of live broadcasts from various studios and nightclubs in the San Francisco area and the new van, designed by KSAN chief engineer George Craig, has enabled the station to augment this type of programming considerably.

Station has been averaging one live show per week; Elvis Costello, Santana, Journey, the Sex Pistols, the Ramones, Taj Mahal and the reunited Byrds have all had recent appearances broadcast live. The station also did a live remote on the first annual BAM Awards, an event which may prove to be significant in the ongoing history of San Francisco rock.

The remote unit, housed in a GMC truck, cost \$25,000 to put together and is a totally self-contained studio. "The bands we've worked with love the mixing board," says Graham. "We believe it's one of the best live mixing boards in the area and many bands have inquired about having us do live albums for them."

In another important technical advancement the station added Dolby about six months ago; classical station KKHJ is the only other Bay Area station with the feature. "I think we've got the cleanest signal in the area," claims Graham.

In addition to the remote broadcasts and the 10th anniversary spe-

cial KSAN maintains a steady involvement with outside projects. For instance, the station put up the money for 17 one-hour programs of "The Prisoner," a dramatic series starring Patrick McGoohan, to be aired on KQED, the local public television channel.

KSAN has also done simulcasts with KQED of the "Soundstage" series of rock concerts from Chicago and they are also planning a "Rock Casuals" show to feature local talent in a one-hour Saturday night show slated to begin airing in late Spring.

In addition, KSAN is making arrangements with the local organization Making It By the Bay (which promotes self-produced albums of local bands) to create a program to bring live music into high schools. The concerts would be taped and a copy would be provided to the school.

Again this year KSAN will also sponsor "The Big Playoff" the first of which was held in September. This competition draws the best unrecorded Bay Area bands which stand to win free studio time plus a slot on a Bill Graham concert.

Another recent KSAN activity was sponsorship of the opening night for the Bob Dylan film, "Renaldo & Clara," with proceeds going to the Pacific Film Archive.

"Our whole idea," concludes Graham, "is to reinforce our image by using our name with the local community. Our name is the principal asset we have. There's a lot of history behind it."

Pollack also will play disks by the Smoothies. He points out that Manhattan Transfer's newest LP contains an arrangement of "Love For Sale." "It's a direct appropriation from the old Smoothies arrangement recorded in 1939," he says. "It's almost the same. But, I play the original version, you see."

He also plays Art Kassel, Freddy Martin, Kay Kyser, Horace Heidt, the older Stan Kenton band (on Capitol and Decca), Blue Barron, Frankie Carle, Don Redman, Paul Whiteman, older Bing Crosby, Russ Columbo and Dick Powell. Most cuts are from his personal collection.

"And I play what I call 'oddball' cuts," he adds, citing Joan Crawford, Ginger Rogers, Eleanor Powell with Tommy Dorsey's band, John Kirby, Billy Eckstine's band with Charlie Parker, plus Earl "Fatha" Hines and Art Tatum.

"But my biggest requests," he adds, "are for Glenn Miller, Benny Goodman and Artie Shaw." He points out that requests from listeners, ratings and the need for more advertising airtime pushed his vintage show from Sundays only onto both weekend days. "Our Saturday morning rating was fair," he admits, "but when we switched, it went up in the next period."

The vintage show sells advertising in one-hour block sponsorships for three hours, with the remaining 60 minutes open for spots. The Sunday show has been sold out for six years; the newer Saturday version already has a sponsor waiting list. Pollack feels it exemplifies his entire approach toward programming the station.

"Sure, we attract a limited audience," he says. "But we're never going to be number one rated or even in the top five. However, by specializing our programming this way, we can sell our station." Pollack says his station attracts Phoenix's top advertisers as a result.

Pollack believes his approach makes the best sense for his market. "because we can't fight the ratings battle simply because we can't win it—not with our limited power. But if we get an FM station with its 100,000 watts, then that may be a different story."

KXIV has applied for an FM outlet, which now is pending. Pollack says if it is approved, "We may take our adult contemporary sound and put it onto FM and expand the AM into vintage 24 hours a day." How-

## Hull & Hudson Disk On Cream

LOS ANGELES—KMPC personality Dave Hull and former DJ partner Bob "Emperor" Hudson are receiving promising initial reaction to their single release, "Who's On First," Hudson's adaptation of the ancient Abbott & Costello routine on Cream Records.

Chuck Carson, program director of KCOK in Tulare, Calif., says the disk drew "super phone reaction" and labels the comedy team's 45 "a smash breakout."

Hudson and Hull, labeled "Hudson And Judson" on the disk, have worked as a DJ team here on KEZY, KGBS and KFI, as well as the old KRLA where they met in 1963.

Hudson received a Grammy nomination for an earlier disk, "Ajax Liquor Store."

ever, the vintage won't be quite as rarified as on his own show.

"We'd probably stick with just the '40s, '50s and early '60s, so the records would be a bit more contemporary and of better quality," he explains. "We want to play the enduring concert artists, the Las Vegas acts. That way, the station would keep drawing the businessman and businesswoman who can afford to go to Vegas and see the artists. We'll play the Sinatras and Rosie Clooneys, and even Stanley Black."

Pollack foresees one problem with such a switch: Where does he find air personalities? "We've got to find DJs who love this kind of music," he says, "which means they're probably in their 40s. But many of them got tired of this business and became bitter because they were kicked around by rock stations. A lot of them have quit the industry."

He cites letters from retired DJs in Phoenix who say "how great it is to hear the old records, and how it makes them want back in the business... almost."

Pollack has been in the business 34 years, starting out as a replacement for a girl announcer on a 100-watt station in Manitowoc, Wis., during World War II.

For several years he was a personality in Milwaukee, his home town, which also was native for Woody Herman. "I did one week with Woody at the Riverside Hotel there," he recalls. "I'd introduce him in the same way I'd intro his records on my show... a good gimmick for him." Years later, in 1951, Herman returned the favor.

"My boss at the station and I had a disagreement over my interviewing Savannah Churchill on my show," he says. "My boss was prejudiced, even though my show often

(Continued on page 38)

## New On The Charts

Don Brown  
"Sitting In Limbo"—74

This is a pop version of the Jimmy Cliff tune from "The Harder They Come." "This is not authentic reggae, though," says Gil Bateman, president of the Seattle-based First American Records. "It's like Pat Boone doing a Little Richard song."

This is the first chart hit for First American as well as the first for Brown, who has had two record label deals.

Brown was a member of Brownsmith on Capitol in 1976 (with Garrett Smith, who is also the bass player on this new album). In 1974 he had the first album ever made by Kaye-Smith Productions in Seattle. Its studios were launched by comedian Danny Kaye and businessman Lester Smith, and have since been taken over by producer Thom Bell.

Brown's album, "I Can't Say No," and this single were both released in February. Brown, 29, is originally from Minneapolis, but has lived in Seattle for the past 12 years.

He is managed at present by Jerry Dennon, president of the Great Northwest Music Company in Seattle, (206) 762-5793. His agent is unofficially Tom Hewitt of Concerts West, (206) 455-9160.

## 2 Singers Set

NEW YORK—Singers Helen O'Connell and Jack Jones will take part in the 27th annual Miss USA Beauty Pageant, which will air over CBS April 29. O'Connell will be co-host with Bob Barker and Jones will be the guest star.

# Twin Cities KFMX Flirting With Disco Format, May Fall In Love

By RAY HERBECK JR.

LOS ANGELES—Program director Gary DeMaroney of KFMX-FM 104 in Minneapolis/St. Paul is elated that his station's market research was wrong. As a result, KFMX has stumbled onto a new hit format based on disco music blended with adult contemporary programming provided by Drake-Chenault.

"We'd been combining Drake-Chenault's 'Contempo 300' music with our live personalities," says DeMaroney, p.d. since July '77. "And our numbers were fine for our target."

He says the station's audience is 20-30-year-olds and the adult contemporary format had placed KFMX second with a share of seven for men 18-34 from 7 p.m. to midnight. But for New Year's Eve, DeMaroney wanted to try something different, simply as an experiment.

"No other station here plays disco music," he explains, "except for Top 40-oriented hits by the Bee Gees or Donna Summer. So, for New Year's, we decided to throw a 'disco dance party' on the air." He adds that the film "Saturday Night Fever" provided a tie for possible advertising sales.

Promoted as a program where "we provide the music and you provide the party," DeMaroney aired 12 solid hours of hard core disco music, from 6 p.m. to 6 a.m., playing cuts for 58 minutes out of every 60. He

allowed four 30-second spots only for I.D.s.

"The next week we were inundated with literally a ton of mail and thousands of phone calls," claims DeMaroney, adding that the station was prompted to try it again the following weekend. The result judged by response was the same.

"We began taking down callers' names, ages, locations within the city, etc.," he says. "You see, our research had always shown Minneapolis/St. Paul to be 'lily white' in musical taste. . . . no great desire for a funky black beat at all."

"But what we hadn't realized," he continues, "is that our research could only reflect what the people here had been exposed to on the air, not what they hadn't been exposed to."

And the music DeMaroney was airing did not fall into the "funky" category, but rather into the more fully-orchestrated, slick disco cuts which range from eight to 15 minutes long and usually are heard only by dancers at clubs.

Although the temptation to air the music more often was strong, DeMaroney resisted. The station's numbers were good and there was no great desire to change. Still, listener response indicated something more permanent had to be done. DeMaroney instituted a "disco special" on Friday and Saturday evenings, airing from 10 p.m. to 6 a.m.

Four weeks later, he added Wednesday and Thursday evenings, same time slot, to the new "Disco 104" image. DeMaroney was still anticipating a drop-off in listener response, but it has never come.

"The response has just kept coming," he exclaims, "and I can't explain it except in the sense that the people are absolutely intrigued by this music. It's something they've never been exposed to."

He cites remarks by listeners such as "great to drive to," (a 52-year-old night worker); "I don't miss New York so much now," (a 21-year-old girl recently relocated); and "where can you buy this music?" (most frequent question asked).

DeMaroney points out that his station's move caught local record retailers by surprise. Few had the type of disco music being aired in stock.

"One little store which advertised itself as 'disco' phoned me two days after our first weekender," he says. "The owner had been swamped with people asking for product. He wanted the weekend's playlist so he could stock up."

DeMaroney adds that Pickwick's stores are now gearing up to re-enter the disco market, depending on how long local enthusiasm continues.

However, DeMaroney's enthusiasm is unabated. He now has completed a disco playlist slated for every evening, seven nights a week. Additionally, he has culled the most mellow and shorter cuts to begin a slow blending process with Drake-Chenault's adult contemporary programming during daytime hours.

"The problem, of course, is the length of most cuts," he explains. "I have to set up the programming in 15-minute segments, figuring only one or two cuts per segment at night." He compares his programming experimentation to the early days of progressive radio, "because we're so unique, almost anything goes."

He has weeknight DJ Jeff Collins and weekend Pete Thompson take calls, announce locations of disco parties in progress and entertain. "We want to involve our listeners, as if they are at a club. And they seem to love it." DeMaroney himself plays the disco daytime cuts during his morning drive shift.

DeMaroney's first disco playlist is comprised of three segments, a power rotation list of 15 top songs, a current list of new product and oldies.

Of the power list, most are pegged for inclusion in shorter versions in the daytime morning format. DeMaroney says one or two cuts per hour are now being aired with the Drake-Chenault programming.

"In fact, we're now working with them to put together a special library of disco product which Drake-Chenault may make available to its other stations," he adds.

Songs which draw greatest listener response from the power rotation list include "Super Nature" by Cerrone, "What's Your Name, What's Your Number?" by Andrea True, "Dance Little Dreamer" by Bionic Boogie, "If I Can't Have You" by Yvonne Elliman and "Since I Fell For You" by Hodges, James & Smith.

"I'm forced into a very basic rotation pattern," DeMaroney concedes. "The length of the tunes poses a balancing problem for me. . . . currents versus oldies." He gives two-thirds of the exposure time to the power  
(Continued on page 38)



**RHINESTONE CAJUN**—"Grand Ole Opry" star Jimmy C. Newman, left, and Kyle Young of the Country Music Hall of Fame's Education Dept. display Newman's "alligator suit." The Cajun country entertainer is donating the suit, made by Nudie's of Hollywood, to the Hall of Fame for display in the costume exhibit.

## Vox Jox

• Continued from page 20

building a larger capacity concert venue for the Sacramento area.

★ ★ ★

KLOK, San Jose, general manager **Bill Weaver** looks for part time DJ to work 10 to midnight and weekends. Weaver can be reached at PO Box 21248, San Jose, Calif. 95151. . . . **Andy Riley**, former operations director for K-108 Honolulu, has formed his own production company, SARC Productions.

★ ★ ★

Four CKKC Nelson, N.C., air personalities claim the new world record for continuous broadcasting. **Andrew Marr**, **Hal Adams**, "**Krazee**" **George Bulek** and **John Edlefsen** talked a total of 303 hours to top a previous record of 281 hours. The marathon raised funds for a workshop for the handicapped.

★ ★ ★

**Tom Hedges**, former program director and DJ at WBCN Boston, has been named program director at another bean town station, WCOZ-FM. "Tommy will be a full-time prof program director," says station manager **Richard Borel**. "He won't be holding down a regular air shift," Borel adds.

★ ★ ★

**Peter McLane** joins KFJZ Fort Worth-Dallas as morning man. . . . KSFO San Francisco assistant program director **Don Hofmann** promoted to p.d. . . . A limited number of copies of the Country Radio Seminar Air Check/Promotion album are available for \$9.95 for the two record set. Each set contains air checks from 28 different country stations. The albums are available from **Richard Holcomb** at WTCR, Radio Park Road, Catlettsburg, Ky., 41129.

★ ★ ★

Mellow rock program director **Art Farkas** says KFIG-FM, Fresno, Calif., has dropped the taped programming of **Tom McKay's** Windchime Communications in favor of live DJs—namely, **Richard Montague**, formerly of KXLY, Spokane; **John McCorkle**; Farkas himself; **Allan Rogers**, formerly of KIOY, Fresno; **Phil Potter**, and weekenders **Peter Steen** and **David Hendrickson**.

It's a bad week for McKay in general, since KBBC-FM in Phoenix also has dropped McKay as a consultant to its live operation.

★ ★ ★

WBRT Bardstown, Ky., wins

FCC license to begin 25-hour FM stereo operation. Program director **Beverly Smith** looks for service for adult contemporary format. . . .

**Chuck Heartsill** moves from WQDE Albany, Ga., to be general manager at WGYV Greenville, Ala. He puts station in new contemporary country format. Station had been featuring a variety of programming including contemporary, big bands, jazz, and country. **Mike Tracy** has been brought in as the new music director from WBJ Bruten, Ala. Heartsill will do morning drive with **Mahlon Stead** and Tracy handles mid-day.

## Bubbling Under The HOT 100

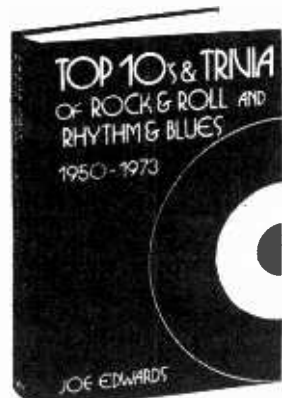
- 101—WHEN TWO FOOLS COLLIDE, Kenny Rodgers & Dottie West, United Artists 1137
- 102—AM I LOSING YOU, Manhattans, Columbia 3-10674
- 103—CHATTANOOGA CHOO CHOO, Tuxedo Junction, Butterfly 1205
- 104—WALK RIGHT BACK, Anne Murray, Capitol 4527
- 105—OH WHAT A NIGHT FOR DANCING, Barry White, 20th Century 2365
- 106—LOVE U, Brass Construction, United Artists 1120
- 107—GET ON UP, Tyrone Davis, Columbia 3-10684
- 108—CONFUNKSHUNIZEYA, Con Funk Shun, Mercury 547
- 109—WISHING ON A STAR, Rose Royce, Whitfield 8531 (Warner Bros.)
- 110—NIGHT FEVER, Carol Douglas, Midsong International 40860

## Bubbling Under The Top LPs

- 201—STYX, Best Of Styx, Wooden Nickel BWL1-2250 (RCA)
- 202—EDDIE KENDRICKS, Vintage 78, Arista 4170
- 203—SPINOZZA, David Spinozza, A&M 4677
- 204—KENNY ROGERS & DOTTIE WEST, Evertime Two Fools Collide, United Artists UALA 864H
- 205—STIFFS, Stiffs Live, Stiff STF 001 (Arista)
- 206—GENE COTTON, Save The Dancer, Ariola America SW50031
- 207—IGGY POP/JAMES WILLIAMSON, Kill City, Bomp 1014
- 208—STARLAND VOCAL BAND, Late Night Radio, Windsong BXL1-2598 (RCA)
- 209—KOOL & THE GANG, Spin Their Top Hits, Delite DSR-9507 (Mercury)
- 210—BOBBY WOMACK, Pieces, Columbia JC 35083

APRIL 15, 1978. BILLBOARD

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?



**SPECIAL OFFER**  
Set of all 5 books  
only \$33<sup>00</sup>

Singles AND Albums  
Pop AND Soul  
All in one book!!

The complete reference books—based upon **BILLBOARD** Charts—Top Rock & Roll and Rhythm & Blues Music of the last 28 years!

THE TOP 10'S & TRIVIA OF ROCK & ROLL AND RHYTHM & BLUES 1950-1973 and the 1974, 1975, 1976 and 1977 SUPPLEMENTS include charts of the top 10 popular singles of every month from 1950-1977 PLUS the top singles of each year!

**AND**—The top 5 Popular albums of every month from 1950-1977 PLUS the top albums of each year!!!

**AND**—The top 10 Rhythm & Blues singles of every month from 1950-1977.

**PLUS**—The top R&B singles of each year!!!

**AND**—The top 5 Rhythm & Blues albums of every month from 1965-1977 PLUS the top R&B albums of those years PLUS 25 selected R&B albums for each year from 1956-1965!!! This averages out to only about \$1.00 for each year of chart information. (Up to 52 monthly and annual charts per year!!!!)

**PLUS**—More than 1400 trivia questions and answers!!!

**PLUS**—6 indexes! Each singles index contains every record that ever made the weekly top 10 charts; each album index contains every album that ever made the weekly top 5 charts!! (Artist, record title, record label and serial number, the year(s) each record made the top 10 and if it made #1 are all included!)

**BLUEBERRY HILL PUBLISHING CO.**

Dept. C, P.O. Box 24170, St. Louis, MO 63130

Please send me:

- \_\_\_\_\_ set(s) of all five books at the special! offer price of \$33.00
- \_\_\_\_\_ copy(ies) of Top 10's & Trivia 1950-1973 at \$19.50
- \_\_\_\_\_ copy(ies) of the 1974 Supplement at \$4.50
- \_\_\_\_\_ copy(ies) of the 1975 Supplement at \$4.50
- \_\_\_\_\_ copy(ies) of the 1976 Supplement at \$4.50
- \_\_\_\_\_ copy(ies) of the 1977 Supplement at \$4.50

All prices include postage  
Overseas orders that desire  
airmail please add \$10.00  
for the book and \$1.50 for  
each supplement!

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Check or money order for full amount must accompany order.

APRIL 15, 1978. BILLBOARD

NEIL SEDAKA WAS LEAD

• WHO WERE JOHNNY CASH'S TENNESSEE TOWNSMEN?

GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S

# Four ways to get someone in the music business to listen to your song.



## The Sure Way is the 1978 American Song Festival®

Instead of going to ridiculous lengths to get a music business heavy to hear your songs, enter them in our Fifth Annual songwriting competition. We'll *guarantee* each one will be heard at least twice by the "right" people. Our judges are producers, music business executives, recording artists and music publishers.

All you need is a song. You don't have to write music. There are categories for all types of songs. Amateurs never compete with professionals. Plus, you retain all rights to your songs.

In our first four years, over \$450,000 in cash prizes have been awarded. But even more important, it's a chance to advance your career. Winning songs have been recorded by superstars like **Barbra Streisand; Barry Manilow; Hall & Oates; Hank Williams, Jr.; Tony Orlando; and The Sanford-Townsend Band.** Winning entrants are now recording for top labels like **Warner Bros.; A&M; Asylum; and United Artists.** **THIS YEAR IT COULD HAPPEN TO YOU.**

For lyricists, we'll also have the exciting **Lyric Competition IV**, designed especially for your special talent.

If you want to be in the music business and not just read about it, **THIS COULD BE THE BREAK YOU'VE BEEN LOOKING FOR!**

YES, I am interested in finding out more about the 1978 American Song Festival and Lyric Competition IV. Please send me complete information and Official Entry Forms.

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

Mail to: The American Song Festival  
5900 Wilshire Blvd. West Pavilion  
Los Angeles, CA 90036

Phone (213) 937-7370



BB4

A presentation of Sterling Recreation Organization © 1977 American Song Festival, Inc.



**CLOWER POWER**—MCA Records artist Jerry Clower, in Louisville for a concert, handles an on the air interview with "Wretched" Richard Braun, WINN's afternoon personality.

## TELEVISION REVIEW

# Rutles Demolish Mythology As the 4 Beatles Couldn't

The Rutles: "All You Need Is Cash," 90 minutes March 22, NBC-TV. Produced by Gary Weiss and Craig Kellem; directed by Gary Weiss and Eric Idle; music and lyrics by Neil Innes. Executive producer, Lorne Michaels.

LOS ANGELES—Writer Eric Idle, on parole from Monty Python's asylum, has accomplished for the Beatles what they have been frustrated in doing since their disbandment: demolition of their own mythology. Idle's success was due to the madness of his method—laughter, created by the slickest piece of parody this side of "Saturday Night Live."

Through creation of four fantasy moppets who rise to musical infamy from the pits of Rutland, England's smallest county, Idle warps the Beatles saga into a recognizable if "rotted" tale.

Masterfully aged and composited tape and photos allow us to follow the Rutles through their Hamburg "Rat Keller" stint, which claimed the fifth Rutle who merely "stood at the back," to their triumphant first appearance on the Ed Sullivan Show.

This single segment, in which the original Sullivan footage is used for the intro—a simple but effective subbing of "Rutles" for "Beatles" making all the difference—marks the show as a masterpiece. The ensuing performance of "Hold My Hand" is like the remaining 13 tunes penned and arranged by Neil Innes, portraying "Nasty" (erstwhile, John Lennon), a blending of style, lyric and guitar riff reminiscent of a specific period in Beatle music—but not a carbon copy. There is no mindless "Beatlemania" copying, but brilliant Beatle-like creativity,

though distilled through a glass mirthfully.

Woven into the storyline are the Beatles films as made by the Rutles—and cut-for-cut, the "clips" almost duplicate scenes from the originals, including an impressive animation satire of "Yellow Submarine."

Idle himself portrays "Dirk" (Paul McCartney), whose stage movements and cherubish exuberance match those of his model, though not to the uncanny extent achieved by Innes' cloning of Lennon... or is it clowning?

Ricky Fataar is quietly effective as "Stig," the George Harrison role, and John Halsey as "Barry" brilliantly copies the plodding underdog role of Ringo Starr.

Idle tells the entire story, through its inevitable ending with the Rutles final LP, "Let It Rot," as an abrasive roving reporter, desperately trying to build some documentary meaning into the "pre-fab four's" rise. Cameos by Mick and Bianca Jagger, Paul Simon and George Harrison are complemented by those of "Saturday Night Live" regulars Dan Aykroyd, John Belushi, Bill Murray and Gilda Radner.

Indeed, the frantic digging by Idle as the reporter makes his point better than the nifty musical parodies or excellent script: Searching for meaning in the Beatles mythology is, as the original foursome has claimed all along, madness... and worthy of a good laugh. **RAY HERBECK JR.**

## KFMX Flirts

• Continued from page 36

list, dividing the remaining third between oldies and currents.

Prior to making any solid decision to switch completely to the "Disco 104" image, even if blended with adult contemporary during the day, DeMaroney will monitor more response. And he has made calls to other disco stations.

"I asked them what they did, when, how and the listener reaction," he explains. "I found out that the stations which switched suddenly and totally were forced to pull back; it was too much of a shock. A mix worked best."

Stations he has phoned include WKYS in Washington, D.C., and KFSX in San Francisco.

"However, I believe that today you can make it work with almost solid disco," he adds, "because there is so much more product available. Two years ago, you didn't have enough to work with to build a decent rotation and playlist."

## TV REVIEW NBC-TV's 'Big Event' Isn't Quite

"The World's Largest Indoor Country Music Show," 120 minutes, April 5 on NBC-TV. Produced at Silverdome, Pontiac, Mich. by Jim Fitzgerald and Vincent Scarza; directed by Scarza. Fitzgerald, executive producer.

NEW YORK—This latest NBC "Big Event" is truly country music at its best, but its value as a "Big Event" on network television is questionable because there are no superstars and much of the music is uncompromisingly country.

No crossover country here. A lengthy cast includes Bill Monroe and his Blue Grass Boys and the Grandfather Mountain Cloggers, not exactly groups to win major market viewers.

The show is headlined by Kenny Rogers and Dottie West who perform handsomely along with a cast of talent that includes Roy Acuff, Little Jimmy Dickens, Red Sovine, Porter Wagoner, Don Williams, Grandpa Jones and Minnie Pearl.

A record-setting audience of 65,000 enthusiastically cheers the performers through the fast moving show.

**DOUG HALL**

## TV REVIEW 'Previn And Pittsburgh' A Bull's-Eye

"Previn And The Pittsburgh," 60 minutes March 26 on PBS. Produced at WQED Pittsburgh by Stephen Dick; directed by Rodney Greenberg. Jay Rayvid, executive producer.

LOS ANGELES—The first of a series of Sunday night one-hour musicals starring the versatile Andre Previn and the Pittsburgh Symphony comes off strong.

It is informative and entertaining. It is not stuffy or academic. Previn's many years as a jazz pianist, motion picture composer and orchestrator and—more recently—conductor of the world's most distinguished symphonies give him background and knowledgeability few of his colleagues possess. As conductor and emcee of this new series, he is superb.

On this opening segment, motion picture music is examined and performed. Composers range from Sergei Prokofiev, Erich Wolfgang Korngold and Sir William Walton to Aaron Copland, Jerry Goldsmith and John Williams.

Previn discusses film music and the PS performs it, Previn mixing acerbity and wit with personalized anecdotes well. The orchestra is improved; as its permanent conductor Previn will improve it even more, in time.

Composer Williams, celebrated for his "Star Wars" and "Jaws" music, is interviewed briefly by the maestro and then conducts the PS through a "Star Wars" movement.

It's all loose and easy and unpretentious, a mightily entertaining kickoff to what may become one of the season's most successful entries.

**DAVE DEXTER JR.**

# KPAS Knows 'Que Pasa' For El Paso

By RAY HERBECK JR.

LOS ANGELES—"Que Pasa" is Spanish for "What's happening?" And what's happening in El Paso, Tex., is KPAS-FM "The Pass," which nearly doubled its most recent ARB numbers by dropping a half gospel, half rock format for album-oriented rock.

"The original name of the city is 'El Paso De Norte,' Spanish for 'Pass Of The North,'" explains program director Chancey Blackburn. "We've tied the station into the city by adopting the nickname, 'The Pass'."

Blackburn joined the outlet in January, shortly after ARB rated it at 4.8 of the total market surveyed, up from 2.8. Perhaps another p.d. would have been happy with those numbers, but Blackburn was disappointed.

"We only have 13 signals in this market," she explains, "and we're the only album-oriented rock station. So a 4.8 is not representative of our full potential."

To rectify things, she immediately dropped the station's programming consultant, Tom Yates of Nova, based in Los Angeles. Yates had been consulting since KPAS went 24-hour album rock in August 1977.

At that point, Yates' younger brother, Chuck, has joined as p.d. But the relationship lasted only two months. Chuck Yates was succeeded by Danny Moffatt, who immediately preceded Blackburn.

"It wasn't that we were unhappy with Tom's work," she says. "But I felt the only way to improve was to become more involved with El Paso as a community. A consultant based in Los Angeles was simply too far removed to be effective in that kind of campaign."

Blackburn dubbed KPAS "The Pass" and launched a series of on-going promotions aimed at making the outlet a known rock entity. The station originally went on the air July 4, 1975 broadcasting gospel and religious programming from dawn until noon and rock from noon to midnight. It was a difficult stigma to overcome, even with the switch to 24-hour album rock in August last year.

"So, we developed 'Classic Passages' for spotlights on enduring albums, and 'New Passages' for recently released LPs," she explains.

"We also initiated a regular promotion to take listeners as 'Passengers' via limos, dinner and box seats to every local concert," she adds.

"The concept of tying 'Pass' into everything is new, so I'm still not sure what its limits are. But we're sure having fun with it."

Additionally, Blackburn opens up the station every Friday for a TGIF party entitled "Pass-Time," to which staff and listeners are invited.

"Involvement of our listeners is the key," she stresses, pointing out

## CBS-TV Beaming Natalie Cole Show

LOS ANGELES—"The Natalie Cole Special," first television solo effort for the singer, will air in prime-time Monday, April 24 on CBS-TV.

Guesting on the 60-minute show will be Johnny Mathis, Earth, Wind & Fire and Stephen Bishop.

Bob Arthur is producing and writing for Dick Clark Teleshows and Production III; Tim Kiley, directing. Music director is Nelson Riddle.

Co-executive producers are Clark and Kevin Hunter.

that her music selection process incorporates a unique listener hook.

Featured albums are chosen on the basis of consistent quality, she stresses. "I want to hear three or four good cuts on an LP, not just one." Based on quality and the accessibility of the cuts, selections are added to her current playlist.

It usually is comprised of 30 LPs including about 80 cuts. Recurrents number about 40 selections with oldies ranging from 1,000 to 1,500 titles.

But when songs are added, Blackburn keys up the station for listener input. "Once we program the cuts, we carefully judge listener response by mail and phone," she explains, "and by our 'advisory board'."

The advisory board consists of 12 listeners, newly chosen each month according to age, sex and demographic category. "We try to find a balance," Blackburn explains. "We'll have two in the 16-19 bracket, two more in the 19-23 bracket and so on." Target audience is 18-34, she adds.

The panel is selected from listeners who respond to an on-air promo inviting new panelists. They participate in face-to-face discussions with programming and management staff.

"It's the most fascinating kind of input I've ever encountered," she says. "It developed from my experiences with Jay Blackburn in Chicago."

The two Blackburns developed the album rock format of WLUP "The Loop," which also tied itself to the Chicago community through a nickname. The panel idea originated there.

Prior to taking over KPAS-FM, Chancey Blackburn broadcast under the name "Loretta" at KCEW and KAFM in Dallas, WYSL-FM in Buffalo and with WLUP. She handles afternoon drive at KPAS.

Her new format at KPAS combines the best of two worlds, she concludes. "We operate with the discipline and structure of a Top 40 station," she says, "but enjoy the looseness and listener input of a progressive outlet."

She anticipates a strong showing in the April/May ARB sweep, pointing out that El Paso is a two-book ARB market, the other sweep being October/November.

## KXIV Phoenix

• Continued from page 35

carried remotes from a black club which featured Nat Cole, Errol Garner and Dinah Washington. Well, he canned me. But Woody made me his advance man for as long as it took to find myself another station."

In 1952, he landed at KOOL in Phoenix, a CBS outlet owned by Gene Autry. In 1955, Pollack moved to KRUX there and three years later to KDAY in Los Angeles. When Bartell bought the station for a rock format he moved to KRLA. After one year, he returned to Phoenix and KUPD.

"It (KUPD) played nothing but the big band sound," he says, "and it was singularly successful." He stayed at KUPD 10 years with station manager Ira Lavin and personality Jim Spero.

Now, Lavin is general manager of KXIV and Spero morning personality and part owner. Dick Van Dyke is president. Pollack joined the outlet in 1970.

### THE ELECTRIC WEENIE

Radio's top DJ gag sheet, used in all formats... gets letters...

**BILL PRICE, KELP...** "Gimme another year of the best!! Like many of your subscribers, I receive sample issues from the 'competition'... My wife uses them to stretch the meat-loaf."

Why not let your refund help you make more taxable income next year? For free samples write:

**The Electric Weenie**  
Suite 1  
660 N. Mashta Dr.  
Key Biscayne, FL 33149  
(305) 361-1600



# The Legal Side

By JASON SHRINSKY

WASHINGTON—The FCC's often-murky renewal programming waters continue to get darker and darker. Consequently, it is time for all programmers and broadcasters to take a second look at public affairs programming, both in terms of percentages of the time to total hours, and the time that the public affairs programming is actually being presented over the air.

The FCC's renewal branch has now been instructed in reviewing the annual problems program list called for in Exhibit 13 and the public affairs programming material called for in Exhibit 15 of the radio renewal form (FCC Form 303-R), to note the specific programs broadcast to meet the needs and problems, as well as the times that those programs were and are proposed to be broadcast.

Specifically, the FCC is questioning public affairs programming prior to 6 a.m., particularly on weekends, and late evening programs of this nature.

To this end, the FCC has recently written to stations in Massachusetts and New York advising them that:

"As you are aware, the Commission does not attempt to dictate to broadcasters the types, format and time periods during which programming should be carried. However, a question could be raised as to the effectiveness of scheduling programs dealing with matters relating to the public interest during such time periods, i.e., 5:30 a.m.

While we are not requiring additional information in regard to this matter, you may wish to re-examine your program schedule to determine whether the broadcast of certain programs during these hours is effectively serving the needs and interests of your community."

The recent series of letters is particularly significant in light of the FCC's action designating the renewal of license application for a "beautiful music" FM station in Cleveland for hearing based upon

its non-entertainment programming percentages, and the times that its public affairs programming was broadcast and proposed to be broadcast.

In light of what is now a growing concern at the Commission level with respect to what were previously treated as only "suggested" programming minimum percentages in non-entertainment programs, (6% for FM, 8% for AM, and 10% for TV), it is incumbent upon every program director and general manager to re-evaluate present non-entertainment programming with an eye towards meeting, if not exceeding, the suggested minimum levels on the one hand, and also having justification for the time and duration of past and proposed public affairs programming, on the other hand.

Significantly, neither the staff nor the Commission has provided any guidelines by which a broadcaster may evaluate whether his station "is effectively serving the needs and interests" of the community of license.

However, one yardstick to be used by stations in justifying that the public affairs programming is and will be broadcast in a time period that effectively serves the public interest, is to use existing audience research information from a rating service.

The station can then document, using the audience research at hand, the number of persons listening to the radio station during the time period of the public affairs programming.

If the public affairs programming falls within a period that does not have audience research information available, or if the audience research available demonstrates a small listening audience, the time has come, in the words of the FCC, to "re-examine the non-entertainment programming schedule" and possibly to make changes, since it is evident that the present Commission frowns upon early morning and late evening—particularly on weekends—public affairs programming.

## 'Radio Man' Ups KLCC Wattage

LOS ANGELES — Wonder Woman deflects bullets with her wrists. Spider Man walks up the sides of buildings and Superman does it all. But who can transform a 440-watt NPR outlet into the seventh ranked station in 18-signal Eugene, Ore.?

Radio Man can—and has. The creation of music director Michael Handler of KLCC-FM, Radio Man is Handler himself, wearing tights and a torso which resembles an old-fashioned radio, complete with knobs, antenna and dangling plug.

Handler began promoting KLCC at malls, civic events, college campuses and gas stations one year ago when the non-commercial outlet began a drive to acquire a 10,000-watt transmitter. His pitch: Please give us cash.

The station, which primarily programs jazz plus a classical segment in early mornings, broadcast a Buck-a-Watt marathon, hyped throughout the community by Radio Man. The required \$10,000 was raised and the transformer purchased.

Next, an optimod was deemed optimum for that preferred clean, crisp sound. Several benefit concerts were sponsored by KLCC, including shows by Woody Herman and his Thundering Herd and Gil Scott-Heron. Radio Man guested at each event, much to audience delight. The optimod has been purchased.

"Our listeners are incredible," explains promotion director Lyndia Storey-Wilt, who arranges for Radio Man's omni-present image. "They're involved with us, like family. If they hear something they don't like, they won't just turn the dial. Instead, they phone us to tell us what's wrong."

She points out that the station averages 15 letters a month from listeners in a slow period; 70 when things are popping. One explanation for such community concern is obvious: The community provides the DJs.

KLCC not only plays what listeners request, it allows listeners to broadcast most programs. Wilt adds that all musical selections must fit within the station's format, however.

"Michael Handler makes up a



Thundering Intro—"Radio Man," music director Mike Handler, introduces Woody Herman's Thundering Herd at a fund-raiser for Eugene's (Ore.) KLCC.

weekly playlist comprised of current jazz releases," she says, "and our volunteer DJs include those selections with whatever cuts they decide to play."

Handler's handywork averages 20 to 22 cuts on power rotation, with another 20 slated for medium airplay. Nearly 30 additional selections are approved for light rotation. He averages 40 adds per month.

The top three cuts on power rotation now are "Don't Look Back" by Nat Adderley Septet, "Golden Delicious" by John Stowell and "Live At The Five Spot" by Thelonious Monk.

"We receive active support from jazz artists when they pass through Eugene," Handler says, adding he usually conducts 40 to 60-minute interviews with them. Recent guests have included Ted Curson, David

Friesen, Bill Evans, Yusef Lateef and Bobby Hutcherson.

"I enjoy the variety in what we can play here," he adds, "and, although I control somewhat what our guest DJs air, they also feel few restraints."

Handler entered non-commercial radio after tiring of music list restraints imposed on the commercial side. He has worked at KPFA-FM in Berkeley, Calif., KFMV-FM in Eugene and was "E.Z. Eddie" for a night jazz shift at KGLR-FM in Reno, Nev.

Although jazz programming accounts for about 70% of the station's 19-hour broadcast day, other unusual musical segments rotate throughout the week. One is an hour show on Latin music, aired in Spanish and English for benefit of migratory farmworkers during summer months.

And numerous tribes in the Eugene area can tune into their own native American weekly show as well, programmed by tribal members. Several talk programs dealing with various community concerns round out the programming. One for women is hosted by Wilt.

She adds that the FCC has approved an increase this month from 440 watts to 2,500, and she anticipates complete shifting to 10,000 watts within four weeks.

"Although we're licensed at Lane Community College here," she concludes, "we broadcast to and for all of Eugene. This boost will widen our radius to 90 miles (up from 15). We've done well at 440... there's no telling what will happen when we can compete on a par with commercial outlets."

## Radio Books On Tap At NAB Convention

WASHINGTON—For the first time, broadcasters will be able to peruse a comprehensive collection of more than 150 books on various aspects of the industry at the NAB Convention this week in Las Vegas.

An exhibit in the public service sector of the convention area will contain books on production, management, regulation, engineering, programming, criticism, commentary, history and advertising pertaining to broadcasting.

## FIGHTS FM 'EROSION'

# WLOF Ties Ads, Adds, Ratings To Testing

LOS ANGELES—AM program directors seeking listener justification for add-ons, labels seeking comebacks to tight playlists resulting from passive (callout) research, and ad directors searching for dollars lost to evening FM erosion should look closely at WLOF-AM, Orlando, Fla.

Program director Tom West claims he has developed an unusual record listener test which can knight p.d.s. and label promo men alike for creating wider playlists and crown outlet ad men for generating evening revenue.

Called "Code-A-Phone," the system combines advertising sales, listener research and the station's goal of appearing to give its audience more music.

For a set per-play fee, the station will air a label's new record in its entirety twice an evening, seven days a week between 7 p.m. and midnight for 21 days, totalling 42 plays.

Each airing is billboarded in front and back of the play with a disclaimer, explaining the cut is paid for by a label for research purposes. Listener response is solicited and the "Code-A-Phone" number given out.

Listeners who respond are asked ages and comments, with resulting tapes given to the label, along with any additional research compiled by WLOF. West adds that he can guarantee an amount of calls for any group requested, i.e., 12+, 12-17, 18-24, 24-35, 35-49, etc., male and/or female.

West insists that no more than 10 records will be allowed for testing in any 21-day period, the minimum contract. Additionally, the records will not be reported to trades as playlist adds.

To the contrary, they are logged as commercial time, filling up any disheartening evening ad void. West points out that WLOF's FCC lawyers, Smith & Pepper of Washington, D.C., have cleared all elements of the program.

"There's something positive in this for everyone," says West, who also is vice president of programming for Rounsville Radio, owner of WLOF and competing WBJW-FM, "BJ-105," Orlando's top 12+ rocker. The irony is strong, considering that competition between the two outlets triggered West's idea.

"Like probably most major mar-

ket AM stations, WLOF has been steadily losing listeners after 7 p.m. to FM," West says, adding that most in his market are tuning into sister BJ-105. Once AM dominant WLOF has no problem selling out the 6-7 p.m. slot, but at 7:01 p.m., West stares at 18 minutes of dead air.

"FM erosion causes that loss in numbers, and we can't attract advertisers then without cutting rates—which we won't do," he continues. "I decided about six months ago we had to come up with an idea which would increase evening sales and listenership."

About that time, the local Sentinel Star newspaper published a story which pegged Orlando as perhaps the ideal American test market for new products. The story cited Madison Avenue tests of new cosmetics, pantyhose, soaps and fast foods, which went on to national release.

"The proverbial light bulb went on above my head," he exclaims. "I figured if all these major firms were using Orlando as a test market, why not a record company?"

He points out that Orlando is not a big black or Latin market, but "a whopping WASP market, making it

excellent for potential Top 40 product."

West recalled a testing program developed several years ago by Dave Sholin, now RKO national music director. At the time, Sholin was at KFRC in San Francisco.

"Dave's system was more complicated, though," West explains. "He used two phones, one for positive response and one for negative. There were other variables, too. I decided to simplify things."

West says his system is an interesting way to involve listeners with a station as well as a label, plus boost evening income.

"One four-minute song can be logged by us as commercial time," he says, "and if we sell three similar cuts between 7 and 8 p.m., that's 12 of our 18 blank minutes sold—and the music is much better than straight commercials as far as a listener tune-out factor."

Aside from giving the audience something unique to listen to, the "Code-A-Phone" gives labels heavy ammunition to combat passive research and the resulting tighter playlists now giving promo men nightmares.



**BAY AREA TURNS ON**—Recent San Francisco Hi Fi Stereo Music Show brought in the Chesterfields, featured rock group in Paramount's "American Hot Wax." Quartet appears "live" in Audio Development International professional recording studio mixdown session, left, and at opening ceremony, above, with Fuji tape's Gary Connay, Penthouse Pet Mariwin Roberts and producer Terry Rogers, second from right. March 17-19 expo attracted more than 26,000.

## Catalog Chain Hosts Sight & Sound Expo

By MAURIE ORODENKER

PHILADELPHIA—While it is generally the stereo chains that stage hi fi consumer shows, a catalog house promoted a consumer show for audiophiles here March 9-14.

Boscov's, with eight showrooms in this market, plus two Tele-Mail "Pick-Up Centers" for those who shop by mail, presented an Audio Futura Sight & Sound Spectacular, heralded as a "\$2,000,000 Show &

Sale" at Sunnybrook Ballroom in nearby Pottstown, Pa.

Sunnybrook was the major one-night stand in the East during the big band era and Boscov, with a catalog that covers every type of merchandise and jewelry, made this effort strictly as a pitch to acquaint the buyers with its audio products.

For the expo, which combined a light show with the musical sounds, 26 exhibits were set up by the firm's major lines, including Pioneer, Technics, Kenwood, Sony, AR, Fisher, TEAC, BSR, Bravura, Garrard, GE, Juliette, Koss, Maxell, Panasonic, RCA, Sankyo and Zenith.

It was more than a show and sale of product. Boscov's went just as heavy in providing entertainment for the six-day promotion. Headliners were culled from local radio and television along with several recording names.

Top billing went to the personal  
(Continued on page 43)

## CAMEO Plans Post-AES Meet

LOS ANGELES—CAMEO, the newly formed Creative Audio and Music Electronics Organization for the semi-pro and professional audio and music communities, has scheduled its next meeting for May 6 here at the Biltmore Hotel.

Originally the meeting had been set for April 1 in Chicago, according to David Schulman, legal counsel for the trade association.

The date follows the Los Angeles AES which runs May 2-5 at the downtown Hilton Hotel.

Schulman indicates the board of directors for CAMEO, consisting of representatives from TEAC, dbx, AKG, BGW, Tapco, Phase Linear and MXR, will make a formal presentation at the meeting and that there will be a formal election of officers at that time.

The nominating committee consists of Ken Sacks of TEAC, Larry Blakely of dbx and Dave Friend of ARP.

"The meeting will also consist," says Schulman, "of suggestions for programs CAMEO hopes to undertake that are being developed right now. The emphasis of the programs, however, will be on education and promotion."

The meeting is expected to generate a sizable turnout due to AES attendance. A brochure is currently being mailed to prospective members explaining what CAMEO is and the nature of the meeting.

"This will be more of a grass roots type of effort," adds Schulman. "We are not going out and getting highly paid, sophisticated executives to run CAMEO. This organization is intended to be very much run by its members and the members, themselves, will be instrumental in guiding programs."

## OLYMPICS HABIT FOR AMPEX VIDEO

LOS ANGELES—Ampex Corp. has been granted the exclusive right to be named the official supplier of videotape recorders, slow motion disk recorders and magnetic recording tape for the XXII Olympic Games to be held in Moscow in 1980.

The agreement with the Organizing Committee for the 1980 Olympics and the Soviet State Committee for Radio and Television names Ampex the exclusive official supplier of videotape recorders, slow motion disk recorders and magnetic recording tape for broadcast of the games.

Ampex began supplying video equipment for the Olympics in 1960 and indicates more than 100 Ampex videotape recorders, 37 instant replay machines, and 250 Ampex audio recorders were used by ABC, other television organizations, and more than 100 radio organizations to provide worldwide coverage of the Montreal Olympic Games in 1976.

## IN LAS VEGAS NEWCOM—Commercial & Consumer Confab Mix

NEW YORK — Commercial sound and video, and consumer products/communications will share the attention of music industry attendees at NEWCOM '78, the annual electronics distribution expo set for May 2-4 at the Las Vegas Convention Center and adjacent Hilton Hotel.

As of last week contracted exhibit space was about even with last year, with the final tally expected to top the 1977 figure, according to the sponsoring Electronic Industry Show Corp. in Chicago. A move to the Convention Center east hall, from last year's combination north and south halls, is expected to make the setup much more flexible for future years as well.

While the number of consumer-oriented companies exhibiting has dropped significantly from the 1976 high point of the CB crest in the New Orleans Superdome, a good representation is indicated this year.

Among the several major new editions are Sony Corp. of America, the CTE Sylvania entertainment products group and the Almotronic division of Almo Electronics.

All told, as of two weeks ago approximately three dozen consumer-oriented firms were counted in the 274 with confirmed space, basically in the hi fi, car stereo/CB and audio accessories areas. They are mainly two-step distribution firms.

In addition to the three new firms, among the better known names are Audiovox, Channel Master, E-V Game, Dynascan/Cobra, Fanon-Courier, Mura Electronics, Recoton, SBE Inc., Turner Division of Conrac and Winegard.

Commercial sound also is well represented, with such major firms as Argos Sound, Tape-Athon and University Sound division of Altec Corp.

Under the overall theme of "Exploring The Future," concurrent two-day marketing seminars will cover the five key distribution areas to open NEWCOM.

(Continued on page 42)

## 'PROFESSIONAL' COMPONENTS

# More Audio Crossover At NAB

By STEPHEN TRAIMAN

NEW YORK—A growing number of more traditional hi fi-oriented companies are on the scene at the biggest exhibit area ever associated with the NAB, indicative of the expanding market for better audio components in radio and television broadcast studios.

Such firms as Technics by Panasonic, Studer Revox America, Electro-Voice, Shure Bros., Gotham Audio, Nagra Magnetics Recorders, Stanton Magnetics and Tweed Audio (U.S.) of the U.K. are finding interest in a number of high-end components among broadcasters at the NAB, which opened its four-day run Sunday (9) at the Las Vegas Convention Center.

Audio on the professional side already is well represented by companies that include Accurate Sound, Amperex, Ivie Electronics, MCI Inc., Micmix Audio Products, Orange County Electronics, Orban Associates, Orrox, QRK Electronics, Rupert Neve and Rusco Electronic Manufacturing.

A number of the basically video-oriented majors were expected to

showcase some of their new audio elements as well, with Ampex, Hitachi, Philips Broadcast Equipment, Sharp, Sony and Toshiba all represented with large display areas.

In the blank tape area, new video formulations in cassette and 1-inch helical scan reel formats were anticipated from Memorex and others, with the new high-end audio cassette and open reel formulations also to be shown. Ampex, Fuji Photo, 3M and Capitol Magnetics are exhibiting, as well as such specialty firms as Fidelipac (NAB cartridges), Studio Tape Exchange and The Video Tape Co. Also on hand are major tape duplicating firms, including Cetec Broadcast Group, Otari and Recortec.

Technics, while perhaps not typical, is a good example of a hi fi company which defined the new market and went after it with a solid program. The Panasonic division brought in several new units tailored for professional broadcast applications, as well as units already demonstrating crossover potential.

As Jim Parks, Technics national

sales manager points out, it was broadcasters who helped develop the SP-10Mk II turntable for their industry from the original SP-10. Modifications included a 78 r.p.m.  
(Continued on page 42)



Chief engineer "Doc" Masoomian, left, and engineer Al Lintz of New York's WQXR with one of first Technics' SP-10 turntables supplied to broadcast mart.

## Japan '77 Tape Software Sales Hit \$12 Million

TOKYO—Prerecorded videotapes and other forms of software are getting to be big business in Japan.

Last year, video software was worth about \$12 million, up 53.3% over 1976. This was revealed in two six-month surveys spanning the calendar year undertaken by the Japan Video Assn.

The total breaks down into \$7.5 million for actual software sales, followed by \$3.6 million for order-made software and \$810,000 for software rentals. These were increases of 77.7%, 23.3% and 5.1% over the previous year.

The current boom in home video systems has added considerable fuel to the flames of software sales. Last year, Beta format systems accounted for software valued at \$3 million, compared with \$1.8 million for VHS systems.

But rental software hit it big with commercial users with 80.7%. Home video users were responsible for only 19.3%.



## NAB Sees More Audio Crossover

• Continued from page 40

speed added to the 33 $\frac{1}{3}$  and 45 formats, higher torque and quicker take-up speed.

Newest crossover is the just debuted RS-1520US isolated-loop open reel tape deck, an offshoot of the model RS-1500 bowed last year. Added features for broadcasters include cannon connectors for compatibility with other broadcast components, convenient front-panel locations of continuously variable bias and equalization adjustments, and +4 dBm output for interface with standard line level.

Also being shown at NAB is the

"flat series" of audio components, all rack-mountable and "ideally suited for broadcast monitor applications," Parks says. Included are the SU-9070 DC preamp with a claimed phono signal/noise ratio of 100 dB; the companion SE-9060 DC power amp rated at 70 watts/RMS per channel or 180 watts as a mono amp, and the ST-9030 stereo tuner, which he calls an ideal monitor unit due to two independent IF strips, one wide band and the other narrow band, to provide optimum performance for particular reception conditions.

Technics brought along its linear

phase speakers which are finding their way into recording studios and discos as well as radio stations.

Focus is on the SB-7000A bass-reflex three-way system with 150-watt peak power input. Also demonstrated were two portable stereo cassette decks, the RS-686DS and the RS-646DS, both offering three-way power supply and many flexible use options.

The company's involvement in the broadcast market came through the insistence of McCurdy Sales, the distributor which handled the line in Canada, Parks notes. McCurdy also is a major U.S. distributor with its New Jersey base, and Technics products are also handled by Collins Radio in Dallas, Gates-Harris, Ampro and the RCA industrial division.

From an original handful of stations using Technics turntables, including WQXR in New York, WTMI in Miami and WYEN outside Chicago, the list has grown to several hundred, more than doubling in the last year alone, according to Sid Silver, merchandising coordinator.

One problem he shares with the growing fraternity of audio companies into multiple markets is the rash of shows. Coming up in rapid succession after NAB are the AES in Los Angeles, IHF in Atlanta, Summer CES in Chicago and Billboard's Disco IV in New York—all between now and the end of June.

## Revox Bows 24-Track Unit At NAB

NASHVILLE—Studer Revox is using its NAB display to unveil—for the first time in the U.S.—its new A-800 24-track tape recorder. Termed a "whole new concept" by Ray Updike, vice president of Studer Revox U.S. here, the A-800 includes a phase-corrected amplifier, 14-inch reel capability and "super-fast" transport.

The firm also is showing its Tape Lock 2000 system which locks two machines together—either audio/audio or audio/video.

"We're also displaying our telephone hybrid device that enables

you to take the telephone right into the mixing console," says Updike. The device eliminates impedance and matching problems, he notes.

Other tape lines such as the B-67 and A-80RC also are on view. Revox products being showcased include a new FM tuner for use as a station monitor, and the Revox A-77 and B-77 tape recorders.

The locally based firm has nine officials including Updike at the NAB, indicative of the growing importance of the broadcast market to the U.S. import/marketing arm of the Swiss manufacturer.

APRIL 15, 1978, BILLBOARD

**Pfanstiehl is CARTRIDGES AND LOTS MORE!**

PFANSTIEHL has all the popular ceramic and crystal replacement cartridges—AT EXTRA MARKUP PRICES... all the best selling MAGNETIC Cartridges by Empire, Shure, Pickering, etc. at competitive prices—and all from one convenient source—with no quantity requirements. PLUS, Pfanstiehl has THE ONLY CATALOG that gives you SET MODEL TO CARTRIDGE references!

**You'll like doing business with PFANSTIEHL!**

**Pfanstiehl** WRITE FOR COMPLETE INFORMATION TODAY ON YOUR LETTERHEAD

3300 WASHINGTON STREET / BOX 498 / WAUKEGAN, IL. 60085

## Tape Duplicator

ASR Recording Services hosts an invitation-only open house April 12 at its new West Coast tape duplicating plant, 8960 Eton Ave., Canoga Park, Calif., with partners Sani Rothberg and Al Weintraub welcoming clients and guests.

JVC Industries introduced its total system of professional/broadcast video equipment April 3 in New York, highlighted by a demonstration of its new  $\frac{3}{4}$ -inch U-Matic teleproduction editing system with high speed and automatic search in both forward and reverse.

Focusing on its expanding role in providing equipment to high-end users, JVC also demonstrated its newest ENG/EFP/studio camera, model CY-8800U, and the CR-4400LU portable VCR with automatic editing and other quality teleproduction functions.

New York-based Imero Fiorentino Associates is acting as creative and technical consultants for exhibits at the NAB for the 13th year. At the April 9-12 Las Vegas expo, the firm is providing lighting, design and production services for Bosch Fernseh, Ikegami, N.E.C., Panasonic, Philips, RCA, Sony, Thomson-CSF and Vital Industries.

Recently joining the Fiorentino staff as director of business affairs is Nicholas Makris, most recently production controller with the Children's Television Workshop.

New color cameras eventually aimed at the mushrooming home video market have been announced by Sony Corp. and Alps Electric Co. in Japan.

The Sony unit utilizes ultra large-scale charge-coupled device (CCD) technology and a "fourth generation" semiconductor developed in the firm's research center. The CCD serves as an image sensor for the camera in place of a traditional pickup tube. Size and weight is reduced to that of Super 8mm camera, and picture quality is increased to that of current top-range video units. No marketing timetable has been announced.

Alps, a major supplier of the OEM market in home electronics, is planning to bring out a portable color video camera which could sell for less than \$833 in the Japanese market. It will be supplied only to OEM sources, however, and not directly to the consumer market. It reportedly will be a compact, lightweight unit with a single-tube vidicon and built-in power source. No definite marketing date was announced.

## NEWCOM Set For Las Vegas Run

• Continued from page 40

In consumer products/communications, "New Directions 1978" on Tuesday (2) will highlight three successful consumer electronics distributors and their strategies for entering the market today to secure a profitable place in the future. Ray Pockrandt, Mid-State Distributors subsidiary of ABC Record & Tape Sales, one of the music industry's major rackjobbers, will cover home electronics; Steve Long, Central Distributors, Portland, Ore., automotive electronics, and Bill Stumpe, Radonics, St. Louis, personal communications.

"New Directions 1983" on Wednesday (3) will look at future applications of electronic technology. Bill Hittinger, RCA David Sarnoff Research Center, discusses home electronics, and David Thompson, SBE, automotive electronics.

The commercial sound & video marketing sessions will highlight two of the hottest new products—home video systems and life safety sound systems. Tuesday morning, Herb Jaffee of Atlas Sound, joined by a Nevada fire marshal, will explain the concepts of the life safety alarms, the hardware involved and the growing market's importance to the commercial sound contractor.

Dick O'Brien, marketing vice president of JVC Industries, will keynote the Wednesday session, reviewing the new opportunities offered by the emerging home video

market. Joining him are two distributors—Paul Roston of ROSCOP Corp., Morton Grove, Ill., a video specialist, and Ed Talley, Bluff City Distributing, Memphis, a broadline marketer—to relate the opportunities to marketing today, and tomorrow.

A combined grand finale seminar session on Thursday (4) features pioneer moon explorers Neil Armstrong and Alan Bean discussing "The Force Of Electronics In Space." Prof. Armstrong is now with the Univ. of Cincinnati and Capt. Bean is active in NASA's space shuttle program.

"The future of electronics can be as profitable as it is exciting," notes NEWCOM education chairman Jack Berman, who heads his own rep firm in Inglewood, Calif. "NEWCOM's marketing seminar programs have been developed to help the electronic distributor secure his place in the markets of the future."

Former President Gerald Ford kicks off the National Electronics Week programs May 1 with speaking at an all-industry luncheon conducted by NEDA, one of the three NEWCOM sponsoring organizations along with ERA and the EIA Distributor Parts Division.

Registration fee for the complete three-day seminar program is \$25; for Thursday only, \$10. Further information and pre-registration is available from Electronic Industry Show Corp., 222 S. Riverside Plaza, Chicago 60606, phone (312) 648-1140.

**APRIL SHOWER OF VALUES**

SAVE! SAVE! SAVE! SAVE!

Call or write for details. For both DeLuxe and Low End Cases.

**Custom Case Mfg. Co., Inc.** Phone: Area Code 919-867-4106  
6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303

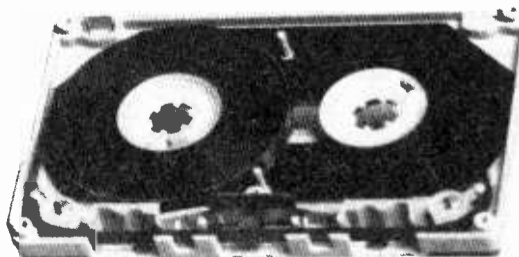
**CHOOSE ANY COMBINATION SPEED: 64:1 32:1 16:1 RUNNING MASTER:  $\frac{1}{4}$ "  $\frac{1}{2}$ " 1"**

with single master or dual master for instant program change ELECTRO SOUND from

**audio** AUDIOMATIC CORPORATION

1290 AVENUE OF THE AMERICAS NEW YORK N.Y. 10019 PHONE 212 582-4870 CABLE AUDIOMATIC TELEX 12-6419  
OVERSEAS OFFICE 4 RUE FICATIER 92400 COURBEVOIE FRANCE PHONE 333 30 90 CABLE AUDIOMATIC TELEX 620282

**TDK ELECTRONICS CORP.**  
**High-Speed Duplication Bulk Cassettes**  
Unlabeled Y-series TDK cassettes for high-speed duplication and industrial use.



TDK SA, AD and D cassettes set new standards for cassette sound and performance—they're ideal for stereo dubs from master tapes for discriminating music clients, for instance. TDK "Y" Series duplicator cassettes give you superb performance in an economical package for extra-long runs—even at speeds up to 120 ips.

Get the TDK full line story from

**Tara Audio Sales Ltd.**

1370 Avenue of the Americas  
New York, N.Y. 10019 • 212-581-6950



## JVC U.S. Restructuring—3 Divisions & Staff Shifts

NEW YORK—U.S. JVC Corp. has restructured its former JVC America (hi fi, home entertainment) and JVC Industries (consumer/industrial video) subsidiaries into three new product divisions, with key personnel changes involving these and three added support divisions cutting across product lines.

Accelerated growth in each of the product categories and increasing specialization needed to market and service the growing company are given as main reasons for the major changes by S. Hori, president and director of JVC operations here.

"U.S. JVC Corp. more than doubled in size last year and we anticipate an additional 60% growth for the just ended (March 31) 1978 fiscal year," he says. "This rapid growth, and our projections for future growth, would alone require the restructuring."

Three new divisions are high fidelity components, responsible for marketing all hi fi equipment; home entertainment products, for radio/cassette recorders, color and black & white television, Vidstar home VTRs and its cameras and accessories; and professional video, handling the en-

tire line of 1/4-inch U-Matic VTRs and players, Vidstar for professional market applications, color and black & white cameras, tv monitors and other industrial video equipment.

New support divisions are planning, responsible for market research and projections; import and merchandise control, and service and engineering.

In line with the specialization goal, hi fi reps will focus exclusively on the hi fi components line; with home entertainment reps exclusive to that division, adding responsibility for Vidstar as well. Some hi fi reps also handle home entertain-

ment products, so there are changes likely.

Key shifts in personnel responsibilities involve Dick O'Brien, formerly JVC Industries marketing vice president, adding duties of vice president, sales and marketing, U.S. JVC Corp.; Sparky Wren, formerly JVC America marketing vice president, now assistant to the president, marketing, U.S. JVC; Harry Elias, formerly JVC America sales vice president, now sales vice president, home entertainment products.

George Meyers, formerly JVC America national merchandising manager, retains that title for both

the hi fi and home entertainment divisions, adding responsibility of training manager for both; Cliff Shearer, formerly JVC America national advertising and promotion manager, retains that title for both hi fi and home entertainment, adding similar duties for professional video.

In the support area, Kurt Murai, formerly JVC America marketing manager, is new manager of the entire planning division, and Hank Hermes, formerly JVC Industries service/engineering vice president, is now assistant to the president, service, and vice president, service, for all three product divisions.

## Audio Line To Orban Group

SAN FRANCISCO—With the expiration of the marketing agreement between Orban Associates and Parasound Inc. for marketing and sales of Orban/Parasound audio processing products, the line will now be called "Orban" with the Orban Associates Marketing organization here handling all functions.

A sales manager to be named shortly will direct the Orban line, reporting to Frank Santucci, marketing manager for the firm's entire product range including broadcast units Optimod-AM and Optimod-FM.

## 1st Catalog Expo

• Continued from page 40

appearances of Bobby Rydell and the Dovelles, along with Jerry Blavat, local radio-TV deejay, who served as emcee throughout Boscov's Sight & Sound Spectacular, also appearing with his air show dancers on Saturday and Sunday.

Joan Dinerstein, popular anchorperson on WCAU-TV here, kicked off the show with her personal appearance on Thursday night (9). Trudy Haynes, another TV female personality on KYW-TV, appeared the following night. Area groups performing during the six days included Haycreek, Leister Bros., Fireball, Dave Stahl Big Band, Barri Petri and the Jets, plus a demonstration by Joe Foster playing the synthesizer and electric piano.

Disco dancing was featured in the "Club Boscov," with Larry King spinning the records and emceeing the disco fashion shows. In addition, area radio stations WRAW and WPAZ originated remote broadcasts from the show.

Other features included a Laser Light & Sound Show projected on a 34-foot semi-circular screen, a 20-minute show set to music that ran continuously; Pioneer's "The History of Music" multi-media show flashed on five different screens with 4-Channel sound; Technics "Professional Series" by Panasonic, a line of sophisticated equipment for the professional and serious audiophiles; and an array of kinetic light sculptures arranged in ballet sequences.

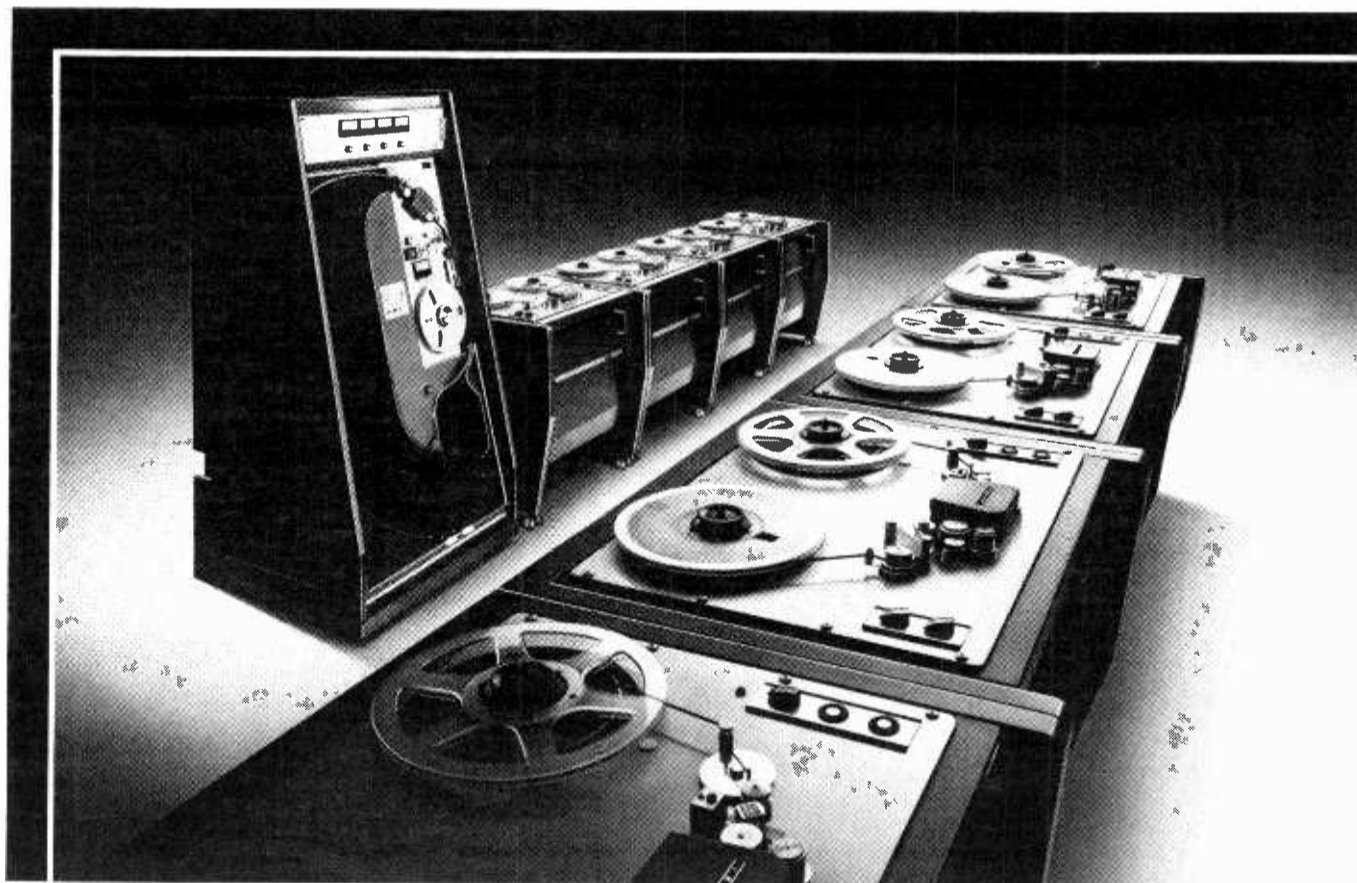
Admission to the show was \$1 for adults, with a refund with any purchase other than refreshments. Children under 12 were admitted free.

## Orange County To Parasound

SAN FRANCISCO—Parasound Inc. has acquired the Orange County Electronics product line of signal processing equipment, with Parasound and Sid Goldstein responsible for sales and marketing to the professional audio industry from its headquarters here, he reports.

Orange County continues to sell its products to the broadcast market directly from its Winnipeg, Man., offices, where Bob Patrick is the new broadcast products manager.

## OTARI's DP-6000 gives you duplications at 64:1!



OTARI's DP-6000 duplicator is designed for quality sound duplications at the super high speed of 64:1! Its uniquely slanted loop bin insures smoothest 240ips transport of your 3 3/4ips master. Up to 10 slave units are centrally and automatically controlled. A quartz-crystal bias generator is employed, and crystal-coated ferrite heads assure clean, clear duplications for years on end.

Behind this sophisticated system stands the proven reliability of Otari

technology. Otari studio master recorders, duplicators, QC monitors and tape loaders are meeting rugged everyday production schedules with the highest performance standard in every sector of audio recording and duplicating industries.

U.S.A.: Otari Corporation, 981 Industrial Road, San Carlos, California 94070  
Japan: Otari Electric Co., Ltd., 4-29-18 Minami Ogikubo, Suginami-ku, Tokyo 167, Japan  
Singapore: Otari Singapore Representative Office, 2701-A 27th Floor, International Plaza, Anson Road, Singapore 2

Please send me details on  
DP-6000

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

Billboard

## Nashville Studio Feeling a Boom

NASHVILLE—Creative Workshop, in Nashville's Berry Hill section, is starting out its best pop and rock year to date.

Citing the latest two pop hits cut at the studio, "Before My Heart Finds Out" by Gene Cotton on Ariola and "You'll Love Again" by Hotel on Phonogram, Buzz Cason, Creative Workshop owner, attributes the growth to the versatility of the Nashville musician, the reputation of chief engineer Brent Maher.

## NO NEIGHBOR COMPLAINTS

# Stevens Runs Studio In Apartment House

By JIM McCULLAUGH

LOS ANGELES—A professional recording studio inside an apartment complex in suburban Los Angeles?

Unlikely as that seems, Kris Erik Stevens who is a weekend deejay on KFI, runs a thriving 8-track studio in a converted one bedroom apartment on the third floor of a Sherman Oaks apartment building.

It's the base for his Krishane Enterprises, Inc., where he does commercial and radio productions as well as providing numerous radio syndicators, advertising agencies and recording artists with a studio to work out of.

Moving in three years ago, he rearranged and added some walls and soundproofing material and has built the studio around a TEAC model 80-8 8-track, model 3340 4-track and TEAC model 7300 2-track.

The mixing console is a TEAC Tascam model 10 with SAE 2500 and Sony monitor amplifiers and Altec, RSL's and Auratone mix-down cubes as monitor speakers.

Outboard equipment includes dbx, limiters, compressors, EQ, reverb and filters. There's also two Studio Pro turntables.

"It doesn't feel like coming to work," says Stevens, who commutes from another part of town, "but

coming to someone's house to record." One full-time engineer, Michael Jordan, is employed.

The studio as constructed in the apartment measures 17 feet by 13 feet with the control room 15 feet by 12 feet and neighbors are hardly aware it exists.

Dr. Dememto records his syndicated show out of the complex while Stevens, himself, hosts the American Disco Radio Network which is heard worldwide via the Armed Forces Radio and Television Service and is syndicated nationally through Krishane Enterprises.

The company does a lot of commercial work such as radio jingles and voiceovers for a number of firms such as record companies, department stores and other clients.

The firm will also provide a complete advertising service to clients in the form of media planning, creation, development, copywriting and casting, in addition to production facilities.

Stevens' voice is heard on many of the radio and tv commercials done there such as those for MacDonald's, Continental Airlines, McCulloch's chain saws, American Oil Company and Sears.

He's also heard on the in-flight services of Air Canada hosting an interview/music program as well as



Billboard photo by Nao Kobayashi

**Home Made:** Deejay Kris Erik Stevens in the control room of a professional 8-track studio he's put together in a converted one bedroom apartment in Sherman Oaks, a Los Angeles suburb.

hosting a contemporary hit music show heard on the in-flight services of Western Airlines.

On the weekends he still manages to put in a Saturday 10 a.m. to 2 p.m. and a Sunday 6 p.m. and 10 p.m. stint on KFI, a Top 40 rock'n'roll station.

Stevens began his music career in radio with WLS in Chicago in the 1969-72 period where he reportedly earned the highest ratings since the station went on the air.

He's also been a deejay at WCFL in Chicago and CKLW in Detroit and has hosted tv variety, talk and telethon programs in Chicago.

As an actor he's appeared in movie roles for Universal, Para-

mount, American International and MGM Pictures.

Also a musician, songwriter and singer, he's had an album issued on GRC Records.

The apartment's kitchen has been converted into a tape and record library as well as have various closets. One closet has also been refurbished into a voiceover booth which is adjacent to a back room that's been converted to an office for Stevens.

Stevens had no particular knowledge of electronics or sound production before building his studio, other than being "somewhat familiar with equipment oriented to radio production, but that was it."

**WE HAVE 24 REASONS WHY YOU SHOULD CALL US.**

24 Track Recording  
Design by Sugarloaf

1st. Class Service & People

FIFTH FLOOR RECORDING STUDIOS  
517 WEST THIRD STREET CINCINNATI, OHIO 45202  
Call Collect: (513) 651-1871

APRIL 15, 1978, BILLBOARD

## THANKS TO ALL OUR FRIENDS FOR THEIR HELP & SUPPORT...

## ...NEW STUDIO C GRAND OPENING EARLY JUNE 78.

**EQUIPMENT: McMANUS ENTERPRISES**

**LIGHTING DESIGN: CHIP MONCK**

**JAN 17 1978 SAVED 'C' BOARD (SEE PHOTO)**

**JAN 14 1978 RUDY BREUER TO BUILD NEW STUDIO 'C'**

**MARCH 11 FIRST RECORDING SESSION AT RECORD PLANT TO YEARS AGO**

**JAN 10 1978 FIRE 1,000,000 IN DAMAGES TO STUDIO 'C'**

**JAN 12 1978 TOM HADLEY OF EXOTIC DESIGN TO DESIGN NEW STUDIO 'C'**

**BOARD**

**RECORDING STUDIO**

**LOS ANGELES STUDIO**

**RECORD PLANT**

# Sound Business Studio Track

By JIM McCULLAUGH

LOS ANGELES—Allen Zentz Recording mastering the upcoming triple live album of the Band's "Last Waltz" with Chris Bellman cutting. In other activity there, Freddie Perrin working with Brian Gardner on mastering of Tavares and Demis Roussos albums.

At Crystal Sound: Frank Wilson working on Lenny Williams' project cutting rhythm tracks, Kevin Beamish engineering; Joe Farrell cutting some tracks with the help of Herbie Hancock, Lee Ritenour, John Garin and Chuck Rainey, Trevor Lawrence producing and John Fischbach behind the board; Leonard Carston working with Minnie Riperton mixing with H. David Henson handling the engineering; and Jeff Sanders mastering the Miracles upcoming LP for CBS.

Leonard Carston also doing some work on the upcoming Minnie Riperton LP at Group IV with Dennis Sands and Angel Balestier engineering. Other Group IV activity includes: Don Costa working on a new project with Donny Osmond, Guy Costa engineering. Mitzi Gaynor wound up her "What's Hot ... What's Not" special for Green Isle Enterprise, Jay Hill orchestrating.

Norman Connors toiling with cutting engineer John Golden on a new single for Pharoah Sanders at Kendun for Arista. Other Kendun activity sees RCA artist Bobby Gosh cutting tracks with Steve Dorf supervising and Lenny Roberts and Geoff Sykes engineering, and engineer Humberto Gatica and John Golden cutting master refs for CBS artist Bill Champlin's upcoming LP.

The Beach Boys doing some work for a new LP at Filmways/Heider, Ron Altbach producing with Jeff Peters and Ira Leslie at the controls. Also at Filmways/Heider, the Memphis Horns doing vocal tracks for an upcoming RCA LP, Alan Abrahams producing with engineers Mic Lietz and Daniel Lazerus; John Mayall recording his next LP for ABC with engineers John Stronach and Daniel Lazerus; and Fandango continuing its RCA project with producer Neil Portnow and engineers Gus Mosler and Ira Leslie. Cal Tjader also recently cut a direct-to-disk LP at the Filmways/Heider facilities for Crystal Clear Records with engineers Richard Simpson, Steve Guy and Tim Pinch.

Hall & Oates tracking at Davlen with David Foster producing and Tom Knox engineering while George Harrison contributes guitar parts. Other Davlen action: Alan Parsons producing and engineering Al Stewart; Don Davis producing Robin Trower for Chrysalis with Peter Bishop behind the board; and Bob Este producing Paul Jabara, Larry Emerine engineering.

Bub Shank Quartet working on a Concord Jazz LP at Spectrum, Carl Jefferson producing, Arne Frager at the board. Also at Spectrum, Karl Engemann producing Donny and Marie Osmond's upcoming single with Shannon O'Neill engineering; and Jim Mason producing Racing Cars for Chrysalis, Eric Prestidge behind the board.

Australian Lee Conway finishing up an LP for Image Records at Sixty Fourteen Studios, Larry Murry producing and Paul Tregurtha at the board. ... Jefferson Starship's Marty Balin continuing to produce Jesse Barrish for RCA at Jally Heider Recording, San Francisco.

\* \* \*

Out Of Town Notes:  
The Fania mobile studio, based out of Nashville, cut Karla Bonoff and Jackson Browne live at Nashville's Municipal Auditorium.

Bob Margouleff producing Island's Andy Fraser and Phonogram artist Key Largo at Bearsville Sound, New York, for LP projects, Howard Seigel helped by Tom Edmonds behind the board. The mixing and overdubbing being done in Bearsville's new Westlake monitoring system.

Jack Nitzsche producing Mink DeVille for Capitol at Columbia Studios, New York. The City Angels also working on a debut A&M LP at Columbia Studios. Lew Futterman and Rick Rowde behind the console.

Chris Christian produced the mixing of the Stone girls with Debby Boone at Bee Jay Recording Studios, Orlando, Fla., with Brown Baxister and Bill Vermillion behind the board.

Reelsound's remote studios, based in Manchaca, Tex., cut Michael Murphey in concert on part of his Texas tour, Craig Hillis producing with Chet Himes, Malcolm Harper and Rusty Buckner engineering. ... Michael Murphey also performed a tape radio broadcast from 5th Floor Recording Studios in Cincinnati aired over WEBN-FM in that city. ... Average White Band completing sessions at Soundmixers Studios, New York.

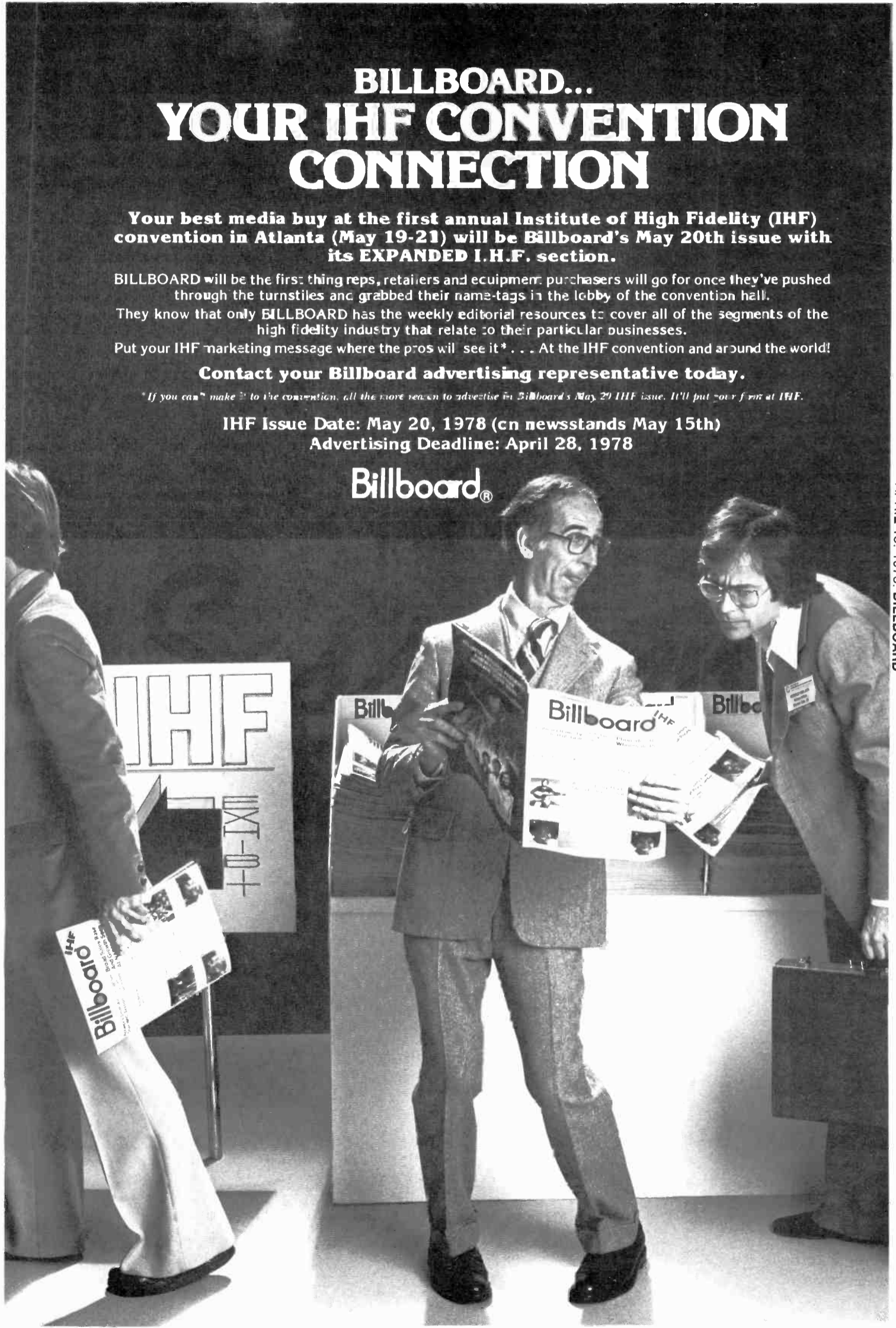
The Brecker Brothers and Saturday Night Live Band's Tom Mallone were in at Secret Sound, New York, doing horn overdubs for a new

rock opera by Michel Bernholc, Michel Berger and Luc Plamondon for Atlantic, Jack Malken at the board. Also, Al Garrison producing T-Life for RCA, Rick Rowe at the board.  
Mike Chapman recently completed producing

Exile's new LP at Forum Studios, Covington, Ky., with mixing at Whitney in Los Angeles. Chapman also recording Rick Derringer for Blue Sky Records at New York's Hit Factory.  
Sea-West, Seattle, was the scene for 10 days

of around the clock recording and mixing for Heart's updated "Magazine" LP on Mushroom, now that the legal dispute between Mushroom, Portrait and the group has been resolved. The members of the group worked in shifts with the

band's producer Mike Flicker and engineers Rick Keefer, Terry Gottlieb and Larry Greene. New vocals and many new instrumental tracks were added to the original basic tracks that had been recorded two years earlier.



## BILLBOARD... YOUR IHF CONVENTION CONNECTION

Your best media buy at the first annual Institute of High Fidelity (IHF) convention in Atlanta (May 19-21) will be Billboard's May 20th issue with its EXPANDED I.H.F. section.

BILLBOARD will be the first thing reps, retailers and equipment purchasers will go for once they've pushed through the turnstiles and grabbed their name-tags in the lobby of the convention hall. They know that only BILLBOARD has the weekly editorial resources to cover all of the segments of the high fidelity industry that relate to their particular businesses. Put your IHF marketing message where the pros will see it\* . . . At the IHF convention and around the world!

Contact your Billboard advertising representative today.

\*If you can't make it to the convention, all the more reason to advertise in Billboard's May 20 IHF issue. It'll put you front at IHF.

IHF Issue Date: May 20, 1978 (on newsstands May 15th)  
Advertising Deadline: April 28, 1978

Billboard®

APRIL 15, 1978. BILLBOARD

# Discos

## L.A. Gains 2 High Class Clubs Posh Chez Moi & Dillon's Patterned After N.Y. Image

By PAUL GREIN

LOS ANGELES—Two new discos are opening here which are being patterned after stylish New York clubs, with a high class formality and strict dress codes replacing the casual informality of most L.A. clubs.

The discos are Chez Moi in Beverly Hills (the DJ is noted disco mixer Elton Ahi) and Dillon's Downtown (an extension of Dillon's Westwood, a successful club in the theatre and restaurant district adjoining UCLA).

Chez Moi will open in early May in the old location of My Place disco, which opened in 1975 and closed last October.

The owners are the same. Sia Amri and Charlie Picernie, and Ahi is being retained as DJ, but the interior has been remodeled and the appeal redirected to a higher class clientele.

My Place was situated at 140 S. Rodeo Drive in an exclusive residential area of Beverly Hills. The neighboring residents petitioned and filed suit against the owners in early 1977, claiming that noise from traffic was excessive at 2 a.m. when the disco let out.

Ahi says that as a result the parking has been shifted to the rear of the club, away from residential properties. And the membership application stresses that "due to Beverly Hills' city ordinances regarding the parking for private clubs, (we) pro-

vide parking for members and guests using a valet parking system."

Ahi acknowledges the club is adopting a form of snob appeal in scouting prospective members. "We have to be strict; we don't want to lose the club. Our goal is to reach a certain class of people; applications were sent out to lots of movie stars."

Ahi says the music will emphasize imports and regular disco artists much like a New York or European club or a gay club. Will gays be admitted into the membership? "I can't answer that," Ahi hedges, saying "It would be discrimination if I said no."

He concludes: "If they can meet the membership requirements and pass the interview, they'll be admitted. We can spot a 'loud' person."

Ahi says in classiness the club will be similar to Pips, a celebrity haven on Robertson Blvd. in Beverly Hills, or Carlos & Charlie's on Sunset Blvd. in L.A., Sergio's on Doheny Dr. in L.A. or Tiffany's in Encino, Newport Beach and Marina Del Rey. He also likens it to two Beverly Hills clubs which closed in 1976: Candy Store and Tennis Club.

Chez Moi was redesigned by Gilbert Konqui, who has designed eight clubs in France and three in Canada. Its sound equipment was designed and installed by Sound Chamber Audio, which also handled Studio One, the Playboy Club, Sergio's and the Tennessee Gin &

Cotton Co. in the greater L.A. area.

Jerry Laidman, Sound Chamber Audio owner and head engineer, and Steve Murray, light engineer, spent \$60,000 on the lighting system, which consists of 40-foot Infinity boxes created with dynolite, and SCA's celestial series four-light controller, which will be used for the first time at Chez Moi.

The sound systems costing \$40,000 mixes Cerwin-Vega, BGW, Yamaha and Technics professional lines. The speakers are custom designed SCA decorator series D-12 and D-18s.

Membership to the private club is divided into three types. The least costly has an initial fee of \$100 with dues of \$50 every six months. The most costly allows three members access to the club for an initial fee of \$800, with \$200 dues every six months.

Ahi says 55-60 memberships have been sold, and he has hopes for 500-1,000 ultimate memberships. The club holds 200 and Beverly Hills fire codes strictly forbid exceeding the maximum occupancy. A computer costing \$30,000 will assure reservations and requests, says Ahi.

There will be live cabaret entertainment once a week, according to Ahi, while a seven-man "jazz-dancing" unit called Energy Force is already booked to open the shows.

There is another My Place disco on Ventura Blvd. in Encino which the owners opened two years ago.

Ahi won an award at Billboard's Disco III convention in New York last August for best disco DJ mix of the year for Shalamar's "Uptown Festival," a top 30 pop hit.

Dillon's Downtown had a unique opening last Wednesday (5). It is situated in the old location of Myron's Ballroom, which was an L.A. landmark from 1908 until it closed about eight weeks ago. So for the grand opening Les Brown & his Band of Renown was booked to relive the ballroom era from 7 p.m. to 10 p.m., when disco entertainment took center stage.

Dillon's Westwood Village, which opened in December 1976, is also adding a disco on the first floor, where now food and drinks are served. The renovation is scheduled to be completed by early May, and will give Dillon's three floors of discos and one floor of live entertainment in its Westwood location, which allows 18-year-olds. The total occupancy is 1,200.

Dillon's Downtown is a 15,000 square foot facility and holds 1,500 according to David E. Kenner, president. Admission is \$7.50 on Friday and Saturday nights, with a variety of promotions planned for week-nights. There will be ladies nights; disco dance classes (which will also start in Westwood); and ballroom dancing to accommodate the Myrons regulars who have been flooding Kenner with calls to keep the ballroom dancing tradition alive.

The Westwood location will also institute a Saturday kiddie disco, geared to first through third graders and their parents.

Kenner stresses that Dillon's Downtown is styled after New York discos. "Like Studio 54 or New York, New York, it's an enormous room where the emphasis is on lights and sound as opposed to overall aesthetic environment, like paneling on the walls," he says.

## Puerto Rico Growing In the Disco Field

NEW YORK—The island of Puerto Rico is developing into a major discotheque market. The latest in the growing list of posh clubs catering to disco dance patrons on the island is Isadora's, a joint venture of Latin recording artist Nydia Caro and Jose Velez, a former Puerto Rico director of tourism.

Isadora's, located in the Condado Holiday Inn, will use a tropical garden as its theme, and according to Luis Pedreira, the club's manager, an entire tropical garden with live plants, shrubs and birds will be created behind a 33-foot glass wall which will come alive with the flick of a switch.

The club's \$25,000 sound system, designed and installed by Rosner Custom Sound of New York, features eight 18-inch JBL woofers built into the walls around the dance floor with tweeter arrangements located overhead and directed toward the dance area for efficient sound dispersion.

Also included are three Technics 1500 Mark 2 turntables with specially designed suspension systems for the elimination of acoustic feedback, two Nakamichi cassette decks and McIntosh amplifiers.

In addition there is a second set of specially reinforced JBL speaker systems designed for the live shows featuring Caro, and guests of her weekly tv show.

The room's lighted, computerized dance floor was designed, constructed and installed by Bill Roland of Dallas.

The light show, which runs the gamut of spotlights, chasers, sequencers and strobes, was designed by Gabriel Suau of Madrid, Spain. The over-all club concept was designed by Jorge Rosello.

Isadora's, with a capacity of up to

400, is aiming at an over 25 audience. Its membership fee is structured at \$200 for the first year at \$100 annually thereafter.

Admission at the door for non-members will be \$7 with two free drinks from Sunday through Thursday, and \$10 with two free drinks Friday, Saturday and holidays.

Music will be a blend of disco, pop, ballads and international tunes. Manny Hernandez and another deejay, ranked among the top in Puerto Rico, will alternate at the turntables.

A special feature of the club will be a snack bar featuring coffee and soft drinks, ice cream and hot d'oeuvres. **RADCLIFFE JO**

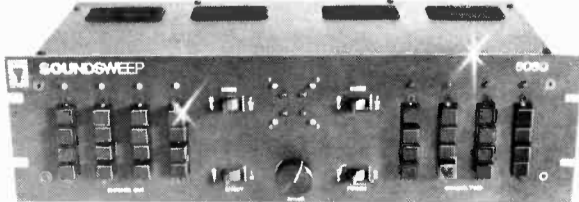
APRIL 15, 1978, BILLBOARD

## We made one clean sweep of the Grammys... now we've swept the Oscars, too.

SOUNDSWEEP was part of the spectacular audio system that swept guests at both the Grammy and Academy Awards disco parties right off their ears.

SOUNDSWEEP provides an entirely new dimension to sound: movement!

Flip the power on, and SOUNDSWEEP is ready to transform your disco into a moving, swirling, dance environment. Program SOUNDSWEEP to actually *move* the music around the dance floor — spinning, criss-crossing, zigzagging, — first in one direction, then the other, from slow and smooth to fast and frenzied, for one or both audio channels.



Orchestrate the mood of your audience with any one of SOUNDSWEEP's over four billion possible sound effect combinations.

Sound interesting? Contact PortmanShore Electronics for specific information about SOUNDSWEEP.

SOUNDSWEEP. A truly innovative addition to any disco's sound system.

**PortmanShore**  
**ELECTRONICS**

PortmanShore Electronics • 924 Westwood Boulevard, Suite 935  
• Westwood Village, California 90024 • (213) 478-9811.  
Dealer inquiries invited

## Pyroflash Unit Safe, Manufacturer Claims

NEW YORK—The Pyroflash, a fireworks-styled special effect unit, used by some discotheque operators in England, is "a safe, sophisticated, and totally encapsulated cartridge which works on a patented two-pin system, and should not be compared to grossly inferior copies on sale in the United States," says Hal Berlinski, head of the British-based Le Maitre firm which markets the unit.

Responding to a report of growing industry interest in the pyrotechnics as a special effect in discos (Billboard, March 4, 1977), Berlinski states that his company's system has been scrutinized by Her Majesty's Inspectorate of Explosives and the Greater London Council. He claims these regulatory bodies have "hailed the products as a leap forward in safety."

## Record Pool International

In New York call Mike Pabone  
Tel: 212/747-0608  
Elsewhere in the U.S. call Toll Free  
Tel: 800/221-3235

an affiliate of the  
Canadian Record Pool

The first and most prestigious disc jockey organization in Canada is accepting 50 U.S. disc jockeys into its membership. Strict membership rules will apply. The latest European and Canadian 12" and LP's will be serviced. Cost to U.S. members will be \$12.00 per every shipment of records, plus mailing charges. For further information call Mike Pabone. In Canada, call Mary Spana, 514/270-6870.



# Billboard's Disco Action

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## National Disco Action Top 40

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	TITLE(S), ARTIST, LABEL
1	1	VOYAGE—all cuts—Marlin (TK) (LP)
2	5	IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch/LP)
3	3	COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
4	2	ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orchestra—Casablanca (LP/12-inch)
5	4	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
6	8	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
7	7	LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
8	18	RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
9	6	DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
10	10	GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP/12-inch)
11	9	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12-inch)
12	16	LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
13	22	GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
14	13	WEST SIDE STORY (Medley)/EASE ON DOWN THE ROAD/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (12-inch/LP)
15	20	SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
16	11	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch/LP)
17	24	I LOVE NY—Metropolis—Salsoul (12-inch)
18	—	COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
19	17	TRUST IN ME/DON'T TRY TO WIN ME BACK—Vicki Sue Robinson—RCA (12-inch remix)
20	27	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
21	14	CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
22	19	I FEEL GOOD—Al Green—Hi (Cream) (12-inch/LP)
23	28	ROUGH DIAMOND—Madleen Kane—Warner Bros. (LP)
24	12	GALAXY—War—MCA (LP/12-inch remix)
25	25	STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch)
26	15	NIGHT FEVER—Carol Douglas—Midsong (12-inch)
27	29	UNDER MY THUMB/THE SAME OLD SONG/SOUL SISTER—Ronnie Jones—Salsoul (12-inch)
28	30	STREET DANCE/MUSIC, HARMONY & RHYTHM—Brooklyn Dreams—Casablanca (12-inch remix)
29	21	NUMBER ONE/ONE THOUSAND LAUGHS—Eloise Laws—ABC (12-inch)
30	—	FLIGHT TO VERSAILLES/LATE NOVEMBER/CALIFORNIA DREAMIN'—Grand Tour—Butterfly (LP)
31	33	MACHO (A Real, Real One)/ALTERNATING CURRENTS—Celi Bee & the Buzzy Bunch—TK (12-inch)
32	23	SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
33	31	THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—United Artists (LP)
34	—	AT THE DISCOTHEQUE—Lipstique—Tom 'N Jerry (LP)
35	32	AIN'T NO SMOKE WITHOUT FIRE/WHIP—Eddie Kendricks—Arista (LP)
36	34	EVERYBODY DANCE/YOU CAN GET BY—Chic—Atlantic (12-inch remix)
37	26	SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
38	37	THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
39	—	YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (12-inch remix)
40	—	AT THE COPA/I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista (LP)

APRIL 15, 1978, BILLBOARD

### ATLANTA

- This Week**
- LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—TK (LP)
  - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - VOYAGE—all cuts—Marlin (TK) (LP)
  - STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch remix)
  - DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch/LP)
  - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
  - SUPERNATURE—Cerrone—Cotillion (LP)
  - THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
  - MELODIES—Made In U.S.A.—Delite (12-inch remix)

### BALT./WASHINGTON, D.C.

- This Week**
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (12-inch/LP)
  - LOVE'S COMING—BABY LOVE/COME INTO MY HEART—USA-European Connection—TK (LP)
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - VOYAGE—all cuts—Marlin (TK) (LP)
  - DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - TOUCH ME ON MY HOT SPOT/COME ON AND DANCE—Saturday Night Band—Prelude (LP)
  - STREET DANCE/MUSIC, HARMONY & RHYTHM—Brooklyn Dreams—Casablanca (12-inch remix)
  - AT THE DISCOTHEQUE—Lipstique—Salsoul (LP)
  - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)

### BOSTON

- This Week**
- VOYAGE—all cuts—Marlin (TK) (LP)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
  - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - MACHO MAN/KEY WEST/GIGOLO—Village People—Casablanca (LP)
  - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - I LOVE NY—Metropolis—Salsoul (12-inch)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - AIN'T NO SMOKE WITHOUT FIRE/WHIP—Eddie Kendricks—Arista (LP)
  - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)
  - RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)
  - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—U.A. (LP)
  - GRAND TOUR/FLIGHT TO VERSAILLES/LATE NOVEMBER—Grand Tour—Butterfly (LP)

### CHICAGO

- This Week**
- VOYAGE—all cuts—Marlin (TK) (LP)
  - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
  - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP all cuts)
  - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
  - WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
  - MACHO MAN—Village People—Casablanca (LP)
  - FLIGHT TO VERSAILLES/THE GRAND TOUR/CALIFORNIA DREAMIN'—Grand Tour—Butterfly (LP)
  - BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
  - AT THE COPA/I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista (LP)
  - DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (TK) (12-inch)

### DALLAS/HOUSTON

- This Week**
- VOYAGE—all cuts—Marlin (TK) (LP)
  - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - MACHO MAN/I AM WHAT I AM—Village People—Casablanca (LP)
  - GALAXY—War—MCA (12-inch remix)
  - LET'S GET TOGETHER—Detroit Emeralds—Westbound (LP)
  - DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
  - EVERYBODY DANCE—Chic—Atlantic (12-inch remix)
  - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
  - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)

### DETROIT

- This Week**
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - TURN ON LADY/LET'S GET TOGETHER/I CAN'T SEEM TO FORGET YOU—Detroit Emeralds—Westbound (LP)
  - VOYAGE—all cuts—Marlin (TK) (LP)
  - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - FUNK REACTION—Lonnie Smith—TK (12-inch)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - SAVE & SPEND—Cheryl Barnes—Millennium (12-inch)
  - LADY OF THE NIGHT/GOTTA GET OUT OF HERE—Lucy Hawkins—Sam (12-inch)
  - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP all cuts)
  - WEST SIDE STORY (Medley)—Salsoul Orchestra—Salsoul (12-inch)
  - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - GET OFF—Foxy—Dash (TK) (LP)
  - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)

### LOS ANGELES/SAN DIEGO

- This Week**
- VOYAGE—all cuts—Marlin (TK) (LP)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE/YOU ARE, YOU ARE—Linda Clifford—Curton (LP/12-inch)
  - WEST SIDE STORY (Medley)/EASE ON DOWN THE ROAD—Salsoul Orchestra—Salsoul (12-inch)
  - COME ON DANCE DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (12-inch)
  - MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP all cuts)
  - SOUL SISTER/UNDER MY THUMB—Ronnie Jones—Salsoul (12-inch)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
  - SLOTH/ENVY—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)

### MIAMI AREA

- This Week**
- COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - FROM EAST TO WEST/POINT ZERO/ORIENT EXPRESS/LADY AMERICA—Voyage—Marlin (TK) (LP)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
  - MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - GALAXY—War—MCA (12-inch remix)
  - TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - DANCE WITH ME/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK)
  - I LOVE NY—Metropolis—Salsoul (12-inch)
  - GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP all cuts)
  - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/TUXEDO JUNCTION—Tuxedo Junction—Butterfly (LP)
  - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
  - RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
  - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)

### NEW ORLEANS

- This Week**
- FROM EAST TO WEST/POINT ZERO/LATIN ODYSSEY—Voyage—Marlin (TK) (LP)
  - MACHO MAN/I AM WHAT I AM/KEY WEST—Village People—Casablanca (LP)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
  - GIMME SOME LOVIN'/DR. DOO DAH/AFRICANISM—Kongas—Polydor (LP)
  - WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (12-inch)
  - ROUGH DIAMOND/FEVER—Madleen Kane—CBS (LP import)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - STREET DANCE/MUSIC, HARMONY & RHYTHM—Brooklyn Dreams—Casablanca (12-inch remix)
  - UNDER MY THUMB—THE SAME OLD SONG/SOUL SISTER—Ronnie Jones—Salsoul (12-inch)
  - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
  - NIGHT FEVER—Carol Douglas—Midsong (12-inch)
  - IT TAKES TWO—Claudia Barry & Ronnie Jones—Salsoul (12-inch)
  - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - NUMBER ONE—Eloise Laws—ABC (12-inch)

### NEW YORK

- This Week**
- COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - VOYAGE—all cuts—Marlin (TK) (LP)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (12-inch)
  - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)
  - LET'S ALL CHANT/LOVE EXPRESS/MUSIC FEVER/SOUL TO SOUL—Michael Zager Band—Private Stock (12-inch/LP)
  - STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch)
  - LET'S GET TOGETHER—Detroit Emeralds—Westbound (LP)
  - MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - ROUGH DIAMOND—Madleen Kane—CBS (LP import)
  - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
  - GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
  - I LOVE NY—Metropolis—Salsoul (12-inch)

### PHILADELPHIA

- This Week**
- WEST SIDE STORY (Medley)/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (LP)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - I LOVE NY—Metropolis—Salsoul (12-inch)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - VOYAGE—all cuts—Marlin (TK) (LP)
  - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - AT THE DISCOTHEQUE—Lipstique—Tom 'N Jerry (LP)
  - MACHO MAN—Village People—Casablanca (LP)
  - WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
  - DOWN BY THE DOCKS—Sailor—Columbia (12-inch import)
  - GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
  - DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)

### PHOENIX

- This Week**
- COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP)
  - NUMBER ONE/A THOUSAND LAUGHS—Eloise Laws—ABC (12-inch/LP)
  - WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
  - LUST/ANGER—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—United Artists (LP)
  - NIGHT FEVER/LET YOU COME INTO MY LIFE—Carol Douglas—Midsong (12-inch)
  - TRUST IN ME/IT FEELS SO GOOD—Vicki Sue Robinson—RCA (12-inch remix)
  - VOYAGE—all cuts—Marlin (TK) (LP)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch/LP)
  - MACHO (A Real, Real One)/ALTERNATING CURRENTS—Celi Bee & the Buzzy Bunch—TK (12-inch)
  - MACHO MAN—Village People—Casablanca (LP)
  - SUPERSLICK/LOVEMAKER—Wham—GRT (LP)
  - STREET DANCE/MUSIC, HARMONY & RHYTHM—Brooklyn Dreams—Casablanca (12-inch remix)

### PITTSBURGH

- This Week**
- ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - MACHO MAN—Village People—Casablanca (LP)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
  - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch/LP)
  - CHATTANOOGA CHOO CHOO/TUXEDO JUNCTION—Tuxedo Junction—Butterfly (LP)
  - LET'S GET TOGETHER—Detroit Emeralds—Westbound (LP)
  - WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (12-inch)
  - YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (12-inch remix)
  - I LOVE NY—Metropolis—Salsoul (12-inch)
  - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
  - VOYAGE—all cuts—Marlin (TK) (LP)
  - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)

### SAN FRANCISCO

- This Week**
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
  - DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12-inch)
  - LET'S GET TOGETHER/TURN ON LADY/I CAN'T SEEM TO FORGET YOU—Detroit Emeralds—Westbound (LP)
  - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
  - MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - FLIGHT TO VERSAILLES—Grand Tour—Butterfly (LP)
  - SLIMY THIGHS—Larry Page Orch.—London (12-inch)
  - VOYAGE—all cuts—Marlin (TK) (LP)
  - ROUGH DIAMOND—Madleen Kane—CBS (LP import)
  - MACHO (A Real, Real One)—Celi Bee & the Buzzy Bunch—TK (12-inch)
  - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - BLACKJACK—Baciotti—RCA (12-inch)
  - BLACKWATER GOLD—Sunshine Band—TK
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)

### SEATTLE/PORTLAND

- This Week**
- GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - FROM EAST TO WEST—Voyage—Marlin (TK) (LP)
  - BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
  - GALAXY—War—MCA (12-inch remix)
  - NIGHT FEVER—Carol Douglas—Midsong (12-inch)
  - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP/12-inch)
  - I FEEL GOOD—Al Green—Hi (Cream) (12-inch/LP)
  - MACHO MAN—Village People—Casablanca (LP)
  - DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)
  - UNDER MY THUMB—Ronnie Jones—Salsoul (12-inch)
  - CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
  - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)

### MONTREAL

- This Week**
- LET'S ALL CHANT—Michael Zager Band—Quality (12-inch)
  - I CAN'T STAND THE RAIN—Eruption—GRT (12-inch)
  - MACHO MAN—Village People—Polydor (LP)
  - HOUSE OF THE RISING SUN—Santa Esmeralda—TC
  - PLAY WITH ME—Sandy Mercer—Quality (12-inch)
  - DANCE WITH ME—Peter Brown—CBS (LP)
  - VOYAGE—Voyage—RCA (LP)
  - EVERYBODY DANCE—Chic—WEA (12-inch)
  - OISCO BLOOD—David—London (12-inch)
  - GALAXY—War—MCA (12-inch)
  - UP THE YELLOW BRICK ROAD—Salsoul Orch.—RCA (LP)
  - BAMALAMA—Belle Epoque—Solo (LP)
  - FUTURISTIC JOURNEY—Bidu Orch.—CBS (LP)
  - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (12-inch)

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

POSSIBLY ON NETWORK TV

# Nat'l Awards Show Due In Fall

By RADCLIFFE JOE

NEW YORK—A national American Disco Music Awards show, based on the results of a nationwide public ballot, is scheduled for production here in late September or early October, according to Edward Smith, the show's producer.

The show to be produced at a cost of about \$500,000 is expected to be aired on national television. Smith states the negotiations are underway with CBS and NBC. Plans are also underfoot to produce a movie for international release from the show. Staging is geared for a major Manhattan venue, Madison Square Garden, the Radio City Music Hall (if it is still in operation) and an upper eastside tennis court, are under consideration.

The American Disco Music Awards show is an outgrowth of the successful Big Apple Disco Awards show, also produced by Smith, and held here since 1975.

Ballots to determine nominees for the national show will be circulated shortly among discotheques, record retail outlets, disco record pools and radio stations around the country for distribution to the public.

In excess of one million ballots will be circulated, Smith claims. Winners, also based on public opinion, will be selected from the list of nominees. Votes will be tabulated by the accounting firm of Penthouse Nine (USA) Ltd.

Smith states that the decision to

base the awards on public ballots was made in an effort to avoid the politics and spectre of partisanship connected with some industry controlled awards.

The format of the American Disco Music Awards will be structured along the lines of its forerunner, the Big Apple Disco Awards which will continue to handout citations for excellence in disco in the greater New York area.

Like the regional Big Apple Awards, the national show will draw on the talents of major music, theatre and movie personalities for entertainment and presenters.

This year's Big Apple Disco Awards show, based on the votes of 50,000 New York disco devotees, was held recently at the Inferno discotheque here. Winners were:

Best discotheque—Studio 54; best attitude at a discotheque—Natalie's

Loft; best disk jockey staff—Pippin; best lighting—Townhill Two; best disco money value—the Sahara; best sound system—Resurrection/Better Days; best record played—"Love To Love You Baby," Donna Summer, Casablanca Records; newest creative disco artist—Chic, Atlantic Records; best disco magazine—Billboard.

Also: best disco roller rink—Empire Rollerdom; best roller rink deejay staff—Empire Rollerdom; best disco radio station—WWRL-AM; best male disco group—Earth, Wind & Fire, Columbia; best female disco group—the Emotions, Columbia; best mixed disco group—Fania All Stars, Fania Records; best disco orchestra—Salsoul, Salsoul Records; best male disco artist—Lou Rawls, Philadelphia International; best female disco artist—Diana Ross, Motown.

## Dancing Youngsters Bring New Zip To Chicago Clubs

• Continued from page 3

"A whole new generation of club-goers is being introduced to the disco," explains Scott Adams Galaxy programmer. "They keep up on the music better than any set of regulars I've ever seen," he says.

The Galaxy teen sets run from 6 p.m. to 11 p.m., with no one over 18

admitted. Liquor is under lock and key.

"We started out with a crowd of 200 last year and it was up to 800 or 900 in the summer. We raised the admission price to try to get rid of the crowds, but we got more," Adams remarks.

Teen gates numbering in the thousands also are congregating for Sunday and Monday night sets at the 2001 disco in Arlington Heights here, according to Rocky Jones, Audio Talent Inc. pool manager.

"The kids see the movie 'Saturday Night Fever' and they want to get in on what's going on," says Jones who supplies records to 2001, Galaxy and many other clubs. "All of the kids are acting out that movie," he explains.

According to Jones, the teen sets are spreading in clubs he services. "It could work out that each high school has its own disco," he observes.

At Some Other Place, Glenview, Sunday teen disco was scheduled to begin Sunday (9), running from 5 p.m. to 10 p.m. Afterward, the club will open to late-night adult guests.

"I think a lot of credit has to be given to the movie 'Saturday Night Fever.' The movie has educated kids about what's going on in the disco clubs," observes Chuck Weissmueller, programmer for Some Other Place.

"There's been a lot of interest from high school students who were fevered over the movie and have no place to go to enjoy the Saturday Night music and the other disco things they've turned onto."

Weissmueller says the teen sets are being advertised on radio and in high school newspapers. He indicates that two other clubs under his direction will introduce the concept, depending upon trial acceptance.

"We had a kiddie disco and it flopped," he remembers.

Don Johnson, Dogs of War disco pool staffer, says a number of clubs affiliated with that pool are contemplating teen nights, including Cha-teau Disco, where Johnson spins.

"The clubs want to start to develop tomorrow's clientele now," Johnson says. The programmer concurs that teen disco is one of the city's hottest club fronts.

According to the spinner, club owners see lack of liquor receipts and possibility of violent "incidents" as only drawbacks to such sets.

## Rock Singles Best Sellers

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 4/3/78

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

- |  |   |
|--|---|
| 1 NIGHT FEVER—Bee Gees, RSO 889  | 21 THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum 45456                  |
| 2 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305                      | 22 SWEET TALKING WOMAN—Electric Light Orchestra, Jet 1145 (United Artist) |
| 3 STAYIN' ALIVE—Bee Gees RSO 885   | 23 IMAGINARY LOVER—Atlanta Rhythm Section, Polydor 14459                  |
| 4 DUST IN THE WIND—Kansas—Kirshner 84274                                   | 24 FOOLING YOURSELF—Styx, A&M 2007  |
| 5 LAY DOWN SALLY—Eric Clapton, RSO 886                                     | 25 THE CIRCLE IS SMALL—Gordan Lightfoot—Warner Bros. 8518                 |
| 6 EMOTION—Samantha Sang, Private Stock 45178                               | 26 ALWAYS & FOREVER—Heatwave—Epic 8-50490                                 |
| 7 WE ARE THE CHAMPIONS—Queen, Elektra 45441                                | 27 RUNNIN' ON EMPTY—Jackson Browne—Asylum 45460                           |
| 8 IF I CAN'T HAVE YOU—Yvonne Elliman, RSO 884                              | 28 SHORT PEOPLE—Randy Newman, Warner Bros. 8492                           |
| 9 EBONY EYES—Bob Welch—Capitol 4543  | 29 I GO CRAZY—Paul Davis, Bang 733 (Web IV)                               |
| 10 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883                           | 30 POOR POOR PITIFUL ME—Linda Ronstadt—Asylum 45462                       |
| 11 GOODBYE GIRL—David Gates, Elektra 45450                                 | 31 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882                                 |
| 12 FALLING—LeBlanc & Carr—Big Tree 16100                                   | 32 THEME FROM CLOSE ENCOUNTERS—John Williams, Arista 0300                 |
| 13 NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley, Big Tree 16110 | 33 FLASHLIGHT—Parliament—Casablanca 909                                   |
| 14 JACK & JILL—Raydio, Arista 0283   | 34 I'M GOING TO TAKE CARE OF EVERYTHING—Rubicon—20th Century 2362         |
| 15 FEELS SO GOOD—Chuck Mangione, A&M 2001                                  | 35 FANTASY—Earth, Wind & Fire—Columbia 310688                             |
| 16 COUNT ON ME—Jefferson Starship—Grunt FB-11196 (RCA)                     | 36 OUR LOVE—Natalie Cole—Capitol 4509                                     |
| 17 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355                     | 37 TWO DOORS DOWN—Dolly Parton—RCA 11240                                  |
| 18 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463                     | 38 NAME OF THE GAME—Abba, Atlantic 3449                                   |
| 19 THUNDER ISLAND—Jay Ferguson—Asylum 45444                                | 39 THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M 2004                |
| 20 BEFORE MY HEART FINDS OUT—Gene Cotton—Ariola America 7675               | 40 BABY HOLD ON—Eddie Money—Columbia 3-10663                              |

## Rock LP Best Sellers

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 4/3/78

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

- |   |   |
|---|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2-4001                | 21 STAR WARS/SOUNDTRACK—20th Century 2T 541                               |
| 2 EVEN NOW—Barry Manilow—Arista AB 4164                         | 22 YOU LIGHT UP MY LIFE—Debbie Boone—Warner-Curb WBS 8455                 |
| 3 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic)         | 23 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019                                 |
| 4 LIVE—Barry Manilow—Arista AL 8500                             | 24 FOREIGNER—Foreigner—Atlantic SD 18215                                  |
| 5 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067               | 25 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084                                 |
| 6 SLOWHAND—Eric Clapton, RSO RS1-3030                           | 26 FRENCH KISS—Bob Welch—Capitol SW 11663                                 |
| 7 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                   | 27 EMOTION—Samantha Sang—Private Stock 7009                               |
| 8 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126                 | 28 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA)                         |
| 9 NEWS OF THE WORLD—Queen, Elektra 6E-112                       | 29 HE WALKS BESIDE ME—Elvis Presley—RCA AFL1-2772                         |
| 10 TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA 835H     | 30 DOUBLE LIVE GONZO—Ted Nugent—Epic KE2-35069                            |
| 11 ALIVE II—Kiss—NBLP 7076                                      | 31 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029                              |
| 12 AJA—Steely Dan—ABC AB 1006                                   | 32 BOSTON—Epic PE 34188   |
| 13 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113                | 33 HERE AT LAST... LIVE—Bee Gees, RSO RS-3901 (Polydor)                   |
| 14 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104                   | 34 ALL 'N' ALL—Earth, Wind & Fire, Columbia JC 34905                      |
| 15 THE GRAND ILLUSION—Styx, A&M SP 4637                         | 35 WEEKEND IN L.A.—George Benson—Warner Bros. 2WB 3139                    |
| 16 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550        | 36 BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic SD 19149            |
| 17 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 | 37 FUNKENTELECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca NBLP 7084 |
| 18 FEELS SO GOOD—Chuck Mangione—A&M SP-4658                     | 38 THE ALBUM—Abba—Atlantic SD 19164                                       |
| 19 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092    | 39 BOOTSY? PLAYER OF THE YEAR—Bootsy's Rubber Band—Warner Bros. BSK 3093  |
| 20 THE STRANGER—Billy Joel—Columbia JC 34987                    | 40 RAYDIO—Arista AB 4163  |

## Soap Opera Label Debuts With 'Reunion'

NEW YORK—Jingle writer Larry Levinson has formed a label he hopes to package and sell like a box of detergent.

Soap Opera Records' first release, in fact, is a long playing 7-inch disk called "Reunion," which features soap opera dialog on one side and a pop tune pegged to the story on the other. Levinson has signed a distri-

bution deal with Beta Records here but he also hopes to have the product racked in supermarkets alongside the real thing.

"The LP will be packaged like an old fashioned soap box," he says, "except it'll be in four-color." He eventually wants to release a series of five singles, each one representing a new chapter in the soap saga.

### STAGE LIGHTING & SPECIAL EFFECTS



- Mirror Balls
- Chasing Lights
- Flashers
- Strobes
- Turntables
- Color Effects
- Color Wheels
- Color Organs
- Spotlights
- Dimmers
- Fog Machines
- Bubble Machines
- Special Effect Projectors

Send for our illustrated 68-page Catalog on Lighting and Special Effects.

## TIMES SQUARE

Theatrical & Studio Supply Corp.  
318 West 47th St. New York, N.Y. 10036  
Tel: (212) 245-4155

### Quitting Business

WE NOW HAVE ONLY 10 LIGHTS FANTASTIC  
4 Channel Light Controllers

only \$498<sup>00</sup> Reg. \$1200<sup>00</sup>



At last! A professionally designed and manufactured high power sound to light controller offering chase sequence, chase to music sequences, color organ sequences and dimmer board capabilities. The Compu-color® CCP-104LF series 4 x 1500 device is a 4 channel control device having such sophisticated features as push push solid state logic control, LED mode indication, individual channel brightness control, standby operation, 100 to 1 automatic gain control audio circuitry, 1500 watts per channel resistive or inductive, 19" rack mountable.

**NATIONAL AUTO SOUND**  
7540 Manchester Trlwy.  
Kansas City, Missouri 64132  
Phone collect:  
(816) 523-7206—Mr. Galler

## DISCO IMPORTS 12" LP's-7" France—Germany—Italy—England—Canada

### DJ DISCOUNTS!

We offer DJ's a special discount. Contact us for details and our complete catalog of domestic and imported disco records.

NOW AVAILABLE:

LP's dom — Seven Deadly Sins, Rinder & Lewis; Let's All Chant, Michael Zager; Heat Wave, O'Jays; Showdown, Isley Bros.;

imp—Future Mystic Journey, Biddu Orch.; Love in a Sleeper, Sylvester Convention; Hot R/S; Quartz; Back to Music, Theo Vaness; Garden of Love, Don Ray w/Cerrone; At the Discotheque, Lipstique; Rough Diamond, Madleen Kane. 12" dom—Slinky Thighs, Larry Page; imp—Black Star, Action '78, Erotic Drum Band; Make Love to Me; Kelly Marie; I Can't Stand the Rain, Eruption; Haven't Stopped Dancin', Gonzalez; Stardance, John Forde.

SINGLES 1929-1978

Originals & Reissues—Over 10,000 titles in stock  
Send \$1.25 for catalog, deductible against 1st order  
We Ship UPS Within 24 Hours of Receipt of Order

55 W. 42nd St.  
NY, NY 10036  
212/354-4884  
/221-8989

401 7th Ave.  
NY, NY 10001  
212/278-9880

Mastercharge & BankAmericard

## RECORDS

## QUARTET EXITS MILWAUKEE

**Summerfest Execs To Chi**

By MARTIN HINTZ

MILWAUKEE—Four major staff members of Milwaukee's Summerfest have resigned to head a musical festival in Chicago this August.

Those leaving the 10-year-old Milwaukee show are Tom Drilias, operations manager; Bill Drilias, grounds crew director; Joel Gast, entertainment coordinator; Don Montgomery, design co-ordinator; Susan Hall, bookkeeper.

Tom Drilias will direct a new management firm called Festivals Inc., under contract with the city of Chicago for the Aug. 4-13 presentation. His offices will be opening in Chicago by April 15, Drilias says. His brother Bill, Gast and Montgomery will be working in the same capacity for the Chicago festival as they have for Summerfest.

The Chicago festival will be held on Navy Pier as a prelude to that city's long-standing Lakefront Festival. The latter program is set to begin seven days after the new festival with the two overlapping by three days, Drilias says.

"I guess they felt music was missing from their Lakefront Festival so they decided to enlarge the scope of that show," Drilias says.

The new program will include all varieties of music from rock to jazz presented from several stages, the largest of which will have a seating capacity of about 10,000, according to Drilias.

Dance, theatre and other forms of entertainment will also be included as will a midway. "We have yet to

contract for that," Drilias says.

The festival will be funded by Chicago in addition to donations from local business, similar to arrangements for Milwaukee's Summerfest. "The budget is not yet finalized but it will be more than \$1 million," Drilias says.

Tickets to the Chicago show are expected to be under \$5 and programs will be free once the visitors are on the grounds, according to Drilias. No name for the Chicago festival has been decided yet.

The four Milwaukeeans will still be available for consultation with the new Summerfest staff, which is expected to be named soon. "We all have been here a long time. We are not just going to walk away from Summerfest. We have a lot of years invested in this," says Gast. "But we're excited about the Chicago program and we parted amiably from the Milwaukee festival."

Gast had been with the Milwaukee show since 1973, Tom Drilias since 1970, Bill Drilias since 1972, and Montgomery since 1974.

James T. Butler, executive director of Summerfest—who took over operations of the Milwaukee program only on Jan. 1 of this year—says he is talking with "well qualified local persons to fill the positions" vacated by the four.

Drilias says he was contacted about three weeks ago by representatives from Chicago, asking if he would be interested in directing their programming.



**VOCAL POWER**—Columbia's lady of lyric Karla Bonoff performs an interpretive set opening for Jackson Browne at Nashville's Municipal Auditorium. The encored appearance included her current single "Isn't It Always Love" and other selections from her LP as well as hits she's written for Linda Ronstadt and Bonnie Raitt.

## 200 Perform In Detroit At Mass Audition

DETROIT—An all-day musical talent audition was staged here March 27 by the Musicians Referral Service, a local agency which helps musicians put groups together.

According to Cathi Damico, of Musicians Referral, more than 200 performers took part in the open jam, staged at the 3 of Us lounge in Detroit.

Damico says agents, club owners and talent scouts attended the 12-hour audition, the second such event mounted by the organization. Primarily, the jam benefits performers seeking to create groups or add members to existing outfits, she says. Reportedly, the auditions will be staged on a regular, semi-annual basis.

"We're a group factory," explains Damico. She says Musicians Referral puts musicians in touch with one another through an open access filing system. Fee is \$10 to be listed for three months with the agency.

Damico claims the jam was attended by more than 800 persons.

"We got a lot of single members there, grouped them according to the kind of music they were into, gave them a few minutes to rehearse, and put them onstage."

Regularly constituted groups also performed. Each outfit played three numbers, Damico explains.

255-foot wet bar tended by 15 bartenders. The club also has seven dressing rooms and a parking lot for 2,000 cars.

Though he has been in contact with a number of booking agencies, Harris says he prefers to let outside promoters bring talent to his club.

Among the acts that have already appeared at the Hard Rock have been Roy Buchanan, the Ramones and several local attractions. The club which is near a number of colleges, is in the process of launching a promotional ad campaign at the campuses to let students know about the facility, says Harris.

He says he has contacted record labels that have expressed interest in having their artists play at the Hard Rock Cafe. Harris says he welcomes all rock acts, "from James Taylor to Aerosmith," though he draws the line at "some of the wild punk bands that vomit all over the stage."

ROMAN KOZAK

## 'World's Largest Nitery' Will Open Up To Promoters

NEW YORK—The Hard Rock Cafe in Hartford, Conn., which claims to be the largest club in the world, is opening up to outside promoters for live talent to fill the club's 3,500 seats, says new owner J.J. Harris.

Harris claims the Guinness Book of Records is certifying the club's claim of being the largest. He adds that with the collapse of the Hartford Civic Center roof last winter, the Hard Rock Cafe also becomes the biggest single indoor venue in Hartford.

The 48,000 square foot club can be divided into two parts, creating a smaller showcase room for new and local bands.

The smaller room has a 25 foot by 35 foot stage and a house p.a. system is being installed. The main stage is 60 feet by 40 feet, with its own 600-amp three-phase power supply. For the main stage the p.a. will be rented as per requirements, Harris says.

Providing juice for the patrons is a

## It's All Go At Englishtown Hall

ENGLISHTOWN, N.J. — The Englishtown Music Hall, which had become a citadel for bluegrass music until June of last year when a fire destroyed its kitchen and damaged the stage, will reopen April 28 with a three-day "roof raisin'" festival.

Geoff Berne, whose family operates the bluegrass music hall, says proceeds from the weekend festival will be used to replace lighting, seats and other equipment destroyed in the fire.

The festival will kick off with a dinner banquet featuring the Hot Mud Family and New Jersey's prize-winning bluegrass group, Late

Night Garage. A parents and children's luncheon concert is scheduled for April 29, and starting at 4 p.m., a band jamboree will be staged featuring Ted Lundy and nine other bluegrass bands, including Bob Paisley and the Southern Mountain Boys.

Peter Rowan and Tex Logan will be featured April 30 in a concert highlighting vocalists. The 100-year-old hall has become a showcase for bluegrass music, attracting both national and regional entertainers. Berne claims the stage, which has been charred by the fire, and many other sections of the hall, have all been renovated.

Uns surpassed in Quality	
<b>GLOSSY PHOTOS</b>	16c EACH IN 1000 LOTS
1000 POSTCARDS	\$75.00
100 8x10	\$19.95
CUSTOM COLOR PRINTS	\$89 per 100
COLOR LITHO	\$210 per 1000
COLOR POSTCARDS	\$180 per 3000
MOUNTED ENLARGEMENTS	20"X30" \$16.00 30"X40" \$25.00

**COPYART**  
Photographers

A Division of JAMES J. KRIEGSMANN  
165 W. 46th St., N.Y. 10036  
(212) PL 7-0233

## Country Festival To Rival Calif. Jam II

By JEAN WILLIAMS

LOS ANGELES—On the heels of California Jam II billed as the largest rock concert in history, comes the Giant Country Spring Festival, which its promoters say will be the largest country music spectacular ever held on the West Coast.

The event, set for April 22 at the Riverside International Raceway, Riverside, Calif., according to Paul Greenwood, promoter of the concert, will be the counterpart of Cal Jam.

Like Cal Jam, the country festival will be a 12-hour event and Greenwood boasts will have the same outfits installing staging and sound equipment.

Unlike Cal Jam, however, the country festival is looking to draw approximately 60,000 persons compared to the Jam's 300,000. And the country festival, says Greenwood, will attract an older crowd.

Headlining the show, which is

costing in the neighborhood of \$300,000, says producer Jess Jewett, will be Johnny Paycheck, followed by Crystal Gayle.

Other acts set to appear are Commander Cody, Mickey Gilley, the Kendalls, Jerry Naylor (also MC of the event) Molly Bee, Danny Casanova, Susie Allanson, Robbie Lynn, Howdy Glenn, Tim Hayfield & Shameless, D.C. Maimbo Band, Phantom Herd, Johnny & Collette Thunder and Ira Allen & the Palomino Riders.

Jerry Naylor and the William Boyd Agency are responsible for bringing all talent together. The Boyd Agency also produces the annual Academy of Country Music Awards show, which will be televised the week following the concert.

The sound system is being installed by TFA Electro sound, lighting by See Factor and staging by

(Continued on page 66)

## WHEN YOU THINK PLAQUES

CALL  
DEJAY

Plaque Manufacturer to the Entertainment Industry

WHY WAIT MONTHS TO SAY  
"THANKS A MILLION"

PRESENT YOUR

GOLD & PLATINUM  
RECORD PLAQUES

WHILE YOUR HIT  
IS STILL HOT!



Keep quality up and cost down

**\$40-SINGLE \* \$60-ALBUM**

WE SUPPLY THE GOLD OR PLATINUM  
RECORDS AT NO ADDITIONAL COST

ALSO AVAILABLE

Charts & Album Covers Mounted

Custom Awards Designed

Everything for your  
Convention or Promotion Campaign

Rush Jobs Our Specialty  
Quantity Discounts

DEJAY PRODUCTS

3010 W. Burbank  
Burbank, CA 91505

(213) 845-0744, 849-5347

# Live Entertainment Slumping In Aloha Land

By DON WELLER

HONOLULU—If one is thinking of opening a club here, he should be aware of two things—cabarets featuring live entertainment are decreasing in number while discos are on the upswing, and if one wishes to keep his or her club open past 2 a.m., one must, by law, offer live entertainment.

A survey of some of Honolulu's newer clubs shows most of them feature local, as opposed to Mainland, talent—if they offer live entertainment at all. Wages for these acts also differ from club to club.

One of the glaring exceptions to this rule is Lucky Pierre's and Little Orphan Annie, both owned by Pehr Danielson where acts can make above union scale. Since their opening several months ago, the clubs have offered (on a rotational basis) such acts as Grassroots, Gary Lewis, Chuck Berry, Iron Butterfly, and most recently, Steppenwolf.

Little Orphan Annie is actually only half of the entertainment complex that was formerly Jack Cione's Dunes nightclub. The other half is

called O'Pehrs and spotlights a local band playing country music.

Little Orphan Annie's features a live rock'n'roll band. When Mainland talent isn't playing, local acts fill the bill. Currently, the club is offering the Rock'N'Roll Road Show band. Patrons dance to recorded music between live sets.

Jim Otani, manager of O'Pehrs and Little Orphan Annie, explains that a mixed crowd frequents the 600-seat venue, particularly military personnel, due to the club's close proximity to the Pearl Harbor Naval Base and Hickam Air Force Base.

"We'd like to bring in more Mainland talent," notes Otani. "We even look forward to signing major groups. As far as the local market is concerned, I'd have to say that live acts definitely take away from the disco crowd."

This sentiment is echoed by Dave Berggren, manager of Lucky Pierre's: "People I talk to want to get away from the disco scene, and I think with this club we've brought an element of class to Hawaii."

Pierre's seats 300, and is presently featuring local favorite Richie Walker. Walker himself comments, "This is a unique club, a one-of-a-kind. Nowhere else can people get the kind of music that goes down here, along with this incredible sound system."

Pierre's attracts a mixed clientele, much of it university people, jet-setters and some tourists. The club is located in a small shopping center complex called Puck's Alley, near the Univ. of Hawaii. There's dancing to recorded music between sets.

Spindrifter, formerly called Reubens, offers only live entertainment. There's no dancing at all.

The club opened a little more than a year ago and, according to manager Rick Story, is in the process of expansion.

"We'd like to bring in bigger groups, local and possibly Mainland groups," explains Story, "and we're expanding 50% so we can handle it. Basically I see disco and live clubs as two different markets, and I think the trend in Hawaii of people going

more for jazz is a sign of a healthy club market."

People in the 20-40 age group make up Spindrifter's crowd. The club seats 100 and local band Music Magic performs there and acts do well at Spindrifter's pulling in above union scale wages.

Even though Fast Eddie's makes its money chiefly from the disco crowd, the number of over-40 tourists who frequent the Waikiki venue before 11 p.m. is significant.

Eddie's, which opened a year ago, stays open until 4 a.m. A 1932 Hawaii statute requires a club to have a cabaret license if it wishes to stay open past 2 a.m. To get that license, the club must offer live entertainment for a minimum of four hours between 9 p.m. and 4 a.m., and must have at least three in the band or orchestra. Eddie's pays its performers union scale.

Eddie's fulfills its cabaret requirement by spotlighting a band called the Craig Eaton Trio which attracts the middle-age and older crowd. The music it plays is quiet and subdued, and the dancing is certainly beyond disco boundaries. But after 11 p.m., the club shifts gears and the disco crowd pours into the 200-seat venue as recorded music takes over.

"Dancing is coming back," proclaims Reg Broome, owner and manager of Fast Eddie's, "and from the success of 'Saturday Night Fe-

ver,' there's no doubt that people today want to dance together."

Broome hits the nail squarely on the head when he notes that "live entertainment here is your big cost, but disco is your big draw."

Eddie's is "conceptually" open to the possibility of recruiting Mainland talent.

Some new clubs reject disco music for their draw. Kojack's, open for a little more than a year, attracts a young local crowd which comes to hear new talent. It's an intimate nightclub managed by owner Mel Pinzari, seats 122, and is in the planning stage for remodeling to expand its capacity.

Pinzari uses the club to help new young talent, which is paid below union scale. Two, sometimes three acts perform in any given time period, each usually for a couple nights per week. Presently a new group Toma/Natto, made up of local recording artists David Toma and Richard Natto, play on the weekends.

Kojack's doesn't have the space for dancing, therefore the club draws patrons who are mostly interested in hearing music. "It's a place for new talent to start," explains Pinzari, "and I do whatever I can to get a new group off the ground."

One of the more unique nightspots to open in the past couple of

(Continued on page 60)

## Melanie Convinced Hitting the Road Is Surest Way To Move Her New LP

By ROMAN KOZAK

NEW YORK—With the release of "Photogenic Not Just A Pretty Face," Melanie, earth mother to the hippie generation, is making a comeback with a musically sophisticated LP backed by an extensive marketing push by her new label, Midsong International.

"For my part, I will be touring. I am the best thing to sell the album," says Melanie. "I started as a performer and I got my audience first as a performer. I really feel the way I

made it the first time is the way I will make it the second time. I will go out there and play."

Her husband/manager/producer Peter Schekeryk says Melanie will play about 12 prestige concerts around the country, "with a full show like she had a No. 1 album with the best musicians. The tour in May, which will see her in either Carnegie Hall or the Metropolitan Opera House in New York, will be followed by other dates geared to new and younger fans.

"We will be headlining a lot of shows, but at the same time we will be opening for a lot of people. Opening is like going to a party and introducing yourself. And that's what Melanie wants to do," says Schekeryk.

"If the Rolling Stones, for instance, or the Commodores want Melanie to go on the road with them, she would. Melanie could play with Black Sabbath and the fans would like her," declares Schekeryk in a 20-minute monolog while the St. Patrick Day's parade winds down on Fifth Ave. outside the terrace suite at the Pierre Hotel.

Booking Melanie is Headliners East. Rand Stoll, vice president of the agency, warns that it may be "wasting the artist if she plays before 20,000 kids who are not listening."

Stoll says "the key is the packaging" and in addition to the 12 or 15 headliner appearances in major markets, he is working on packaging her with acts such as Seals & Croft or Leo Sayer.

"Melanie's new material is up material, and the idea is to be able to blend her into the package as a rock artist, like Linda Ronstadt, rather than as a folk artist," says Stoll.

Stoll says that promoters and managers of other acts are "cheering her on and wanting to see her succeed, which is unusual in this business." He says the aim is to remove "ticket pressure," both on her and on the act she is playing with through a mix of joint headline appearances, guest star appearances, or support appearances in a tour of about 60 dates that will play both big and small markets. There will also be multiple date appearances in loca-

tions such as Pine Knob or the Westbury circuit.

In addition to the hectic tour schedule, Schekeryk says Melanie has a number of television projects in the works. She has been recently signed to Sid and Marty Krofft, who are developing a tv property for her. In conjunction with the new album she will be making a number of talk show appearances, "not just on the 'Johnny Carson Show,' but on stations in Atlanta, and other small cities." Midsong and MCA are also working on radio and tv spots to promote the LP.

Promotion of the "Photogenic" LP started early, with Midsong label boss Bob Reno delivering review copies and headphones via motorcycle.

"We tried to deliver the LPs not only to album and concert reviewers, but also reviewers of plays or movies. Even if they have nothing to do with selling the LP, they can bring to people's attention that Melanie is back, and there is a new LP out," says Schekeryk.

Reno says that initial response from MCA branches and radio stations, four days after the LP was shipped, has been most encouraging.

Reno was the first to sign Melanie for publishing and to the Buddah label almost 10 years ago. Most recently he has signed her to his Midsong label—in the same room at the same building at 1650 Broadway.

Reno says MCA branches are fairly independent in deciding how much to allocate of their monthly promotional budgets to individual releases. Support from the field, plus the fact that Melanie is the only major female artist in MCA's current release cycle, portends well for the LP, he says.

He and Schekeryk note that Melanie's fans are helping out, from actually helping with mailings to calling radio stations and asking for the LP to be played.

Reno says MCA and Midsong are providing all the necessary merchandising aids, with the posters and mobiles featuring the photographs of Melanie that were originally intended for the LP.

## Asbury Park City Council Gives Scher Concert Okay

By MAURIE ORODENKER

ASBURY PARK, N.J.—John Scher and his Monarch Enterprises, rock concert production firm, in overcoming one encounter with the City Council for the staging of a rock concert April 2, also wound up with an informal agreement with the resort's governing body giving him the exclusive on promoting concerts at the resort's Convention Hall this summer. Scher has been promoting rock shows here for a number of summers.

The agreement with City Council stipulates he will present a minimum of 10 concerts with the resort getting \$1,850 for each date. The agreement will be binding after the contract is advertised and if no other bids are offered by any other concert promoters. Scher's plans call for doing 13 concerts in the 3,500-seat Convention Hall on the Boardwalk.

Scher's application to present the Bebop Deluxe Band for the April 2 concert in the resort's 2,000-seat Paramount Theatre next to Convention Hall, at a \$1,000 rental fee to the city, brought objection from City Councilman Edward R. English. But his was the only dissenting vote and the concert date was cleared.

The Councilman objected because he feels rock concerts are bad for the resort's image. Asbury Park has grown in recent years as a citadel of rock with the success of the many beachfront nightspots devoted to rock music.

English argues that the resort's rock music reputation has brought with it too much vandalism, created a police and cleanup problem, and has hurt the resort's effort to revitalize the beachfront by discouraging tourists.

In its resolution permitting the Bebop Deluxe concert, the Council required Scher to provide security throughout the concert and for one hour after its conclusion, as well as provide cleanup of the theatre.

In past concerts at the Paramount, also promoted by Scher, large crowds would gather early because there was no reserved seating. As part of its renovation program for the Paramount, the city will number all the seats, and move seats from the darkened Savoy Theatre to the balcony of the Paramount. Council members point out that Scher's concert promotions here has projected the resort's name so that it is well known in the music world.

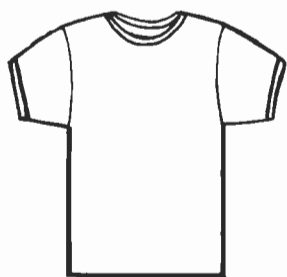
Council members also say security problems are not necessarily related to the performances, and proper administration will reduce problems that have been associated with rock music concerts. However, while Asbury Park should make its facilities available to all art forms, they agree that applications for use of the resort's theatres should be monitored to block musical groups associated with violence. And in that category, they specifically single out the punk rock performers.

Mayor Ray Kramer advises that the resort wants to go beyond the rock music sound and is attempting to bring in other performing art forms as well to its Paramount Theatre. Opera, legitimate theatre and ballet are among the events the resort hopes the Paramount Theatre will attract once renovations are completed. The mayor says the New Jersey Symphony Orchestra has expressed an interest in presenting a number of concerts here.

With renovations, the resort hopes the Paramount will become a year-round facility. Originally the state's foremost deluxe movie and stage presentation theatre, the Paramount in recent years had been leased to the Walter Reade Organization, which operated it as a movie house during the summer season only. With the bankruptcy of the Reade Organization, the Paramount was returned to the city.

### THE KING OF DIVIDER CARDS

NOW HAS



CUSTOM PRINTED T - SHIRTS

( in any volume )



GOPHER PRODUCTS CORP.

Box 1812, Corvallis, Ore. 97331

Phone (702) 982-9333

TOP QUALITY  
8X10  
PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's  
500 - \$32.00 1000 - \$47.50

COLOR PRINTS  
1000 - \$224.00

SEND FOR SAMPLES AND COMPLETE PRICES  
ON 8x10's, OTHER SIZE PRINTS,  
AND POSTERS

ABC PICTURES  
1867 E. FLORIDA ST.  
SPRINGFIELD, MO. 65803

The RSO Family salutes  
a phenomenon of the music industry..  
The incomparable

# THE BEETLES



GRAMMY  
for  
"BEST POP  
VOCAL PERFORMANCE"  
for  
"How Deep  
Is Your Love"

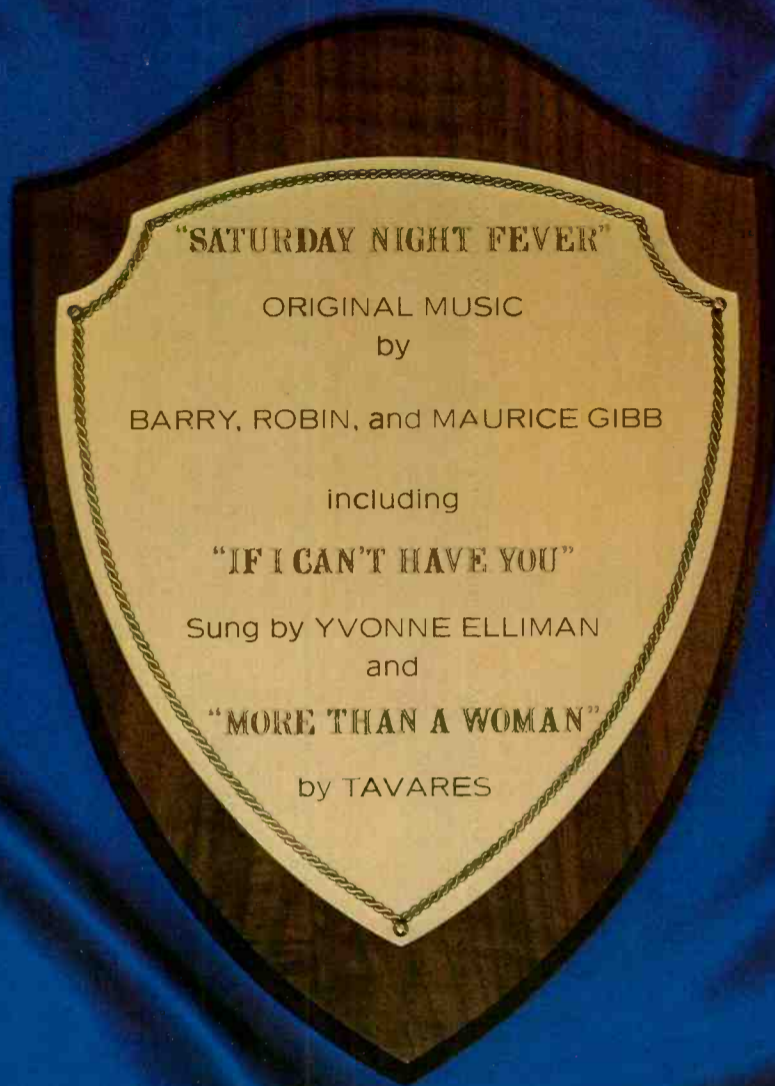
*"Saturday  
Night  
Fever"*

NUMBER ONE ON  
THE ALBUM  
CHARTS FOR  
13 WEEKS,  
and out selling its  
nearest competitor  
by a margin of  
3-1

*"Saturday  
Night  
Fever"*  
The Original Movie  
Music Composed  
by the  
**Bee Gees**  
The Largest Grossing  
Album in the  
History of the  
Music Industry

TEN  
MILLION  
DOUBLE ALBUMS  
SOLD  
*And*  
STILL GOING  
STRONG

SATURDAY NIGHT  
FEVER



**"SATURDAY NIGHT FEVER"**

ORIGINAL MUSIC  
by

BARRY, ROBIN, and MAURICE GIBB

including

**"IF I CAN'T HAVE YOU"**

Sung by YVONNE ELLIMAN  
and

**"MORE THAN A WOMAN"**

by TAVARES



THE GREAT

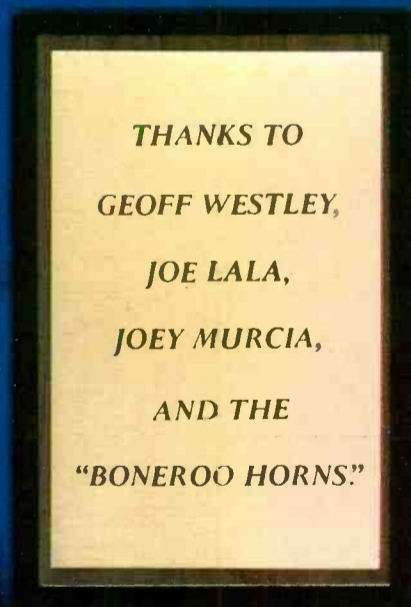
BEE GEES

BAND:

DENNIS BRYON,

BLUE WEAVER,

ALAN KENDALL



THANKS TO

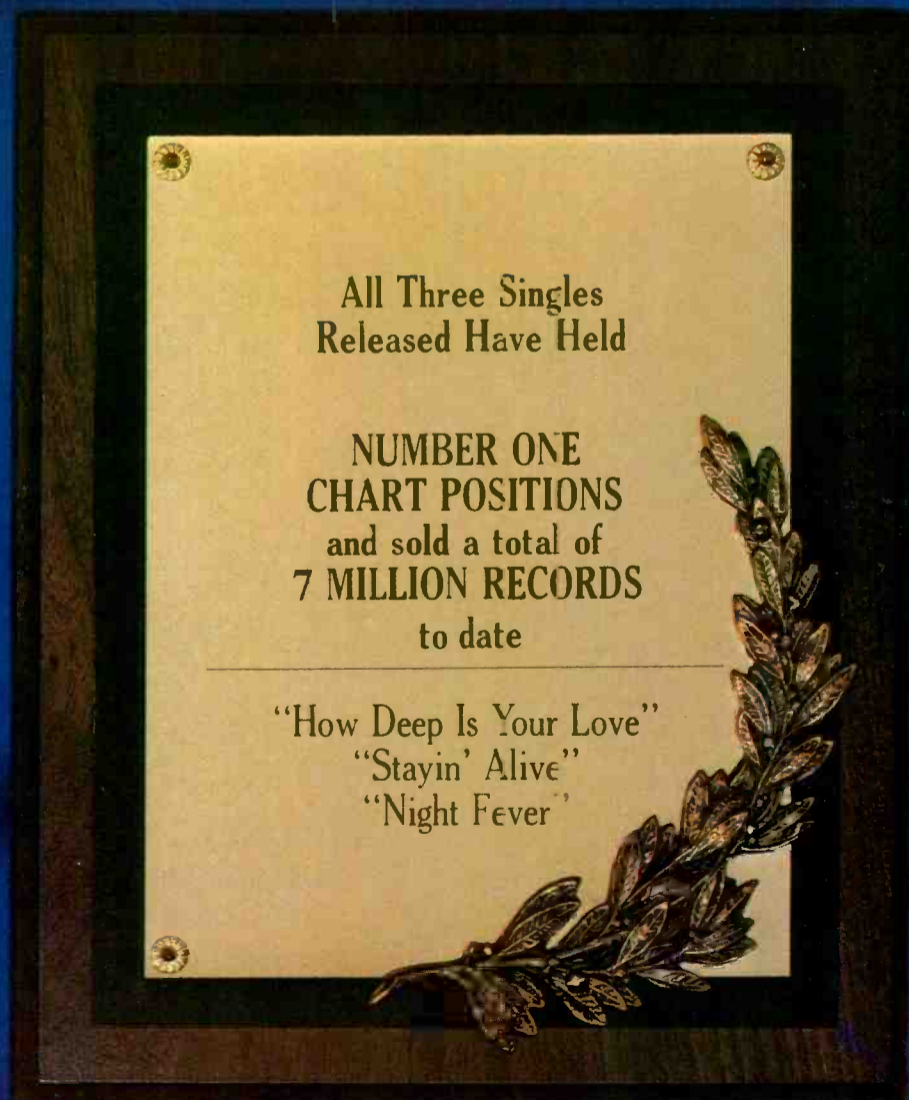
GEOFF WESTLEY,

JOE LALA,

JOEY MURCIA,

AND THE

"BONEROO HORNS."



All Three Singles  
Released Have Held

NUMBER ONE  
CHART POSITIONS  
and sold a total of  
7 MILLION RECORDS  
to date

---


"How Deep Is Your Love"  
"Stayin' Alive"  
"Night Fever"



**BEEGEES**

Dear Robert, Al, Dick, our  
co-producers Karl Richardson  
and Alby Galuten and the  
entire RSO Family,

Thank you all for your  
help and support. We love  
you.

Maurice  






# Talent

## MorningSun Uncovering New Venues

By JACK McDONOUGH

SAN FRANCISCO—MorningSun Productions, a steadily-growing concert production company here, put together a successful 1977 and is heading into a strong 1978. The firm is capitalizing on two principal tactics: discovering and developing new venues throughout Northern California while at the same time partnering with other companies tied specifically to the new region or city.

The company has also been able to do more shows solely on its own and has broadened its range of music, with growing emphasis now on country, MOR and jazz.

"We covered the gamut last year from hard rock like Styx and Journey to Engelbert Humperdinck. But we also had satisfying shows with Herbie Hancock and Dolly Parton, and now we are looking more in those directions," says MorningSun chief Roy DuBrow.

MorningSun is also expanding into theatrical production by handling arrangements and promotion for the forthcoming 12-date national tour of the Batseva Dance Co. of Israel in May, set to coincide with the 30th year of independence of the State of Israel.

This will be the first national tour undertaken by MorningSun. Last

year the firm handled a multiple date California mini-tour for Dolly Parton and will do the same this year for Tom Jones.

MorningSun produced 46 shows last year (up from 16 the year before) for a gross of just under \$1 million, claims DuBrow.

"We're already certain of doing at least that many shows this year and it's quite possible we'll end up doing 60 to 75. We've already booked some shows in August and September. Last year at this time we were not able to do that.

"We also expect to be doing large shows and more outdoor shows. In no case last year were we using a venue of more than 10,000 capacity. We expect that situation to change."

In what DuBrow calls "a constant search for new venues and old ones that can be renewed," MorningSun last year did dates in Santa Barbara, (its first excursion into Southern California), Santa Cruz, Davis and Humboldt, all new areas.

The company did its first shows at the 9,000-capacity Greek Theatre in Berkeley with the soldout Herbie Hancock/V SOP concert, as well as its first shows in Fresno with a three-way co-promotion headlining Heart on New Year's Day.

The company also worked with

Bill Barr's Mountain Air Weekend at the Calaveras Fairgrounds to book the Doobie Brothers, Pablo Cruise and the Little River Band for shows which drew 20,000 reportedly grossing \$200,000.

Some of the most successful shows by the company have been staged outdoors at San Jose's Spartan Stadium, where MorningSun has presented Peter Frampton, Boz Scaggs, Rod Stewart, War, the Doobie Brothers, Elvin Bishop and Pablo Cruise.

## Signings

Seals & Crofts go to Warner Bros. Records with a long-term exclusive agreement. The duo's next LP "Takin' It Easy" is set for release this month. . . . Cher to Casablanca Record & Film-Works with a long-term recording contract. Charles Jackson, one-half of the Chuck Jackson/Marvin Yancy team, to Capitol Records as a recording artist. . . . Kenny Nolan to Polydor from 20th Century Records. His first LP release under the new agreement will be "A Song Between Us."

Songwriter Allee Willis to an exclusive agreement with Irving Music. Willis' latest song, "God Knows" co-written with Frannie Golde and Peter Noone, has been released by Debby Boone. . . . Prince, a 17-year-old instrumentalist/composer/singer/producer, to Warner Bros. Records. His first LP "For You" will be released this month. . . . Gary Toms to Phonogram/Mercury. He is best known for his recording "7-6-5-4-3-2-1 (Blow Your Whistle)." Ultra-Sonic Productions will produce Toms. . . . Platinum Hook, a self-contained r&b group, to Motown Records. . . . Johnny Taylor to Warren Lanier Enterprises for p.r. . . . Kenny Lupper, Ernie Fields and Major Lance to Gwen Glenn Productions with exclusive recording agreements. The firm produces exclusively for Motown Records.

Enzo Stuarti to Springboard Records with a two LP deal—a Christmas LP and a contemporary album. . . . Salem to Hawkeye Productions in Burbank, Calif., for exclusive management. The firm will also administer the group's publishing. . . . Styx, A&M artists, signed again with ICM for management and booking. . . . Sire Records' Tuff Darts to the William Morris Agency with Wayne Forte handling the account. . . . New group, British Lions, to RSO, with members coming from Mott the Hoople and Medicine Head. . . . UA's Snapper to Valeria Parker and Richard Alexander for management, Worldwide.

Gary Griffin, Beach Boys' keyboardist/arranger, to Management Three with an exclusive long-term management agreement. Griffin will begin working on a solo LP to be produced in conjunction with Management Three Productions. . . . Trini Lopez to a long-term recording pact with Roulette Records. His debut LP for the label "Transformed By Time," produced by Meco Monardo, Harold Wheeler and Tony Bongiovi, is to be released this week. . . . Le Roux, formerly the Jeff Pollard Band, to Capitol Records with a worldwide recording deal. The group's first Capitol LP "Le Roux" is to be released April 17. . . . Polydor artist Randy Bachman joins the Howard Rose Agency Ltd. for bookings.

Ian Thomas Band to long-term exclusive worldwide pact (except Canada, New Zealand and Australia) with Atlantic Records. . . . Unnatural Axe, a Boston new wave group, to Verulvan Records. First recording, "They Saved Hitler's Brains," will appear on the forthcoming "Boston Bootleg" LP. . . . John Batdorf, former lead singer of Silver, to The Entertainment Co. for publishing. . . . George Santana (younger brother of Carlos) to Tomato Records, with his debut LP expected in June.

## Wet Willie On TV

NASHVILLE—Wet Willie makes two NBC-TV appearances this month including "The Chuck Barris Rah Rah Show" Tuesday (11) and a guest shot on "Midnight Special," hosted by England Dan and John Ford Coley, Friday (14).

The group's performance on Barris' variety show will include "Make You Feel Love Again," the new single from their current Epic LP "Manorisms."

## Mongo Santamaria May Record In Cuba

By AGUSTIN GURZA

LOS ANGELES—Mongo Santamaria, the Cuban percussionist who is perhaps the foremost ambassador of salsa to U.S. audiences, may be the first Latin musician to return to Cuba to record.

Santamaria says that possibility was considered when he returned to Cuba in July 1976, upon the death of his mother and again last year. It was the first time in 16 years he had gone back to the island which is his physical as well as musical birthplace.

It would be a poetic turn of events, for Mongo was among the first to introduce American audiences to Afro-Cuban music and its instruments. (He is the master of the tumbadora, known in the U.S. as the conga drum.)

He recalls the first LP he ever recorded in the U.S. was called "Chango," issued on the Tico label

in 1955 and now being re-released by Fania as "Drum And Chant."

The album was a pure rendition of the music derived from African religious sects, especially the Lucumi. It was that religious music, with percussion as its essence, that is the well-spring of popular Latin music, now called salsa.

Likening that studio session to its spontaneity to a Cuban street festival, Mongo calls it "the most authentic recording of Afro-Cuban material."

"When I heard the playback," Mongo says, "I was stunned. I just didn't think we had produced anything like it. The impact of the LP was very strong on young U.S. blacks. I think it served as a textbook, almost, for black Americans who wanted to discover their origins."

No doubt Santamaria has been one of the most successful Latin crossover artists. He not only had an early pop hit with "Watermelon Man," but has had a faithful jazz following, holding on to his Latin constituency all the while.

He has played major jazz venues and has had contracts with important labels from Riverside and Fantasy to Atlantic and Columbia.

But walking the line between the past and the present, between his

(Continued on page 78)

## L.A. Jazz Series To Start April 16

LOS ANGELES—The 12th season of free county sponsored Pilgrimage Jazz Concerts at the John Anson Ford Theatre here begins Sunday (16).

Dave Crigger's big band Turbulence is set to launch the season. Others to perform in the series include the Don Ellis Ensemble which will join the Southeast Symphony Orchestra, Art Pepper, Ted Randall Nash, Harold Land & Blue Mitchell, Nat Pierce, Mundell Lowe, Jeff Donley and Mary Ann McCall who will join Pierce's quintet.

The 10-event series closes out with the Tommy Vig big band June 18.

## NEW THEATRE AT OPRYLAND

NASHVILLE—Opryland U.S.A. plans to add a major new theatre, costing some \$2 million, to be completed in time for the 1979 season.

The 1,500-seat indoor facility will be used for park productions and extend the music theme park's entertainment season by showcasing entertainers and providing additional facilities to hold special events.

"This new theatre will increase the park's show capacity and enable us to provide some of the best entertainment and theatre productions in the South," comments Julio Pierpaoli, Opryland general manager.

"The production facilities of this legitimate theatre will mean a longer season for some of our performers and give us a larger facility to feature our new musical production each year."

Present specifications call for a proscenium stage, individual theatre seating and a large lobby. The facility will have a full orchestra pit and

(Continued on page 66)

# Top Boxoffice

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
------	---	--------------------	--------------------	----------------

### Stadiums & Festivals (More Than 20,000)

1	L.A. PHILHARMONIC—Wolf & Rissmiller Concerts, Stadium, Anaheim Calif., April 1	22,269	\$7.50-\$12.50	\$245,972
---	--	--------	----------------	-----------

### Arenas (6,000 To 20,000)

1	SHAUN CASSIDY/VIRGIN—Contemporary Prod./Tour Promotions, Inc., Checkerdome, St. Louis, Mo., April 2	17,567	\$5.50-\$7.50	\$116,265
2	WILLIE NELSON/CHARLIE DANIELS BAND/JERRY JEFF WALKER/DON BOWMAN—Feyline Presents Inc., Forum, Englewood, Calif., March 29	10,489	\$7.75-\$9.75	\$98,752
3	STYX/MAHOGANY RUSH—Brass Ring Prod., Cobo Arena, Detroit, Mich., March 31	11,500	\$8.50-\$9.50	\$95,694*
4	DAVID BOWIE—Avalon Attractions/Marc Berman, Sports Arena, San Diego, Calif., March 29	9,837	\$8.75-\$9.75	\$93,286
5	SHAUN CASSIDY/VIRGIN—Ruffino & Vaughn/Tour Prod., Civic Center Col., Birmingham, Ala., March 29	12,543	\$5.50-\$7.50	\$90,432*
6	ERIC CLAPTON/JOHN MARTIN—Concerts West, Civic Center, Baltimore, Md., March 31	12,247	\$5.50-\$7.50	\$84,996*
7	STYX/MAHOGANY RUSH—Sunshine Promotions, Convention Center, Indianapolis, Ind., April 2	13,558	\$6-\$7	\$81,758*
8	JACKSON BROWNE/KARLA BONOFF—Mid-South Concerts/Concerts West, Col., Memphis, Tenn., March 29	9,932	\$6.50-\$7.50	\$72,494*
9	JACKSON BROWNE/KARLA BONOFF—Sunshine Promotions/Entam, Rupp Arena, Lexington, Ky., March 31	8,859	\$7-\$8	\$68,121
10	AMERICA—Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., March 27	8,269	\$5.50-\$7.50	\$65,569
11	HEART/RANDY HANSEN—KMR Prod., Bell Blaine Arena, Honolulu, Hawaii, April 2	8,013	\$6.50-\$8.50	\$61,593
12	BOB SEGER & THE SILVER BULLET BAND/SWEET—Cedric Kushner, War Memorial, Syracuse, N.Y., March 29	8,245	\$6.50-\$7.50	\$59,189*
13	JACKSON BROWNE/KARLA BONOFF—Sound 70 Prod./Concerts West, Municipal Aud., Nashville, Tenn., March 27	7,334	\$5.50-\$7.50	\$52,491
14	STYX/MAHOGANY RUSH—Sunshine Promotions, Hara Arena, Dayton, Ohio, March 29	8,000	\$6-\$7	\$47,976*
15	STEVE MARTIN—Artists Consultants, Civic Center, El Paso, Tex., April 2	6,000	\$7.50	\$45,000*
16	PARLIAMENT—Electric Factory Concerts, Col., Dayton, Ohio, March 30	5,949	\$7.50	\$44,588
17	WILLIE NELSON/CHARLIE DANIELS BAND/DON BOWMAN—Feyline Presents Inc., Sports Arena, San Diego, Calif., March 28	5,689	\$6.75-\$7.75	\$43,811
18	STYX/MAHOGANY RUSH—Sunshine Promotions, Gardens, Louisville, Ky., April 1	7,200	\$6-\$7	\$43,543*
19	DAVID BOWIE—Avalon Attractions, Selland Arena, Fresno, Calif., April 2	4,953	\$8.50-\$9	\$42,592
20	AMERICA/MICHAEL MURPHEY—Feyline Presents Inc., Civic Center, Amarillo, Tex., March 28	6,135	\$6-\$7	\$38,734

### Auditoriums (Under 6,000)

1	LITTLE FEAT/JOHN HALL—Don Law Co., Orpheum, Boston, Mass., April 2 (2)	5,600	\$7.50-\$8.50	\$45,435*
2	STEVE MARTIN—Artists Consultants, Memorial Theatre, Lubbock, Tex., March 31 (2)	5,960	\$6.50-\$7.50	\$42,000*
3	STEVE MARTIN—Artists Consultants, Johnson Gym, Albuquerque, N.M., April 1	5,200	\$6-\$7	\$35,000*
4	LITTLE FEAT/JOHN HALL—Jam Prod., Aragon Ball Room, Chicago, Ill., March 31	4,679	\$6.50-\$7.50	\$30,771
5	ART GARFUNKEL/DAN HILL—Jam Prod., Arie Crown Theatre, Chicago, Ill., April 1	3,466	\$7.50-\$8.50	\$28,767
6	JOURNEY/RONNIE MONTROSE/VAN HALEN—Contemporary Prod., Kiel Opera House, St. Louis, Mo., April 1	3,557	\$6.50-\$7.50	\$25,824*
7	LITTLE FEAT/JOHN HALL—Reggae LTD., Fox Theatre, St. Louis, Mo., March 30	3,541	\$6-\$7	\$23,475
8	CRUSADERS—Northwest Releasing, Opera House, Seattle, Wash., March 30	3,099	\$6-\$8	\$21,784*
9	OUTLAWS/SAMMY HAGAR/38 SPECIAL—John Bauer Concerts, Paramount Theatre, Portland, Ore., April 1	3,952	\$7.50-\$8	\$21,504*
10	ART GARFUNKEL/DAN HILL—Landmark Prod., Performing Arts Center, Milwaukee, Wisc., March 31	2,331	\$8-\$8.50	\$19,629*
11	JOURNEY/RONNIE MONTROSE/VAN HALEN—Contemporary Prod./Chris Fritz & Co., Memorial Hall, Kansas City, Kansas, March 31	3,270	\$6	\$19,620
12	MEAT LOAF/WET WILLIE—Don Law Co., Orpheum, Boston, Mass., March 31	2,800	\$6.50-\$7.50	\$19,200*
13	JOURNEY/RONNIE MONTROSE/VAN HALEN—Contemporary Prod./Chris Fritz & Co., Music Hall, Omaha, Neb., April 2	2,572	\$7-\$8	\$18,712
14	DONNA SUMMER—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., March 30	2,223	\$7.75	\$17,228
15	CRUSADERS—Northwest Releasing, Aud., Portland, Ore., March 28	2,300	\$6-\$8	\$16,800
16	OUTLAWS/38 SPECIAL—Feyline Presents Inc., Regis College Field House, Denver, Colo., March 28	2,145	\$6.50-\$7.50	\$14,424



**BOOM BOOM**—MCA artist Willie Alexander, without his Boom Boom Band, fields questions from Southern California college students at a press conference hosted by the label at Universal Studios. Schools in attendance included UCLA, USC, UC Riverside, Cal State Univ. at Los Angeles, Cal State Univ. Northridge, Cal State Poly, Long Beach City College, Fullerton College, East Los Angeles College, Golden West College and Los Angeles City College.

## Music Aplenty At 49er Festival

LOS ANGELES — California State Univ. at Long Beach is preparing its sixth annual 49er Banjo, Fiddle and Guitar Festival. Sunday (16).

Headlining the day-long presentation are Doc Watson, John Hartford, Norman Blake and the bluegrass band Turkey Run.

According to Roland Kerr, coordinator of student activities, this year's show will "get back to a more basic musical format with the feature performers." For the most part, all acoustic acts will be presented with the exception of Richard Greene, whose band will include keyboards and drums.

While performers such as Emmylou Harris and Jimmy Buffet played in the past, Kerr says: "Some of the students felt that with such performers as Emmylou and Buffett, the program was turning into more of a concert event than a traditional festival which it had set out to be. That is why the emphasis this year is more on the traditional artist."

The event, sponsored by the Associated Students at the school, will be held outdoors from 9 a.m. until 6 p.m. on the north side of the Long Beach campus. Food and soft drinks will be sold by campus organizations from booths designed to reflect the country fair climate of the Festival.

Along with the many professionals at the festival, a number of advanced amateurs will compete for prizes in the banjo, fiddle, guitar, bluegrass band and miscellaneous instrument categories.

## 3 NECAA Area Meets

LOS ANGELES—Three NECAA regions will hold spring conferences in April that will include showcasing, exhibiting and educational sessions during the three-day meetings.

The Heart of America region, consisting of schools from Kansas, Missouri, Nebraska, Colorado and Wyoming met April 6-9 at Kansas State Univ. in Manhattan, Kan.

The Wisconsin region met this past weekend, April 7-9 at the Univ. of Wisconsin in Stevens Point, Wis.

And the Illiana regional will be hosted by Indiana Univ. and Purdue Univ. April 14-16 in Fort Wayne, Ind. Schools from Illinois and Indiana are invited. The Fort Wayne Marriott will serve as the conference hotel. Delegates may register now through April 14. Schools should contact Bob Libka, Concordia College, River Forest, Ill. 60305, (312) 771-8300. Associate members should contact Mike Cuyjet, Northern Illinois Univ., De Kalb, Ill. 60115, (815) 753-1421.

For the past three years, the 49er Festival, with its 7,000-seat capacity, has sold out in advance. Tickets are \$5 for general admission, with children under 10 admitted free. Tickets are available at mutual ticket agencies and the school's Student Union.

## Rider College Students Fight Concert Ban

By MAURIE ORODENKER

TRENTON, N.J.—The availability of Bruce Springsteen for a mid-April concert which would kick off his tour at Rider College here generated a student protest against a year-long college rule banning concerts and any other organized social activities on weeknights.

When the Student Entertainment Committee was blocked from booking Springsteen, a group of students calling themselves Student Activists for Rider Democracy staged a campus protest.

The controversy over weeknight concerts arose more than a year ago after members of the college administration and faculty members argued that all social activities should be restricted to weekends only because academics had taken a back seat to social events.

Rider had been a favored stopping place for touring rock, pop and folk attractions. Moreover, Springsteen, who hails from nearby Asbury Park, is a long-time favorite in this area.

Springsteen's office had notified Ed Kasses, director of concerts and cultural activities, about the possibility of a concert to launch Springsteen's national tour. Kasses says he had to give an almost immediate answer. However, James McRoberts, dean of students, denied permission to hold the concert because of the college's policy and because so little time was available to decide whether to make an exception of the rule.

The newly-formed student group, in addition to circulating fliers on campus which said McRoberts refused the concert primarily because of the weeknight rule, says it will seek to abolish the restrictive rule and to gain more student input into administrative decisions.

## Beyond Expands

LOS ANGELES—Beyond Management has relocated its offices from Chicago to Los Angeles and has opened a second branch in New York.

## Talent In Action

LIBERACE SHOW  
Hilton, Las Vegas

The veteran showman shined in a two-hour performance here March 31, demonstrating a zany but warm and homey style. The pianist left the stage several times during the show to "slip into something a little more spectacular" and to give new talents a performance spotlight.

The show began with a film clip of Liberace's elaborate Las Vegas home, accompanied by a Rachmaninoff movement, played by an orchestra which was backstage throughout the show, watching on monitors. He then made his entrance in a Rolls-Royce driven by Vince Cardell, a protege who was later given a solo spot.

Liberace opened with a Gershwin tribute consisting of "Rhapsody In Blue," "Someone To Watch Over Me," "Swanee," "The Man I Love," "Fascinating Rhythm" and "I Got Rhythm." He then introduced Diato, a superb juggler who balanced cigars, umbrellas, hats and wine bottles to the accompaniment of tickytacky Spike Jones versions of old songs like "Tea For Two."

Liberace used comedy material throughout his set with great effect. About one particularly elaborate costume he said, "It really stops traffic when I'm shopping at Safeway. It's virgin mink; it took forever to get the pelts."

His next performers spot had him playing Strauss' "Also Sprach Zarathustra" with the Dancing Waters stealing the show in the background. That excellent effect consists of water sprays which were synchronized with the music, changing color and intensity as Jeff Reed operated a backstage console with a keyboard on it.

The next talent spot went to Denise Clemente, who did three songs, a midtempo jumper "And All That Jazz," an Italian torch ballad, "Mama," and an overdramatic, overgestured "What I Did For Love."

Liberace then returned to do "Send In The Clowns" while puppeteer Barclay Shaw pulled the strings on Toto the clown, who climbed on Liberace's piano and acted out the song's lyric. The number was marred only by a touch of overproduction, a huge water color backdrop of a Barnum & Bailey circus scene which didn't fit the mood of the song.

Vince Cardell, an erstwhile chauffeur, returned to duet with Liberace on Richard Rodgers' "Slaughter On Tenth Avenue" as a backdrop of mirrors reflected the audience. Two percussionists from Charo's band then joined the two pianists on a Latin-flavored "Brazil." Cardell then soloed, playing "Nadia's Theme" and "Love Story" at the same time, "proving," quipped Liberace, "that he's not only a great pianist, but a big showoff."

Liberace then took off his cape (to the accompaniment of "The Stripper," nothing's a throwaway in this act) and played a number of favorites: "It's Impossible," "Feelings," "The Impossible Dream," "Somewhere My Love," "The Beer Barrel Polka," even "Chopsticks."

Puppeteer Shaw returned with a Madame doll, but the raunchy humor was out of place in this act. Liberace then shook ringsiders' hands while singing a tender "I'll Be Seeing You," which effectively balanced the outrageousness which preceded it.

Then he exited in another Rolls, this one red, white and blue, before coming back to acknowledge the warm response. His final exit was on wires, flying offstage saying, "Eat your heart out, Mary Poppins!"

PAUL GREIN

## DAVID BOWIE

Forum, Inglewood, Calif.

Bowie achieved rock superstardom by blazing new musical paths which others have followed, musicians and fans alike.

But the message inherent in the relatively poor showing of his last two LPs, "Heroes" and "Low," seems to have eluded him—he insisted on emphasizing his least popular material from these most recent efforts in the first half of his two-hour show April 3.

With the exception of "Jean Genie" and the closing "Fame," Bowie dwelled on the less raucous, synthesizer-ridden rock which has not done well for him. Judged by audience reaction, those earlier, more energetic tunes are what brought 14,000 fans to see him on Oscar night—only 4,000 short of a sellout.

Indeed, Bowie himself sang more powerfully, with a stronger sense of direction, on his "old" rockers than the newer, more faceless "technirock" with which he's obviously enamored.

Backed by an excellent seven-piece group



Billboard photo by Bonnie Tiegel

Liberace onstage at the Las Vegas Hilton.

consisting of two keyboards, two guitars, violin, drums and bass, Bowie himself played synthesizer on his newer material, which the polite audience seemed to accept as self-indulgence on the part of their favorite. Applause was overwhelming.

However, Bowie's second set was comprised primarily of tunes from his "Ziggy Stardust" through "Diamond Dogs" LPs—in fact, he opened with seven straight Ziggy cuts, resulting in several standing ovations. Additionally, "Five Years," "Suffragette City," and "Rock 'N' Roll Suicide" sparked wild enthusiasm, as if the crowd now could recognize "its" Bowie.

Two rousing encores resulted in "Transmission" and, finally, "Rebel Rebel," which at last saw the audience rise en masse to dance and clap through the entire song.

Had Bowie paced his material with more of the crowd's and less of his own enjoyment in mind, he could have kept them standing throughout the show from the beginning.

RAY HERBECK JR.

## FORMERLY OF THE HARLETTES

Reno Sweeney, New York

Employing cattle truck tactics, Reno Sweeney packed 'em in for Sharon Redd, Ula Hedwig and Charlotte Crossley. Trio was booked for six nights. Show caught was March 23.

The venue is perfect for the women, of course. Their backup schooling with Bette Midler taught them performance and personality points which club audiences love. This one showed its appreciation repeatedly throughout the evening.

Redd, Hedwig and Crossley were disciplined but relaxing, infectious but commanding, and the dynamics and tension of their voices were breathtaking.

Each is refined in the art of vocal counterpoint, so that uptempo numbers like "Can't Dance" and "Now (Sweet Lover Man)" packed a powerful punch.

But they are best at ballads, eschewing the cute and the trendy for soulful solos, especially Sharon's dramatic workout of Bobby Taylor's "Does Your Mama Know About Me?" and Ula's atmospheric rendition of "Head In The Clouds."

Similarly stunning are the best two tunes from the threesome's debut Columbia album, "Ain't No Man Worth It" and "Roll Me Through The Rushes."

The hour-long set's fun side featured a medley of tunes vintage ("Sandman," "Chances Are") and contemporary ("Baby Love," "Stayin' Alive"), plus an amusing if rather obvious spoof of country music, in the shape of singer Polly Darkened.

Five five-piece combo provided beefy backup, energetic but not obtrusive.

The approximately dozen-tune show climaxed well with Joe Sample's "Put It Where You Want It" and Deniece Williams' "That's What Friends Are For," the latter especially illustrating the melodic quality of the act's harmony work.

No question, then, that Formerly of The Harlettes—an endearing and accurate handle, but unwieldy nevertheless—succeeded onstage.

To do the same on disk, they need the services of an ace a&r man. Producer Dave Rubinson delivers the "sound" on their debut LP, but not really the repertoire. With revivals so in vogue this year, the Harlettes could certainly reach into the '60s for more hit tunes.

ADAM WHITE

## ROBERTA FLACK

Circle Star Theatre,  
San Carlos, Calif.

If you want theatrics, elaborate staging or musical gimmickry, forget Roberta Flack. How-

ever, if a truly musical experience is your dish, Roberta serves one of the best your money can buy.

You can also forget the laidback presentation this entertainer has been known for, because for 70 minutes she gave up a stomp-down funky, often mellow, periodically sentimental but always quality performance.

Roberta, on April Fool's Day, treated the packed house to a full view of her "new" openness, giving not only musically but totally of herself. It has often been said that while she is musically excellent, her shows bordered on being dull—this reviewer never argued that point, until now.

She was backed by her six studio musicians, and Brenda White singing background vocals. As the band brought her onstage with a tasty "The Closer I Get To You," she immediately took the reins launching into "I'll Be Around."

A mellow "This Time I'll Be Sweeter" was one of the high points as Flack took her time to make every word meaningful.

A spirited "Look What Love Has Done For Me," written by her younger sister, offered Flack an opportunity to really open up and her musicians, particularly her percussionist, who manages to capture exotic sounds by using his fingernails, and synthesizer/keyboardist set the audience on its ear.

Among the nearly 10 songs performed, Flack threw in some unrecorded ditties which were as appreciated as her hits. Some of the other exceptional renderings were "Rev. Lee," "Killing Me Softly," "Why Don't You Move In With Me" and "Feel Like Making Love."

Unlike previous shows in which Flack seemed to prefer performing while sitting at her piano, this show found her prancing around the stage in natural unchoreographed style, sitting only occasionally.

As she broke out into a mini-shout during "Rev. Lee," she invited a couple to join her onstage, and what did she get? About 100 persons crowding in to show off their newest dance steps.

Well, it seemed to be too much and when the stage cleared, Roberta had disappeared. When the crowd realized what had happened, it shouted for an encore, which was not to come. She had already gone beyond her time and had another set to go.

JEAN WILLIAMS

## Live Entertainment

• Continued from page 54

years is the Blaisdell Hotel's Palm Garden. It's a showcase for the most popular Hawaiian music acts, and began in its present format after undergoing major renovations. The Blaisdell is an old establishment, located in the downtown Honolulu area.

Manager Peter Birnbaum says: "We're still establishing ourselves. Once we're big enough, we might consider featuring Mainland talent. But right now, our concept is to concentrate on the talent we have here in Hawaii."

Some of the stellar acts which have already performed at the Blaisdell include Gabby Pahinui, Olomana, Palani Vaughan, Peter Moon and the Sandwich Isle Band, who collected more than union based salaries.

One other unique feature of the Blaisdell is that it's located outdoors and structured in such a way as to allow for superb natural acoustics.

# Soul Sauce

## Paul Johnson Had a Way With Words

By JEAN WILLIAMS

LOS ANGELES—The late Paul Johnson will be remembered by many as "the man with the largest, most extensive vocabulary in the music industry."

When Paul spoke, everyone listened. But few understood. At a meeting this reporter attended with Johnson, he was asked a question and when he finished answering, everybody cheered including the fellow sitting next to me. When the applause subsided, my neighbor turned to me saying "Isn't he great—but I don't know a damn thing he said."

Services for Paul, 40, national promotion manager for black product at Capitol Records, were held at the Church of the Hills in Forest Lawn Memorial Park Wednesday (5).

Johnson, who worked at Capitol less than a year, died Monday (3) following a brief illness. The popular record man entered the Brotman Memorial Hospital, Culver City, Calif., about two weeks prior to his death. He subsequently died of a heart attack.

Paul, a veteran in both the music and broadcasting industries, entered broadcasting in 1961 in Danville, Va. This was followed by stints in his hometown Baltimore at WSID, WITH and finally five years at WWIN working under the tag "Fat Daddy."

He left the broadcast industry for a nearly five-year tenure with Atlantic Records, departing as national promotion director of r&b product based in New York.

Johnson was wooed away by an offer from then Motown Records' president Ewart Abner, joining the company in January 1975 in Los Angeles as vice president of promotions.

Says Abner: "I had known Paul for many years, when he was still called 'Fat Daddy.' When I hired him at Motown, Ahmet Ertegun (head of Atlantic) called me and asked what I was thinking of—'Paul is my man.' I told Ahmet I needed Paul and was going to offer him more than Ahmet was giving him. Ahmet understood and we both laughed about it."

"Most people didn't know an awful lot about Paul aside from his professionalism because he was an extremely private person. And I'm not saying this because he has passed but he was one of the most gentle and honest people I have ever met. It just didn't occur to him to lie for anyone's convenience."

Others also praise Johnson for his honesty. Dave Clark of TK Records says: "Boy, that man was so honest sometimes I couldn't believe it. I would take my records into the station and Paul would tell me right out, 'I'm not going to play the record because'—or he would say 'I'm going to play the record' and tell you what day. You could bet your last dollar even if you were on the other side of the country that your record would go on exactly when he said. And lie—no way."

Following Motown, he moved to Capitol in June 1977.

Paul, who earned a master's degree in English at the Univ. of Maryland, was repeatedly applauded by

(Continued on page 62)

# Billboard Hot Soul Singles

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	7	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kipper, J. Vallins), Columbia 310693 (Homewood House, BMI)	★	44	6	MISS BROADWAY—Belle Epoque (E. Lenton, A. Wayman) Big Tree 76008 (Atlantic) (Prim Linea, ASCAP)	★	79	3	I FEEL GOOD—Al Green (A. Green/F. Jordan/R. Fairfax Jr.), Hi 78511 (Al Green/Jec, BMI)	
	2	1	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI)		35	11	FREAKY DEAKY—Roy Ayers (E. Birdsong, R. Ayers), Polydor 4451 (Phonodisc) (Michelle Bird/Roy Ayers Ubiquity, ASCAP)		70	9	TRUST YOUR HEART—Bobby Womack (B. Womack, L. Ware, O. Davis), Columbia 310672 (Tracebob/Unart, BMI) (Jobete, ASCAP)	
	3	3	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI)		36	12	L-O-V-E-U—Brass Construction (R. Mueller), United Artists 1120 (Desert Rain/Big Boro, ASCAP)		71	6	IF I HAD MY WAY—Walter Jackson (J. Moore) Chi-Sound 1140 (United Artists) (Gaetana/Jadan, BMI)	
	4	4	FLASH LIGHT—Parliament (G. Clinton, B. Worrell, W. Collins), Casablanca 909 (Rick's/Maibiz, BMI)	★	37	8	HEAVEN IS ONLY ONE STEP AWAY—Controllers (D. Camon), Juana 3416 (T.K.) (Every Knight, BMI)	★	72	2	THE GROOVELINE—Heatwave (R. Temperton), Epic 850524 (Almo/Tincabell, ASCAP)	
	5	5	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sherlyn/Decker, BMI)	★	38	7	I CAN'T STAND THE RAIN—Eruption (B. Bryant, A. Peebles, B. Miller), Ariola 7686 (Burlingom, BMI)	★	73	2	USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	
	6	6	REACHING FOR THE SKY—Peabo Bryson (P. Bryson), (P.B. ASCAP), Capitol 4522		39	20	WHICH WAY IS UP—Stargard (N. Whitfield), MCA 40825 (Warner-Tamerlane/May 12th/Duchess, BMI)		74	3	LOOK UP WITH YOUR MIND—Lenny Williams (F. Wilson, J. Wieder), ABC 12345 (Screen Gems EMI/Traco, BMI)	
★	9	6	ON BROADWAY—George Benson (B. Mann, C. Weil, J. Leiner), Warner Bros. 8542 (Screen Gem-EMI, BMI)		40	19	SHOUT IT OUT—B.T. Express (B. Nichols, M. Romer, A. Williams), Columbia 310649 (Triple O/Billee/B.T., BMI)	★	75	3	IF I CAN'T HAVE YOU—Yvonne Elliman (Barry Gibb, Robin Gibb, Maurice Gibb), RSO 884 (Stigwood/Unichappell, BMI)	
	8	8	NEVER GET ENOUGH OF YOUR LOVE—LTD (R. Dahrourge), A&M 2005 (Sister John/Uignette, BMI)		41	13	INTIMATE FRIENDS—Eddie Kendricks (G. Glenn), Tami 54290 (Motown) (Gab, ASCAP)		76	2	GIRL CALLIN'—Chocolate Milk (A. Toussaint), RCA 11222 (Marsaint, BMI)	
	9	7	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lanier), (Desert Moon, Willow Girl, BMI/Desert Rain, Sky Tower, ASCAP), Roadshow 1124 (United Artists)	★	42	8	THIS TIME THEY TOLD THE TRUTH—Z.Z. Hill (F. Knight), Columbia 3 10680 (Two-Knight, BMI)	★	77	2	ATTITUDES—The Bar-Kays (J. Alexander, J. Dodson, A. James, W. Stewart, M. Board, C. Allen, H. Henderson, L. Smith, F. Thompson), Mercury 550 (Phonogram) (Bar-Kay/Warner Tamerlane, BMI)	
	10	10	AM I LOSING YOU—Manhattans (A. Fields, B. Morr, D. Stender), Columbia 3 10674 (Sumack/Scorpion, BMI)		43	22	JACK AND JILL—Raydio (R. Parker, Jr.), Arista 0283 (Raydiola, ASCAP)	★	78	2	DUKEY STICK—George Duke (G. Duke), Epic 850531 (Myecnae, ASCAP)	
	11	11	DON'T COST YOU NOTHING—Ashford And Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick O'Val, ASCAP)	★	44	5	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horn (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sherlyn/Harrick, BMI)	★	79	5	RISKY CHANGES—Bionic Boogie (G. Diamond), Polydor 14450 (Diamond Touch/Arista, ASCAP)	
	12	12	ALL THE WAY LOVER—Millie Jackson (B. Latimore), Spring 179 (Polydor) (Sherlyn, BMI)		45	7	WHERE DID LOVE GO—Leroy Hutson (G. Askey, Curton 0134 (Warner Bros.) (Andrask, BMI)	★	80	2	UP THE DOWN STAIRS—Wilson Williams (G. McGregor), ABC 12344 (Relaxed/McGregor, BMI)	
	13	13	DO YOU LOVE SOMEBODY—Luther Ingram (J. Baylor), KoKo 728 (Klondike, BMI)		46	5	TWO HOT FOR LOVE—THP Orchestra (B. Ley), Butterfly 1206 (Ample Parking, ASCAP)	★	81	NEW ENTRY	HEY SENORITA—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40883 (Far Out, MCA)	
★	14	7	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 889 (Stigwood, BMI)		47	6	CAUSE YOU'RE MINE NOW—R.B. Hudson (D. Daley), Cotillion 34613 (Atlantic) (Unart, Sunshine Rabbit, BMI)	★	82	55	GHOST OF LOVE—Tavares (K. St. Lewis), Capitol 4544 (Bull Penn, BMI)	
	15	17	STAYIN' ALIVE—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor), (Stigwood, BMI)	★	48	17	ALWAYS AND FOREVER—Heatwave (R. Temperton), Epic 8-50490 (Almo/Rondor, London LTD, ASCAP)	★	83	NEW ENTRY	NUMBER ONE—Eloise Laws (P. Vegas, L. Vegas) ABC 12341 (Novalene, BMI)	
★	16	8	YOUR LOVE IS SO GOOD FOR ME—Diana Ross (K. Patterson), Motown 1436 (Porchester/Serlu, BMI)	★	49	4	IT'S SERIOUS—Cameo (G. Johnson, L.H. Blackmon) Chocolate City 013 (Casablanca) (Better Days, BMI)	★	84	84	5	WE'RE ON OUR WAY HOME—Brainstorm (G.P. Kent), Tabu/CBS 5502 (Interior/Irving, BMI)
	17	19	GET ON UP—Tyrone Davis (L. Graham), Columbia 3 10684 (Cantent/Tyrone, BMI)		50	5	THE ONE AND ONLY—Gladys Knight & The Pips (A. Bergman, M. Bergman, P. Williams), Buddah 592 (Arista) (Famous/Ensign, ASCAP, BMI)	★	85	NEW ENTRY	LOVELY NIGHT FOR DANCING—Bill Withers (B. Withers) Columbia 310702 (Golden Withers, BMI)	
	18	21	OCEAN OF THOUGHT AND DREAMS—Dramatics (E. Robinson, D. Davis), ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)	★	51	4	CONFUNKSHUNIZEYA—Con Funk Shun (M. Cooper) Mercury 547 (VAL IE Joe, BMI)	★	86	71	9	TRUST ME—Milt Matthews (B. Matthews), H & L 4692 (Boca, ASCAP)
★	19	7	RIDING HIGH—Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker, R. Neal, Jr.), SHE 8700 (Atlantic) (Playone, BMI)		52	5	WHY YOU WANNA SEE MY BAD SIDE—Smokey Robinson (S. Robinson, J. Brad Ford), Tami 54293 (Motown) (Bertram, ASCAP)	★	87	NEW ENTRY	TRY AND UNDERSTAND—Jaisun (W.M. Stevenson) Jett Sett 101 (Mikim, BMI)	
	20	22	LOVE IS ALL YOU NEED—High Inergy (C. Drayton), Gordy 7157 (Motown) (Jobete, ASCAP)	★	53	4	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson) 20th Century 2365 (Sa-Vette, BMI)	★	88	NEW ENTRY	YOU'VE BEEN A PART OF ME—Wee Wee (V. Bullock, J. Fordham, S. Love) Juney 533 (Lenise, BMI)	
★	21	7	RUMOUR HAS IT—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 916 (Rick's, BMI)		54	6	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson/R. Moore) Hi 78509 (Cream) (Muscle Shoals Sound, BMI)	★	89	95	3	BLACK WATER GOLD—Sunshine Band (L. Zillery), TK 1026 (Su-ma/Rogan, BMI)
	22	16	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Suemay, BMI), Gold Mine 4008 (Salsoul)	★	55	18	LADY LOVE—Lou Rawls (V. Gray, S. Marshall), Philadelphia International 83634 (CBS) (Mighty Three, BMI)		90	96	3	I'M REALLY GONNA MISS YOU—Billy Preston (B. Preston), A&M 2012 (Irving/Wep, BMI)
	23	23	I COULD HAVE LOVED YOU—Moments (Not Listed), Slang 5075 (Unichappell/Begonia/Fedora, BMI)	★	56	21	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45 17231 (Warner-Tamerlane/Orenda, BMI)	★	91	91	4	THE BEAT GOES ON & ON—Ripple (F. Smith, K. Carter, W. Carter, B. Sherr, V. Burks, B. Lee) Salsoul 2057 (Lucky Three, BMI/Salsoul, ASCAP)
★	24	9	LET'S ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), Private Stock 45184 (Sumac, BMI)		57	4	MS.—David Oliver (D. Oliver, R. Robinson) Mercury 543 (Ele'corn/Relaxed, BMI)	★	92	92	5	HOLDIN' OUT—Rhythm Heritage (M. Omartian, M. Prive, D. Walsh), ABC 12334 (Word Song/Golden Clover/See The House, ASCAP)
	25	14	FANTASY—Earth, Wind & Fire (M. White, E. del Barrio, V. White), Columbia 3-10688 (Sagittire, BMI)	★	58	3	LET'S GET FUNKIFIED—Boiling Point (C. Howard, W. Harell, A. Daniels), Bullet 05 (Bang) (Web IV/Brown Sugar/Funkified, BMI)	★	93	93	3	MAGIC TRICK—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, L. Satchell, I. Bonner), Mercury 545 (Unichappell, BMI)
	26	15	WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (Pecle, BMI)	★	59	4	BABY, I'M THROUGH—Emotions (J. Hutchinson) Stax 3200 (Fantasy) (Pamjokene, BMI)	★	94	NEW ENTRY	PEACEFUL JOURNEY—Fat Larry's Band (L. James, D. Games) Stax 3204 (Fantasy) (Wimot, BMI)	
	27	22	OUR LOVE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	★	60	7	KEEP ON DANCING—Johnnie Taylor (J. Shamwell & C. McCollough), Columbia 3 10709 (Groovesville, BMI)	★	95	49	7	I LOVE MY MUSIC—Wild Cherry (R. Paris), Epic 8 50500 (Bema/RWP, ASCAP)
★	28	4	STAY—Rufus/Chaka Khan (R. Calhoun/Chaka Khan) ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)		61	10	EMOTION—Samantha Sang (B. Gibb, R. Gibb), Private Stock 45178	★	96	62	11	FIND ME A GIRL—The Jacksons (K. Gamble, L. Huff), Epic 8-50496 (Mighty Three, BMI)
	29	31	BOOGIE SHOES—K.C. & The Sunshine Band (H. W. Casey, R. Finch), TK 1025 (Sherlyn, BMI)	★	62	3	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)	★	97	66	6	YOU ARE MY REASON—Fifth Dimension (H. Johnson) Motown 1437 (Jobete, ASCAP)
	30	33	WE FELL IN LOVE WHILE DANCING—Bill Brandon (J. Boyce, M. Dillard), Prelude 71102 (Song Tailors/Dilco/Trumar, BMI)	★	63	3	YOU ARE, YOU ARE—Curtis Mayfield (C. Mayfield), Curton 0135 (Mayfield, BMI)	★	98	98	6	PASADO—Pockets (J. Burke, C. Burke, R. Marrero) Columbia 310687 (Colgems-EMI, ASCAP)
★	31	3	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), Columbia 88272 (Bovina, ASCAP)		64	16	MAKIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White), (Tennessee Swamp Fox, ASCAP) Old World 1100	★	99	97	11	CAN YOU GET IT—Mandrill (C. Wilson, L. Silson, R. Wilson, C. Cave, J. Jessup, N. Santiago, W. Wilson), Arista 0304 (Mandrill, ASCAP)
★	32	40	IT'S ALL IN YOUR MIND—Side Effect (Johnson, Maha, Patton, Henderson, St. James) Fantasy 818 (Relaxed/Happy Birthday, BMI)	★	65	3	TOMORROW I MAY NOT FEEL THE SAME—Gene Chandler (L. Thompson), Chi-Sound 1168 (United Artists) (Carleen/Defrantz Moique, ASCAP)	★	100	89	4	I'D RATHER HURT MYSELF—Randy Brown (H. Banks, C. Hampton) Parachute 506 (Casablanca) (Irving, BMI)
	33	34	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), Delite 901 (Phonogram) (Deightful/Gang, BMI)	★	66	50	LOVE IS—Brothers Johnson (L. Johnson, G. Johnson, Q. Jones, P. Jones) A&M 2015 (Kidada/Goulgris, BMI)	★				
				★	67	3	WAITING ON LOVE—Johnny Bristol (J. Bristol), Atlantic 3421 (Bushka, ASCAP)					
				★	68	3	EVERYBODY DANCE—Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)					



**OLD TIMES**—Eddie Kendricks is joined onstage at L.A.'s Roxy by three current and former members of the Temptations for a bit of the same harmonizing which skyrocketed the group to fame. From left: Melvin Franklin, Kendricks, Dennis Edwards and Glenn Leonard. Working with them are Kendricks' background singers.

## Soul Sauce

Continued from page 61  
his peers for his efforts in both the music and broadcasting industries.

Some of the honors he received included the Bill Gavin Award for number one broadcaster six times

and the promotion man of the year award from NATRA in 1974.

Following the L.A. memorial service, he was buried in Timonium, Md., a suburb of Baltimore, Saturday (8).

He is survived by his widow Carole and mother and father Julia and J. Oliver Johnson.

Carole requests that those wishing to remember Johnson do so by sending a donation in his name to the National Kidney Foundation at 2 Park Ave., in New York.

"Capitol called me and asked what the company could do as a collective body and told me they would send a donation to the foundation," she says.

\*\*\*

Veteran crooner Brook Benton, with a new LP "Making Love Is Good For You" on Old World Records, says the recording industry is once again ready for his type of music.

Benton, who has not recorded in about seven years—"Rainy Night In Georgia" being his last hit, says in that seven-year period, "I have been writing, working and living out contracts."

He explains his new LP is an extension of what he has always recorded. "I have not changed my style because I don't believe music really changes. However, renditions change and we come up with new tags for the music."

Benton notes he has joined Old World, a relatively new New York-based firm, because he believes the company has the "right" attitude toward marketing an artist of his type.

\*\*\*

WABQ in Cleveland will have old-timers weekend starting Friday (14) with announcers who have helped to build the outlet onhand to take over as DJs for the weekend. Slated to appear are Wash Allen, Ed Wright, Jack Gibson, Eddie Castleberry, Eddie O'Jay and Les Anderson.

\*\*\*

The Writers, with an upcoming LP tagged "The Writers," is a seven-man jazz ensemble featuring Ralph MacDonald, percussion; Harvey Mason, drums; Jerry Peters, keyboard/background vocals; Jeff Mironov and Hugh McCracken, guitars, and Anthony Jackson, bass. . . . The Isley Brothers with a new LP "Show Down" and a single "Take Me To The Next Phase" will begin a national tour of major cities in June.

\*\*\*

Remember . . . we're in communications, so let's communicate.

## Hot Soul Singles

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
32	40	6	<b>IT'S ALL IN YOUR MIND</b> Side Effect (Johnson, Matta, Patton, Henderson, St. James) Fantasy 818 (Relaxed/Happy Birthday, BMI)
59	69	4	<b>BABY I'M THROUGH</b> Emotions (J. Hutchinson) Stax 3200 (Fantasy) (Pamjokene, BMI)
62	72	3	<b>SUPERNATURAL FEELING</b> Blackbyrds (Saunders, Toney) Fantasy 819 (Blackbyrd, BMI)
94	NEW ENTRY		<b>PEACEFUL JOURNEY</b> Fat Larry's Band (Larry & Doris James) Stax 3204 (WIMOT, BMI)



# Billboard Soul LPs

Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
4	9	9	<b>STREET PLAYER</b> Rufus/Chaka Khan, ABC AA 1049	31	31	4	<b>LOVE BREEZE</b> Smokey Robinson, Tamla T-359 (Motown)
2	2	16	<b>SATURDAY NIGHT FEVER</b> Various Artists, RSO RS-2-4001	32	29	22	<b>BRASS CONSTRUCTION III</b> Brass Construction, United Artists LA755H
3	3	17	<b>FUNKENTELECHY VS. PLACEBO SYNDROME</b> Parliament, Casablanca NBLP 7084	33	30	19	<b>GALAXY</b> War, MCA MCA 3030
6	10	10	<b>WEEKEND IN L.A.</b> George Benson, Warner Bros. 2WB-3139	34	36	3	<b>MACHO MAN</b> Village People, Casablanca NBLP 7096
5	5	16	<b>BLUE LIGHTS IN THE BASEMENT</b> Roberta Flack, Atlantic SD 19149	35	32	21	<b>ONCE UPON A TIME</b> Donna Summer, Casablanca NBLP 7078-2
6	1	7	<b>PLAYER OF THE YEAR</b> Bootsy's Rubber Band, Warner Bros. BSK 3093	36	33	22	<b>LIVE</b> Commodores, Motown M894
7	8	18	<b>THANKFUL</b> Natalie Cole, Capitol SW 11708	37	37	2	<b>VOYAGER</b> Dexter Wansel, P.I.R. JZ-34985 (CBS)
8	7	19	<b>ALL 'N ALL</b> Earth, Wind & Fire, Columbia IC 34905	38	NEW ENTRY		<b>YOU LIGHT UP MY LIFE</b> Johnny Mathis, Columbia IC 35259
9	10	7	<b>RAYDIO</b> Raydio, Arista AB 4163	39	39	2	<b>WATSONIAN INSTITUTE</b> Master Funk, DJM DJLP-13
10	11	13	<b>LIVE AT THE BIJOU</b> Grover Washington, Jr., Kudu KUX 3637 (Motown)	40	40	4	<b>VINTAGE "78"</b> Eddie Kendricks, Arista AB-4170
11	13	12	<b>ONCE UPON A DREAM</b> Enchantment, Roadshow RS 811 (U.A.)	41	41	32	<b>BRICK</b> Brick, Bang BLP 409 (WEBI)
12	12	12	<b>FANTASY LOVE AFFAIR</b> Peter Brown, Drive 104 (TK)	42	42	30	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> Barry White, 20th Century T-543
13	9	10	<b>GOLDEN TIME OF THE DAY</b> Maze featuring Frankie Beverly, Capitol ST 11710	43	45	4	<b>FUNK IN A MASON JAR</b> Harvey Mason, Arista AB 4157
14	14	10	<b>REACHING FOR THE SKY</b> Peabo Bryson, Capitol ST 11729	44	44	17	<b>THE BELLE ALBUM</b> Al Green, Hi HLP6004
15	15	6	<b>STARGARD</b> Stargard, MCA MCA2321	45	35	29	<b>SECRETS</b> Con Funk Shun, Mercury SRM-1-1180
16	26	3	<b>WARMER COMMUNICATIONS</b> Average White Band, Atlantic SD 19162	46	NEW ENTRY		<b>JAM/1980's</b> James Brown, Polydor PD16140
17	21	5	<b>LET'S DO IT</b> Roy Ayers, Polydor PD-1-6126	47	47	27	<b>ACTION</b> Blackbyrds, Fantasy F9535
18	19	10	<b>LET ME PARTY WITH YOU</b> Bunny Sigler, Gold Mind 7502 (Salsoul)	48	43	34	<b>IN FULL BLOOM</b> Rose Royce, Whitfield WH 3074
19	16	8	<b>SHOUT IT OUT</b> B.T. Express, Roadshow/Columbia JC 3507	49	46	17	<b>FUNK BEYOND THE CALL OF DUTY</b> Johnny "Guitar" Watson, DJM DJLPA714
20	25	10	<b>WE ALL KNOW WHO WE ARE</b> Cameo, Chocolate City CCLP 2004 (Casablanca)	50	49	16	<b>MR. MEAN</b> Ohio Players, Mercury SRM 13707
21	22	27	<b>SENT IT</b> Ashford & Simpson, Warner Bros. BS3088	51	52	3	<b>THE HOUSE OF THE RISING SUN</b> Santa Esmeralda, Casablanca NBLP 7088
22	17	18	<b>WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL</b> Lou Rawls, Philadelphia International JZ 35036 (CBS)	52	55	3	<b>LOVE WILL FIND A WAY</b> Pharoah Sanders, Arista AB 4161
23	23	32	<b>FEELIN' BITCHY</b> Millie Jackson, Spring SPI66715 (Polydor)	53	NEW ENTRY		<b>SUNBURN</b> Sun, Capitol ST11723
24	18	7	<b>THERE'S NO GOOD IN GOODBYE</b> Manhattans, Columbia JC 35252	54	54	2	<b>JOURNEY TO THE LIGHT</b> Brainstorm, Tabu JA-35327
25	24	17	<b>CHIC</b> Chic, Atlantic SD19153	55	56	2	<b>ERUPTION</b> Eruption, Anota SW 50033
26	28	9	<b>RIDING HIGH</b> Faze-O, SHE SH 740 (Atlantic)	56	48	7	<b>DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT</b> RCA AFL1 2402
27	20	22	<b>FLYING HIGH ON YOUR LOVE</b> Bar-Kays, Mercury SRM 11181 (Polydor)	57	57	2	<b>TWO HOT FOR LOVE</b> T.H.P. Orchestra, Butterfly FLY 005
28	34	2	<b>WHERE GO THE BOATS</b> John Handy, Warner Bros. BSK-3170	58	53	38	<b>SOMETHING TO LOVE</b> LTD, A&M SP 4646
29	27	39	<b>TOO HOT TO HANDLE</b> Heatwave, Epic PE 34761	59	51	16	<b>THE BITCH IS BAD</b> Denise La Salle, ABC AB1027
30	38	2	<b>I CAN'T GO ON THIS WAY</b> Tyrone Davis, Columbia JC 35304	60	60	6	<b>AT HIS BEST</b> Eddie Kendricks, Tamla T 354 (Motown)

# “WEEKEND LOVER”

PB-11245

THE NEXT BIG SINGLE FROM  
**ODYSSEY**

APL1-2204

**RCA** 

Produced by  
Sandy Linzer and Charlie Calello  
Management and Direction:  
Tommy Mottola

# Stereotyped, Dull Country LP Graphics Fade

• Continued from page 1

budgets, broadening demographics and the crossover trend are offered as reasons for the rapid improvement of country LP graphics.

"There's room for more conceptual ideas in country album graphics, just like there's room for more conceptual music," notes Virginia Team, art director for CBS, Nashville.

"It's happening more than it ever has and it's bound to continue. The crossover in music has created a crossover in album graphics."

CBS brought Team in from its art department in New York and is the only major label branch with a full-fledged division headquartered in Nashville.

Emphasizing the fact that graphics have become more important everywhere, not only in the country field, Team feels that "country album graphics are still pretty much oriented toward straightforward headshots rather than conceptual ideas—but people here are opening up to new ideas."

Team's orientation has been in the classical and pop field via Los Angeles and New York, and her album covers reveal that input.

She's also enlisting the creative abilities of Los Angeles and New York photographers and illustrators such as Norman Seeff who brought his media band to Nashville to film and photograph Tammy Wynette, Barbara Fairchild and the Earl Scruggs Revue; Philip Hays, who's doing an illustration for a Charlie Rich cover; and Bryan Hagiwara who illustrated Willie Nelson's new LP.

She's also making good use of Nashville's creative energies by using photographers such as John Miller and Clark Thomas and artist David Hogan of Hot Graphics.

Besides his work in Memphis with such artists as Isaac Hayes, Richard

Pryor, Rufus Thomas and the Bar-kays, Hogan has done country album covers for artists including Ronnie Milsap, Gary Stewart, Chet Atkins, Waylon Jennings, Willie Nelson for RCA, Barbara Fairchild, David Allan Coe, Rob Galbraith, Bill Monroe and Bill Anderson.

"Budgets for album graphics have gotten much better and it's partly attributable to the fact that record company executives have come to realize that graphics help sales, especially where spontaneous buying is concerned," Hogan points out.

"There's also more freedom in design, more artist interest, and more sophistication because of the increase in country albums going gold and platinum. I'd still like to see more freedom where illustrations are concerned, but, as a whole, it's getting better."

George Osaski, who handles album cover design for MCA in Los Angeles, remembers the time about 10 years ago when he had never even met most of the country artists.

"There's much more artist involvement now," Osaski says. "For instance, I flew to Las Vegas not long ago to show Conway Twitty the proof for his next album cover. He cares now."

Osaski also agrees that, although photos are still being used mostly, artists are more open to conceptual ideas on LP covers.

"The fact that Nashville is using more of its own photographers and

designers has a lot to do with that acceptance," he adds.

"Nashville didn't use to pay much attention in album graphics," remembers Lynn Shults, director of operations for United Artists, Nashville.

"The producers, artists, labels and management have come to put more thought and care into the total package. The whole art field of recorded music is becoming more image conscious because the consumer demands it.

"Album packages have started and will continue to give more depth, and relate to the artist more individually."

Shults is one of many who believes that graphics influence the buying public.

"Artistic graphics will cause someone browsing the bin to pick the LP up and look at it. That's the first plateau. And even if they didn't come into the store intending to buy that album, once they pick it up and really look at it they might change their mind."

"The improvement started when CBS Records hired Bill Barnes," comments Bill Williams, general manager at Elektra/Nashville. Barnes provided an early impetus to the movement, directing the layout of increasingly artistic covers.

Increased competition is another reason for the improvement, advises Williams. "For a long time, you couldn't tell much from a country album cover. We're not competing just

with ourselves like we were three or four years ago."

The Elektra covers are making a greater market penetration as the Nashville office works through Ron Coro with Elektra in Los Angeles in developing the concepts.

Capitol-Nashville and Capitol-L.A. also reflect the close teamwork. "We're getting back to the rack and consumer displays—catching the eye," says Frank Jones, vice president and general manager of Capitol's country division. "This improvement is contributing to overall healthier sales."

Capitol's covers are pieced together in L.A., though many of the photos are taken in Nashville or on location. Heading the operation is Dan Davis, vice president of creative services/merchandising and advertising/press & artist relations for Capitol in L.A.

Terming previous country efforts as "essentially a head and shoulders photo with title," Davis credits the improvement to "broadening demographics of country, a change of taste and to whom it appeals and the nature of country artists." Davis believes there's now little difference between the quality of country and pop LP graphics.

"Absolutely," Davis answers when asked if good covers aid sales. "You never sell a stiff off a cover, but given a successful record, it enlarges the scope."

(Continued on page 66)

## WESTERN REGION INDEPENDENT RECORD PROMOTION



Uncle Fred

Fred Benson Promotion  
P.O. Box 869  
Hollywood, Calif. 90028  
(213) 876-4706

# Ronnie Sessions



He's sounding good and looking good on tour...listen for his new single

## Cash On A Barrelhead

MCA-40875

Produced by Chip Young

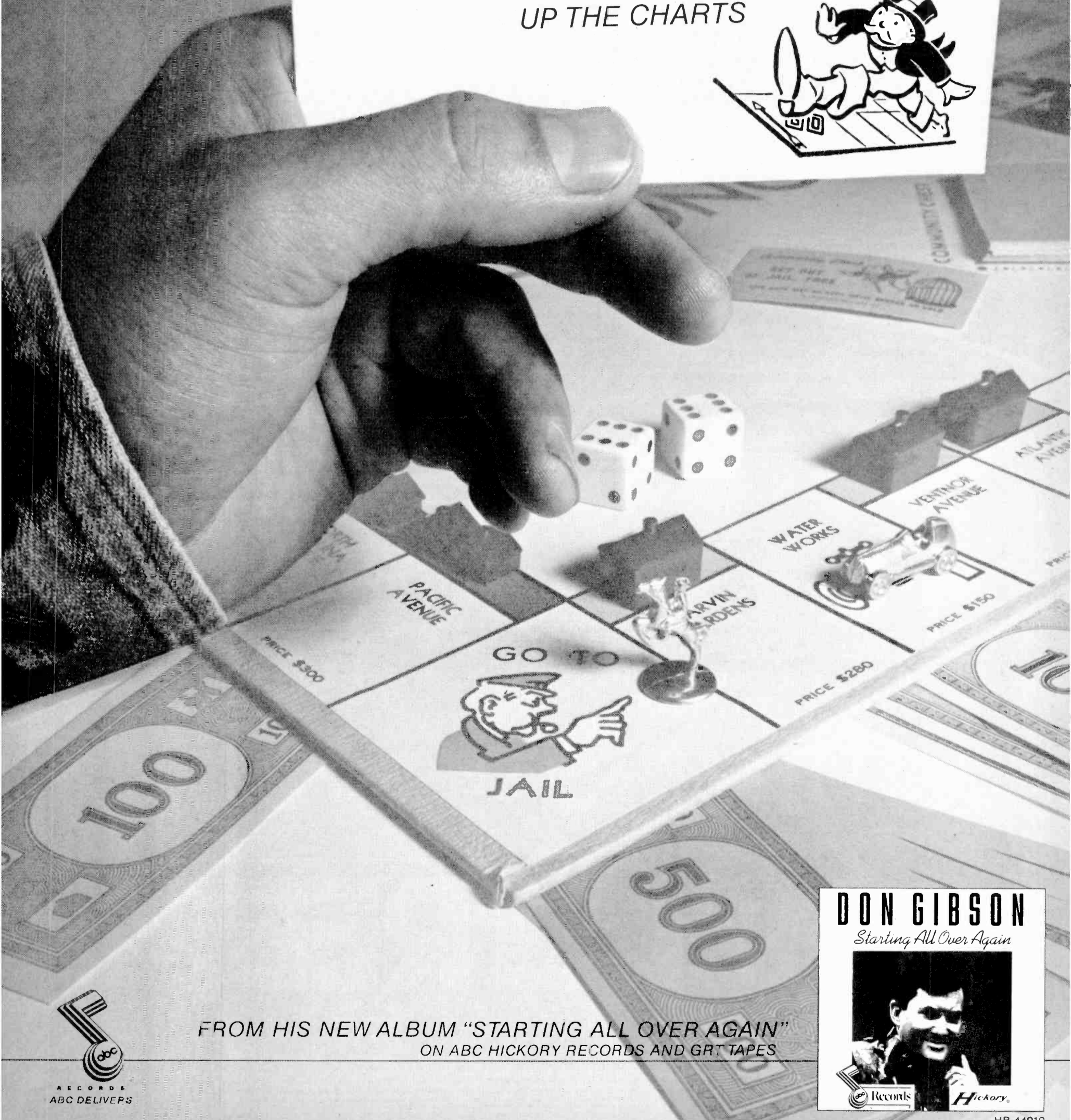
MCA RECORDS

"STARTING ALL OVER AGAIN"  
AH-54024

# DON GIBSON'S

HIT SINGLE

HAS PASSED GO AND IS ADVANCING  
UP THE CHARTS



FROM HIS NEW ALBUM "STARTING ALL OVER AGAIN"  
ON ABC HICKORY RECORDS AND GRT TAPES

**DON GIBSON**

*Starting All Over Again*



Records

Hickory



RECORDS  
ABC DELIVERS

HB-44010

## April 22 Firm For Giant Festival

• Continued from page 53

Mike Brown of Grand Stand Inc. Brown will also coordinate all stage activity.

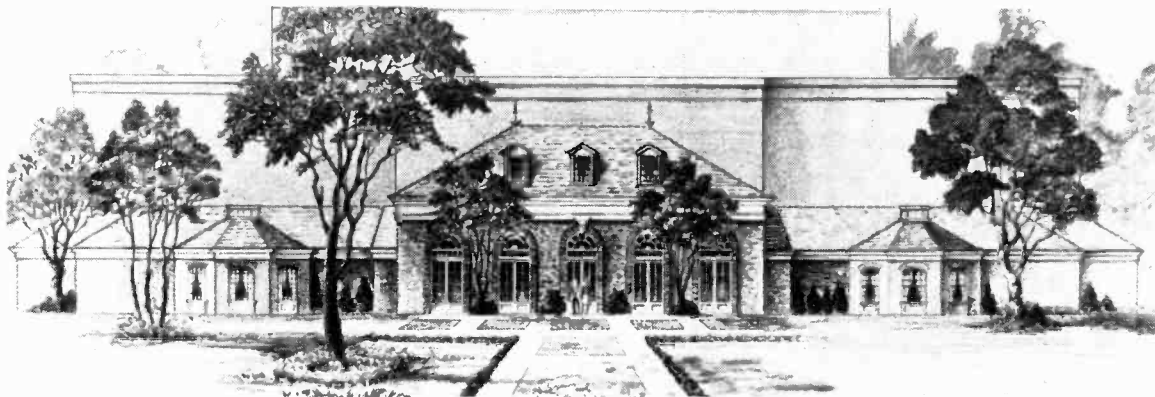
The Riverside International Raceway has for a few years had a license to promote concerts but the country festival will be the first concert ever staged there, says Jewett.

Les Richter, ex-Ram footballer, is president of the Raceway and has wanted to put a concert in the facility for some time, notes Greenwood.

He explains that if this event is successful, his group will make this

an annual affair, adding that while he is looking for 60,000, he will be operating in the black if he draws 30,000.

According to Greenwood, a veteran promoter with 25 years as broadcaster, the grounds will be set up picnic style and he is urging concertgoers to bring their picnic baskets and blankets. "Country concerts tend to draw an older crowd and we're limiting our ticket sales because this group does not want to go to a concert only to be pushed and shoved about," he says.



\$2 million Opryland theatre should look like this.

## Plan Theatre At Opryland

• Continued from page 59

"the latest and most complete sound/lighting system."

To be built by Boone Construction Co. of Nashville, the theatre will be located in the Opry Plaza area of the park, on the south side of the Grand Ole Opry House.

Opryland's popular musical attractions need such a showcase, believes Bob Whitaker, director of live entertainment.

"We held auditions in 26 major cities across the country and saw 7,000 entertainers trying out for one of the 350 positions available in our 13 shows for this year," adds Whitaker.

The new theatre will be the second largest indoor theatre in the park, following the Grand Ole Opry House with its 4,400 auditorium seats, 300 seat television studio and the Opryland Production Center.

## Graphics For LPs Are Improved

• Continued from page 64

He notes that Capitol also follows up on the covers with advertising and point of purchase merchandising displays that key off the cover.

"It's a matter of pride," says Norro Wilson, general manager of Warner Bros. Records in Nashville. "The country music industry has finally decided to make the covers look better."

Wilson cites competition, too. "We worry about covers a lot here. People like Stan Byrd (national country promotion director) here and Ed Thrasher in L.A., a very creative man who's in charge of it, make it go."

Noting the money spent on recent Dolly Parton covers on RCA, Wilson adds, "It's a necessity—we have to do it. You've got to get off your butt and follow the leader."

Wesley Rose, president of Acuff-Rose and ABC/Hickory Records, credits record companies with hiring increasingly creative employees.

"Qualitywise and visualwise, it has improved immensely," says Rose, noting that the record buyers are now much more sophisticated on graphics.

"The albums need to get your attention," states Rose. "The buyer walks by, and maybe comes back and looks again. It's similar to canned goods in a grocery store."

Impulse buying is an important factor to consider when dealing with LP graphics, says Ken Kim, art director at Monument Records. Kim says he constantly has to talk artists out of "going out into the fields again."

"A lot of artists think it's anti-creative to shoot the photo in the studio," comments Kim. "Some of the nicer covers now are good, steady portraits by photographers who are charging quite a lot."

Kim cites the example of the Mercury cover on Johnny Rodriguez by Francesco Scavullo, who is rumored

(Continued on page 70)

### Got Promotional Problems? Need Help?

Top quality promotional services available for

### RECORD LABELS

ARTISTS

WRITERS

For more information, call or write

### RED ROSE PROMOTIONS

P.O. Box 12187  
Winston-Salem, North Carolina 27107  
(919) 769-9431

(We're New! But We're Good!)

This great album has already produced a top ten hit "IF I HAD A CHEATING HEART", and now his new single is the best of all...

## 'SHADY REST'

PD-14468

PD-1-6144



# MEL STREET



806 16th Avenue, South — Suite 300  
Nashville, Tenn. 37203  
Phone: Area Code (615) 244-4336





has arrived on Warner Country

# "Dirty Work"

WBB 8552

Produced by Sterling Whipple & Jimmy Bowen



PACIFIC CHALLENGER RECORDS PROUDLY PRESENTS

# RON SHAW

WITH

## "Freeborn Man"

RECORDED LIVE

B/W THE

## "Blizzard"

PC 1521

PACIFIC CHALLENGER MUSIC (BMI)

CHARTING EVERYWHERE

from

# RON'S HOT NEW ALBUM "GOIN' HOME"

PCLP 152

SHIPPED APRIL 10

Management by

ARTISTS MANAGEMENT INTERNATIONAL

Las Vegas, Nevada (702) 457-7999

DISTRIBUTED BY

DO-TELL INC.

2572 FENDER AV. FULLERTON, CAL. (714) 992-5231

Billboard

# Hot Country Singles

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.								
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	SOMEONE LOVES YOU HONEY—Charley Pride (D. DeVaney), RCA 11201 (Music City, ASCAP)	35	51	3	I'M GONNA LOVE YOU ANYWAY—Crisly Lane (L. Martine Jr.), LS 156 (Ahab, BMI)	68	59	11	YOU'RE THE ONLY GOOD THING (That's Happened To Me)—Jim Reeves (J. Toombs), RCA 11187 (Golden West, BMI)
2	2	10	IT DON'T FEEL LIKE SINNIN' TO ME—The Kendalls (M. Kossler, C. Putnam), Ovation 1106 (Tree, BMI)	36	21	13	WALK RIGHT BACK—Anne Murray (S. Curtis), Capitol 4527 (Warner-Tamerlane, BMI)	69	66	5	THAT LUCKY OLD SUN—Nat Stuckey (H. Gillespie, B. Smith), MCA 40855 (Robbins, ASCAP)
★	6	9	EVERYTIME TWO FOOLS COLLIDE—Kenny Rodgers & Dottie West (J. Dyer, J. Tweel), United Artists 1137 (United Artists, ASCAP/Window, BMI)	37	40	6	IF YOU'RE LOOKING FOR A FOOL—Freddy Fender (Thomas, McRee, Thomas) ABC 12339 (Crazy Cajun, BMI)	★	NEW ENTRY		ME AND THE IRS/GEORGIA IN A JUG—Johnny Paycheck (P. Thomas, R. Scarfe, G. Scarfe, D. Scarfe)/(B. Braddock) Epic 8-50539 (Tree, BMI)
4	4	11	I CHEATED ON A GOOD WOMAN'S LOVE—Billy "Crash" Craddock (D. Bryant), Capitol 4545 (Onhsown, BMI)	★	55	4	FOUR LITTLE LETTERS—Stella Parton (D. Tyler, E. Stevens) Elektra 45468 (Deb Dave/ Briarpatch, BMI)	71	61	16	DO I LOVE YOU (Yes In Every Way)—Donna Fargo (P. Anka, M. Proat, Y. Dessca, A. LeGovic, M. Pelay), (Spanka, BMI), Warner Bros. 8509
★	7	9	HEARTS ON FIRE—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Tyler), Elektra 45461 (Briarpatch/Deb Dave, BMI)	★	49	4	MAYBE I SHOULD'VE BEEN LISTENIN'—Rayburn Anthony (B. Rabin) Polydor 14457 (Screen Gems EMI, BMI)	72	63	17	I LOVE YOU, I LOVE YOU, I LOVE YOU—Romnie McDowell (R. McDowell) Scorpion 149 (GRT) (Brm, SESAC)
★	11	5	IT'S ALL WRONG, BUT IT'S ALRIGHT/ TWO DOORS DOWN—Dolly Parton (D. Parton), RCA 11240 (Velvet, BMI)	★	54	5	RUNAWAY—Narvel Felts (D. Shannon, M. Crook), ABC 12338 (Mole Hole/ Belinda, BMI)	73	62	9	POOR POOR PITIFUL ME—Linda Ronstadt (W. Zevon), Asylum 45462 (Warner/Tamerlane, BMI)
7	8	10	I'VE GOT A WINNER IN YOU—Don Williams (J. Holyfield, O. Williams), ABC 12332 (Maple Hill/ Vogue, BMI)	41	41	7	RIGHT OR WRONG—Mary K. Miller (W. Jackson), Inergi 306 (NSD) (Combine, BMI)	74	80	3	YOU'RE NOT FREE AND I'M NOT EASY—Arlean Harden (B. Morrison, H. Coleman), Elektra 45463 (Music City, ASCAP/Combine, BMI)
8	9	9	SWEET SWEET SMILE—Carpenters (J. Newton, O. Young), A&M 2008 (Sterling/Addison, ASCAP)	★	64	2	PUTTIN' IN OVERTIME AT HOME—Charlie Rich (B. Peters) UA 1193 (Ben Peters, BMI)	75	85	2	LET ME BE YOUR BABY—Charly McClain (J. MacRae, B. Morrison) Epic 8-50525 (Music City, ASCAP)
9	10	8	WE BELIEVE IN HAPPY ENDINGS—Johnny Rodriguez (B. McNeil) Mercury 55020 (Phonogram) (Hall-Clement, BMI)	43	31	13	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)	★	NEW ENTRY		DIRTY WORK—Sterling Whipple (S. Whipple) Warner Bros. 8552 (Tree, BMI)
★	13	6	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)	★	56	2	GOTTA' QUIT LOOKIN' AT YOU BABY—Dave & Sugar (J. Foster, B. Rice) RCA 11251 (Jack and Bill, ASCAP)	★	NEW ENTRY		NO TELL MOTEL—David Houston (R. Jenkins, L. Shell) Starday 184 (Gusto) (Power Play, BMI)
11	5	10	READY FOR THE TIMES TO GET BETTER—Crystal Gayle (A. Reynolds), United Artists 1136 (Aunt Polly's, BMI)	45	24	9	AT THE END OF A RAINBOW—Jerry Wallace (J. Kronos, S. Jacobson), BMA 8-006 (WIG) (Criterion, BMI)	78	78	5	NEVER GOING BACK AGAIN—Mac Wiseman (L. Buckingham), Churchill 7706 (Gentoo/Now Sound, BMI)
12	3	11	A LOVER'S QUESTION—Jacky Ward (B. Benton, J. Williams), Mercury 55018 (Times Square/Eden/Unichappell, BMI)	46	25	9	THE GRANDEST LADY OF THEM ALL—Conway Twitty (M. McDaniel, B. Morrison), MCA 40857 (Music City, ASCAP)	79	81	4	CASH ON THE BARRELHEAD—Ronnie Sessions (I. & C. Louvin) MCA 40875 (Acuff-Rose, BMI)
★	15	9	DON'T EVER SAY GOODBYE—T. G. Sheppard (P. Dempsey), Warner/Curb 8525 (Lowball, ASCAP)	47	34	8	LOVIN' YOU BABY—Connie Smith (T. Seals, J.C. Seals) Monument 45241 (Danor, BMI)	★	NEW ENTRY		SUNSHINE MAN—Leanny Price (R. Pennington) MRC 1012 (Tree, BMI)
★	17	5	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard (C. Howard), MCA 40869 (ATV/Shade Tree, BMI)	★	58	4	SWEET LOVE FEELINGS—Jerry Reed (J. R. Hubbard) RCA 11232 (Vector, BMI)	81	83	3	ONLY THE BEST—George Hamilton IV (J. Rooney), ABC 12342 (United Artists/Sorrell, ASCAP)
★	18	7	MAYBE BABY—Susie Allison (N. Petty, C. Hardin), Warner/Curb 8534 (McCartney, BMI)	★	59	NEW ENTRY	NIGHT TIME MAGIC—Larry Gatlin (L. Gatlin) Monument 45249 (First Generation, BMI)	82	82	4	JUST OUT OF REACH—Mack White (V. F. Stewart) Commercial 33 (Four Star, BMI)
16	16	10	STARTING ALL OVER AGAIN—Don Gibson (P. Mitchell), ABC/Hickory 54024 (Muscle Shoals, BMI)	50	38	8	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN—Faron Young (J. Wilson, G. Debbins, T. Austin) Mercury 55019 (Phonogram) (Chappell/Full Swing, ASCAP)	★	NEW ENTRY		TOO MANY NIGHTS ALONE—Bobby Bare (S. Silverstein, E. Stevens) Columbia 310690 (Deb Dave/Evil Eye, BMI)
★	19	6	I'LL NEVER BE FREE— Jim Ed Brown/Helen Cornelius (B. Benjamin, G. Weiss) RCA 11220 (Chappell, Abilene, ASCAP)	51	44	12	RETURN TO ME—Marty Robbins (C. Lombardo, D. DiManno), Columbia 3-10673 (Southern, ASCAP)	84	71	18	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith (B. Davis, T. Murry), Warner Bros. 8508 (Gyrus, ASCAP)
★	22	6	COME ON IN—Jerry Lee Lewis (B. Braddock) Mercury 55021 (Tree, BMI)	52	43	7	THIS TIME—Johnny Lee (C. Moman), GRT 144 (Tree, BMI)	★	NEW ENTRY		I'VE GOT TO GO—Billie Jo Spears (L. Butler, R. Bowling) United Artists 1190 (Blackwood/ATV, BMI)
★	23	5	THE POWER OF POSITIVE DRINKING—Mickey Gilley (E. Klang, D. Phinmer), Playboy 85826 (Epic) (Singletree, BMI)	53	45	12	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy (S. Shafer), Columbia 3-10671 (Acuff-Rose, BMI)	★	NEW ENTRY		I'LL BE TRUE TO YOU—Oakridge Boys (A. Rhody) ABC 12350 (Tree, BMI)
★	28	4	UNCHAINED MELODY/SOFTLY, AS I LEAVE YOU—Elvis Presley (A. North, H. Zaret)/(A. deVita, H. Shaper), RCA 11212 (Frank, ASCAP)/(Miller, ASCAP)	54	47	13	RED HOT MEMORY—Kenny Dale (W. W. Wimberly), Capitol 4528 (Publicare, ASCAP)	87	89	2	MEMORIES ARE MADE OF THIS—Tommy O'Day (Gulkyson, Dehr, Miller) Nu Trayl 919 (WIG) (Blackwood, BMI)
★	29	5	DO YOU KNOW YOU ARE MY SUNSHINE—Statler Brothers (D. Reid, H. Reid), Mercury 55022 (Phonogram) (Cowboy, BMI)	55	46	12	EVERYBODY LOVES A RAIN SONG—B.J. Thomas (M. James, C. Moman), MCA 40854 (Screen Gems EMI/Baby Chick/Stratton House, BMI)	★	NEW ENTRY		IT'S A HEARTACHE—Bonnie Tyler (Scott, Wolfe) RCA 11249 (Pi-Gem, BMI)
★	30	6	WHISKEY TRIP—Gary Stewart (W. Carson, D. Tankersley) RCA 11224 (Screen Gems EMI/Rose Bridge, BMI)	56	60	5	A SWEET LOVE SONG THE WORLD CAN SING—Dale McBride (D. King, D. Woodward), Con Bro 131 (NSD) (Wijax, ASCAP)	★	NEW ENTRY		EASY—John Wesley Ryles (T. Skinner) ABC 12348 (Narvel the Marvel, BMI)
★	26	8	I'LL BE THERE (When You Get Lonely)—David Rogers (D. Burgess) Republic 015 (Golden West Melodies, BMI)	57	48	9	YOU ARE THE SUNSHINE OF MY LIFE—Marty Mitchell (S. Wonder), MC 5005 (Motown)	★	NEW ENTRY		NEVER KREW (How Much I Loved You 'Til I Lost You)—Dawn Chastain (K. Bach, B. Jones) Prairie Dust 7623 (Annextra, BMI)
★	27	7	BABY IT'S YOU—Janie Fricke (T. Greenier, L. Greenbaum), Columbia 3-10695 (Sawgrass, BMI)	★	69	2	I WISH I LOVED SOMEBODY ELSE—Tom T. Hall (T.T. Hall), RCA 11253 (Hallnote, BMI)	★	NEW ENTRY		THE NINTH OF SEPTEMBER—Jim Chestnut (S. Colton) ABC/Hickory 4027 (Milene, ASCAP)
★	32	5	IF YOU CAN TOUCH HER AT ALL—Willie Nelson (L. Clayton), RCA 11235 (Resaca, BMI)	59	52	18	TWO DOORS DOWN—Zella Lehr (D. Parton), RCA 11174 (Dweper, BMI)	★	NEW ENTRY		THE REAL THING—Jean Shepard (R. McDowell) Scorpion 157 (Brm, SESAC)
★	33	5	RED WINE AND BLUE MEMORIES—Joe Stampley (B. Sherrill, C. Taylor, M. Sherrill), Epic 8-50517 (Aigea, BMI)	★	NEW ENTRY		TWO MORE BOTTLES OF WINE—Emmylou Harris (D. McClinton) Warner Bros. 8553 (ABC Dunhill, BMI)	93	91	3	COME ON IN—Bobby Hood (B. Hood), Plantation 165 (Prize/Starcast, ASCAP)
★	36	4	NO, NO, NO (I'd Rather Be Free)—Rex Allen Jr. (W. Holyfield, B. McNeil) Warner Bros. 8541 (Hall-Clement/Maple Hill/Vogue, BMI)	61	67	5	LONG GONE BLUES—Cates Sesters (D. Hamner), Caprice 2047 (Sabal, ASCAP)	★	NEW ENTRY		THREE NIGHTS A WEEK—Ruby Falls (A. Domino) 50 States 60 (Travis, BMI)
★	37	5	LAY DOWN SALLY—Eric Clapton (E. Clapton, M. Levy, G. Terry), RSO 886 (Polydor) (Stogwood/Unichappell, BMI)	★	72	3	NOW YOU SEE 'EM, NOW YOU DON'T—Ray Head (S. Whipple), ABC 12346 (Tree, BMI)	95	97	2	GONE TO ALABAMA—Mickey Newbury (M. Newbury) ABC/Hickory 54025 (Milene, ASCAP)
★	35	5	THIS IS THE LOVE—Sammy James (E. Springfield, L. Wood), Columbia 3-10703 (Bobby Goldsboro, ASCAP/House of Gold, BMI)	63	65	6	HANG ON FEELIN'/BOB'S GOT A SWING BAND IN HEAVEN—Red Steagall (M. Kossler, R. Manegra)/(R. Steagall), ABC 12337 (Screen Gems EMI/Free, BMI)/(Texas Red Songs, BMI)	★	NEW ENTRY		DON'T YOU THINK IT'S TIME—Tommy Jennings (B.L. Morris, H. Shedd, M. Johnson) Monument 45248 (Dixie Queen Haystack, ASCAP/Dawnbreaker, BMI)
★	42	4	GEORGIA ON MY MIND—Willie Nelson (H. Carmichael, S. Gorrell) Columbia 310704 (Peer, BMI)	★	77	2	COWBOYS DON'T GET LUCKY ALL THE TIME—Gene Watson (D. Hamms) Capitol 4556 (Doubleday, BMI)	97	99	2	SOFT LIGHTS AND SLOW SEXY MUSIC—Jody Miller (L. Dresser) Epic 850512 (Galleon/Starship, ASCAP)
★	39	6	BORN TO BE WITH YOU—Sandy Pusey (D. Robertson) Warner Brothers 8540 (Lodwin H. Worms, ASCAP)	★	75	2	I LIKE LADIES IN LONG BLACK DRESSES—Bobby Byrnes (R. Bourke) Playboy 85827 (Epic) (Chappell, ASCAP)	★	NEW ENTRY		I DON'T WANNA CRY—Manny Finney (L. Gatlin) Soundwaves 4566 (First Generation, BMI)
32	42	10	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash (C. Craig, L. Howard), Columbia 3-10681 (See Whiz, BMI)	★	76	2	SLOW AND EASY—Bandy Barlow (F. Kelly, B. Mur), Republic 017 (Frebar and Taylor Made, BMI)	99	99	2	CASHIN' IN—Bibi Black's Combo (J. Cash, M. Kilgore, C. King) Hi 78508 (London) (H. Lo/Painted Desert, BMI)
33	14	11	BUCKET TO THE SOUTH—Ace Barber (G. Dawes), Ramwood 1083 (Beechwood, Dickerson, BMI)	67	50	11	LOVE IS A WORD—Dickey Lee (O. Young), RCA 11191 (Sterling/Addison Street, ASCAP)	100	100	2	TO EACH HIS OWN—Bibi Remington (Livingston, Evans) Plantation 171 (Paramount, ASCAP)
34	20	10	HERE IN LOVE—Dusty (N. Robbins), RCA 11203 (Pi-Gem, BMI)								

APRIL 15, 1978, BILLBOARD

# Merle Haggard

His single just out, an instant smash hit

## I'm Always On A Mountain When I Fall

MCA-40863

Produced by Hank Cochran



from Merle's soon to be released album

MCA RECORDS



By Johnnie High  
On  
ASR Records

# "Small Town Sheriff U.S.A."

ASR #005

## Country

### Nashville Scene

By PAT NELSON

Roy Clark and Freddy Fender are among the starring lineup for a two-hour CBS-TV special titled "Festival" taping in mid-April. Scheduled for airing May 18, this American tribute to Mexico will be shot on location in Guadalajara, Acapulco and Mexico City. Others set to appear include Ricardo Montalban, Stiller & Meara, Rita Moreno, Barbara Eden, Bert Convey and the Memmenschanz mime group. Bob Stivers is executive producer of the special being hosted by Procter & Gamble. Clark will also be on the West Coast April 26-28 guest hosting the "Tonight Show."



**PLOWBOY PLAYBACK**—Eddy Arnold and his new producer Joel Diamond listen to his new RCA single "Country Lovin'" at New York's Media Sound Studio.

Don Gibson is taping tv appearances on "Grand Ole Opry Stars On Tour," "50 Years Of Country Music," and the new "Ronnie Prophet Show" during April. . . . Jerry Clower is back in print with "Let The Hammer Down," a collection of yarns about rural Mississippi that follows "Ain't God Good" which has racked up more than 700,000 in total sales. Published by Word Books, "Let The Hammer Down" is being debuted at autograph parties in Dallas, Monday (17)-Wednesday (19).

Jeannie C. Riley entertains Tuesday (18) at a special Senate luncheon given by Sen. Howard Baker and ladies of Capitol Hill in honor of the First Lady. . . . Tom T. Hall will be performing while the Kendalls and Jim Ed Brown serve as presenters on the Academy of Country Music Awards show taping in Los Angeles April 27.

Fona/Churchill Records is releasing the Four Guys second LP, "You'll Never Know," containing the group's single "Oh What It Seemed To Be." The label has also announced the appointment of Herb Goldfarb Associates, New York, as the sales, marketing and distribution representative.

ABC recording artist Randy Gurley was a guest of the Louisiana Fairgrounds and its president Joseph Dorignac. Gurley's new LP, "Let Me Be The One," was played over the facility's sound system before a crowd of 6,000 during an afternoon of horse racing at the New Orleans track. American Airlines' in-flight stereo programming has picked Gurley's current single, also titled "Let Me Be The One," to play during a 90-day cycle on all their aircraft.

### LP Graphics

• Continued from page 66

to charge some \$7,000 for such projects. Scavullo also shot the new Kris Kristofferson cover.

Kim also feels the concept covers—taking the title of the hit single and acting it out—is becoming passe. "It doesn't mean much to the consumers unless it's a standard. A good, honest portrait, well done, is a lot more effective because it's the artist that you're merchandising.

"If we can grab an eye and make them take it home, we're ahead," concludes Kim.

Polydor's graphic operation is directed out of New York, and the Nashville office is consulted in developing country covers.

"Like everything else today, it's getting better," says Jim Viennau, a&r director for Polydor in Nashville. Do exceptional covers boost sales? "Absolutely," answers Viennau.

## Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 4/15/78

©Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	12	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
2	1	11	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
3	3	11	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
4	4	27	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
★	7	7	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1 2478
6	6	25	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
★	16	3	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
8	5	20	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
9	9	39	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
10	11	27	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
11	12	32	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
12	8	13	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
13	14	9	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
14	10	31	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
15	15	9	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
16	19	25	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
17	13	33	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
18	20	67	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
19	21	5	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES—Crystal Gayle, MCA 2334
20	17	5	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
21	18	10	ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
22	22	16	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
23	26	35	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
24	24	10	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
25	27	2	EASTER ISLAND—Kris Kristofferson, Monument JZ 35310 (Columbia)
26	29	27	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
27	28	48	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
28	32	19	I WANT TO LIVE—John Denver, RCA AFL12521
29	31	10	THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15006 (Phonogram)
★	36	2	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
31	25	24	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
★	NEW ENTRY		VARIATIONS—Eddie Rabbitt, Elektra 6E 127
★	NEW ENTRY		BILLY "CRASH" CRADDOCK, Capitol ST 11758
34	35	2	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
35	30	52	KENNY ROGERS, United Artists UA-LA689-G
★	NEW ENTRY		GREATEST HITS—Tanya Tucker, MCA MCA 3032
37	43	21	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
38	33	17	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
39	34	22	GREATEST HITS—Olivia Newton-John, MCA 3028
★	NEW ENTRY		EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
41	42	20	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
42	39	40	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
43	37	24	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. BS3118
44	40	84	CRYSTAL—Crystal Gayle, United Artists UA-LA614 G
45	23	32	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
46	46	2	LONELY HEARTS CLUB—Billie Jo Spears, United Artists UA-LA 859-H
★	NEW ENTRY		STELLA PARTON, Elektra 6E 126
48	38	22	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
49	50	9	T.G.—T.G. Sheppard, Warner Bros. BSK 3133
50	NEW ENTRY		JIM REEVES, RCA APL1-2720

### Music City Tennis On June 13-15

NASHVILLE—June 13-15 has been set as the dates for the fifth annual Music City Tennis Invitational tourney. The entry fee of \$50 will go to the Children's Hospital at Vanderbilt Univ.

Heid at the Nashville Racquet

Club, the tournament includes three categories—both partners in music business, open with one or both partners in music business, or mixed with either partner in the music business. Each category consists of "good" players or "average" players.



# JOHNNIE

# ELVIS

# IR

Written by:  
Dallas Frazier

b/w

"BIRTHDAY CAKE"

ST-535  
Exclusively On  
STOP RECORDS

PROMOTION:  
Don Howser

Stop-Sabre Records  
P.O. Box 90612  
Nashville, Tenn. 37209

---

**3**

*fabulous songs*

---

***Out Of My Head And Back In My Bed***

***Spring Fever***

***Black-Eyed Peas And Blue-Eyed Babies***

*Produced by Owen Bradley*

---

**AU**

*available from:*

---



***Out Of My Head And Back In My Bed***

MCA-2330

---

*April*

**14**

*is Loretta's Birthday*

---

***Happy Birthday Loretta***

MCA RECORDS

[www.americanradiohistory.com](http://www.americanradiohistory.com)



**HELP WANTED**

**RECORDING STUDIO ADMINISTRATION**

Capitol Records is looking for an articulate, aggressive Assistant Manager to the Hollywood Studio facilities.

The applicant must have a background in music, studio mixing and equipment maintenance.

Excellent growth opportunity. Salary commensurate with experience. Send resume and complete salary history to: (No phone calls please).

**Sherel Wingard**  
Employment Manager  
Capitol Records, Inc.  
1750 N. Vine Street  
Hollywood, Ca. 90028  
Equal Opportunity Employer

ap15

**ACCOUNT EXECUTIVE  
MUSIC TRADE  
PUBLICATION**

We are seeking experienced, well organized persons with knowledge of music/record and/or consumer electronics industries for sales positions in Chicago and Los Angeles. Resume and salary requirements to:

**Box BBRW, Billboard**  
1515 Broadway  
New York, NY 10036

EQUAL OPPORTUNITY EMPLOYER  
No phone calls, please.

**Job Leads**

**YOUR FREE SAMPLE**

Qualified job seekers (beginners & pros) needed now for high-paying Radio/TV jobs in cities of all sizes: DJ's, News, Production, Sports Play-by-Play, Sales, Writing, Technical...all others. If you've not seen our bulletin packed with exclusive openings, write for your free copy.

**JOB LEADS, Suite 1113-FJ**  
1680 Vine, Hollywood, CA 90028

**RECORDING ENGINEER  
N.C. BASED**

16 track studio, 35/16 MM film production house seeks Audio Production Engineer. Send resume and references to:

**Box 7187**  
Billboard, 1515 Broadway  
New York, N.Y. 10036 ap22

Now, you can have one of the world's most authoritative jazz publications delivered right to you at home.

- Keep up with the world-wide jazz scene
- NEWS
- REVIEWS
- INTERVIEWS



Come on along and join the leaders—

**Mike Hennessey—**  
Editorial Director  
**Sinclair Trail**  
Editor & Founder

Annual Subscription Rates (air freight)  
U.S.A., Canada Mexico: \$20  
Europe: \$20  
U.K.: £8

Air Mail rates on application. Please enclose payment of credit card number with your order.

**ORDER NOW**

U.S.  
Jazz Journal International  
Subscription Dept.  
1515 Broadway  
New York, N.Y. 10036

International  
Jazz Journal International  
Subscription Dept.  
7 Carnaby Street  
London W1V 1PL  
Tel: 01 437 8090

**PROMOTIONAL  
SERVICES**

**ATTENTION!**

**Record Companies, Radio, TV  
Movie Producers, Agents, Record  
Group Artists.**

"I can pick top record hits before release." Interested?

Call **GENE VASSIL**  
(516) 281-6397 ap15

EXCLUSIVE DISCO DJS ONLY—FREE newly released Disco Records—most major labels Dues required. 814-886-9931 D.P.A. 631 Front, Cresson, PA 16630 tfn

RECORD PROMOTION—INDEPENDENT promotion staff, seeks new accounts—have a very strong promotion staff. Contact: Great Philly Promotion Company, Inc., 1405 Locust St., Suite 1815, Philadelphia, Pa. 19102. (215) 546-5684. tfn

HIT RECORDS WANTED FOR DISTRIBUTION. King Record Dist., 800 E. Gulf Breeze Parkway, Gulf Breeze, Fla. 32561. Phone 904-932-2525. tfn

**REAL ESTATE**

**2700 SEAT THEATRE**

for rent—centrally located to Manhattan, Brooklyn, Central New Jersey and Staten Island. Full stage, lighting and dressing room facilities. For info: 25 Hyatt St., Suite 207, Staten Island, N.Y. 10301.

(212) 727-1616—10A.M. to 2P.M. ap29

**COMEDY MATERIAL**

**"PHANTASTIC PHUNNIES"**

Selected BEST new service in U.S.—Canada. Why spend \$40-\$80 a year, when "PHUNNIES" can give you BIGGER YUKS, FOR SMALLER BUCKS! "PHUNNIES" will put your audience in a comic "phrenzy" and save you enough money to start buying the ointment again!! Send \$1.00 (gotta keep out "riph-raph") for subscription info., this month's over 200-line "PHUNNIES" issue AND a "phabulous" gift you'll treasure a "lifetime"! "PHANTASTIC PHUNNIES," 1343 Stratford Drive, Kent, Ohio 44240 (216) 673-1134. ap15

**PROFESSIONAL  
COMEDY MATERIAL**

(The Service of the Stars Since 1940)  
"THE COMEDIAN"  
Original Monthly Service—\$45 yr pstg \$8 (Sample Order) 3 issues. \$15, pstg \$1.80  
35 "FUNMASTER" Gag Files, \$100 pstg \$8  
"Anniversary Issue," \$30, pstg \$3  
"How to Master the Ceremonies," \$10, pstg \$3  
Every item different! No C.O.D.'s  
"WE TEACH STANDUP COMEDY" via mail  
Payable to: **BILLY GLASON**  
200 W. 54th St.,  
N.Y.C. 10019 tfn

**Fruitbowl**

BECAUSE YOU'RE MORE THAN A COMIC.  
YOU'RE A PERSONALITY!!!  
Free trial month's subscription to qualified broadcasters!  
FRUITBOWL Dept. "B" Box 9787  
Fresno, CA. 93794

Jock-aide 1957 to 1976 top songs of each year. Tempo, intro times, title, artist and lengths of each song—\$4.98 plus \$1.00 postage handling.  
**KERAMIDAS-LLOMBART ENTERPRISES**  
26211 Central Park Blvd. 107  
Southfield, Mich. 48082 ap22

WANNA BE FUNNIER THAN BARBARA Walters? Complimentary snack: Lola's Lunch, 1789 Hamlet Drive, Suite 888, Ypsilanti, Michigan 48197. eot

FRESH 18 TO 20 HUMOROUS QUIPS, weekly, 3 mos. trial \$20. Free sample, Farquhar, 2315B S. Tekoa, Spokane, Wash. 99203. eow

WE'LL MAKE YOU FUNNIER! JOKES AND some more jokes. Free samples. Fertile Imagination, 2156 S 67th Place, Milwaukee, Wis. 53219. tfn

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! O'Lines, 366-H West Bullard Avenue, Fresno, California 93704 (or phone 209/431-1502). tfn

DEEJAY SPECIALS' MONTHLY GAGLETTER! Individualized Service! We have it all FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, Ca. 93650. tfn

"THE WEEKLY WIPE"—DEE JAY GAGS and Jokes—No Record, intro's—No Junk—Free Sample—"The Weekly Wipe," Box 675 Jackson, Ga. 30213. tfn

DEEJAYS' NEW SURE FIRE COMEDY 11,000 Classified one-line gags, \$10. Catalog free Edmund Orin, 41171-A Grove Place, Madera, California 93637. tfn

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample. Contemporary Comedy, 5804-A Wynning, Dallas, Texas 75227. Phone 214/381-4779. tfn

**MISCELLANEOUS**



**REDUCED TO \$62,500  
FOR SALE  
CONTINENTAL GOLDEN EAGLE  
40' BUS  
Converted to 1975 Model**

8V71 Diesel engine—5 speed Allison 750 automatic transmission—just overhauled by Stuart & Stevenson; single wheel tag axle—sleeps 6, seats 12 plus driver—120 gallon fresh water tank—120 gallon holding tank—1 engine mount A/C—2 roof mount 12,000 BTU A/C's—(2) 5,000 KW generators—(1) 6,500 KW generator—140 gallon fuel tank—35 gallon gas tank—electric space heaters—20 gallon hot water heater—4 swivel chairs—2 dinettes—1 full bath with shower—wet bar with running pre mix—2 door refrigerator with ice maker and freezer—electric trash compactor—Jen-Air electric grill—colored TV, CB, stereo, AM/FM radio.

Contact: **JINX HILL—COTTINGHAM BEARING CORP.**  
P.O. Box 44406, Dallas, Texas 75234  
(214) 243-0100 ap22

**THE ONLY ENGLISH-  
LANGUAGE SEMIMONTHLY  
NEWSLETTER ON AND  
FROM THE JAPANESE  
MUSIC INDUSTRY**

It is Specially Designed  
For An Internationally  
Oriented Record Executive  
Who Needs To Be  
Constantly Updated On  
Happenings In The  
Japanese Record Market.

Free Copy Offered  
Upon Request.

**MUSIC LABO  
INTERNATIONAL**

**THE NEWSLETTER CONTAINS:**  
Single And Album Charts • A List of Monthly New Releases • Statistical Data General News, Etc. • Essential Information You Must Have

1 YEAR (24 ISSUES) SUBSCRIPTION RATE—150,000 YEN (APPROX. \$600.) All Payments Must Be Made In Yen. Send Your Subscription Order And Inquiries To  
**MUSIC LABO, INC.**  
DEMPA BLDG BEKKAN 5F  
11-2, HIGASHI GOTANDA 1-CHOME,  
SHINAGAWA-KU, TOKYO 141 JAPAN

**TRAVEL BUS  
CUSTOM COACH WORKS LTD.**

Proudly announces the availability of a limited number of our grand touring motor bus conversions.

Our shocoach is quite simply the most technically advanced and elegant motorcoach in the world today.

Each motor bus is custom manufactured to individual needs and specifications by European craftsmen, average delivery time 120 days.

From \$150,000—lease, lease purchase available. Information package and color brochure \$55.00.

**VANGUARD ENGINEERING**  
Sole Agents Custom Coach Works Ltd.  
Box 803, Beckley, West Virginia

**GROUP INSURANCE  
Health & Life**

Limited to companies in the entertainment industry  
COMPARE OUR COSTS WITH YOUR CURRENT PLAN Write or call  
The Entertainment Industry Group Insurance Trust  
551 Fifth Ave.  
New York, N.Y. 10017  
(212) 867-4662

**SILVER EAGLE  
CONTINENTAL TRAILWAYS BUS  
CUSTOM CONVERTED INTO  
FULLY SELF CONTAINED  
DELUXE MOTOR HOME**

For info or brochure call:  
**1-205-547-8745**

ATTENTION ANDREW LOOG OLDHAM: I only see you in my dreams. Where are you? Linda Aleen List, 18646 Waltham, Detroit, Mich. 48205. ap15

**BILLBOARD  
Group Subscription  
Discounts**

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

**BOX 6019**  
c/o Billboard, 1515 Broadway  
New York, N.Y. 10036 tfn

**SCHOOLS &  
INSTRUCTIONS**

REI FIVE WEEK COURSE FOR FCC 1ST phone license. Six week course for Radio Announcing. Student rooms at the school. Call or write: REI, 61 N. Pineapple Ave., Sarasota, FL 34577 and 2402 Tidewater Trail, Fredericksburg, VA 22401. tfn

**GOLDEN OLDIES  
TRADING POST**

Don't Miss It!! Classified Advertising Closes Every Monday.

"WANTED TO BUY," "FOR SALE," "SWAPPING"  
Use the headline that fits your needs.

Regular Classified: 85¢ per word. Minimum \$17.00  
Display Classified: \$38.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO:  
**Billboard Golden Oldies  
Trading Post**  
1515 Broadway, New York City 10036

**FOR SALE**

OLDIES—YOU CAN'T BEAT MY PRICES or selection. 100 different, \$10.00; 200 different, \$25.00. Free list of other deals on oldies. All styles—all mint. Mark Edmund, P.O. Box 5862, St. Louis, Mo. 63134. ap22

TEN RECENT COUNTRY OR ROCK OLDIES "specific." Guaranteed winners! \$2.50. Original value up to \$10. JAS, P.O. Box 58, Flushing, N.Y. 11379. ap15

APRIL 15, 1978. BILLBOARD

## POLICY SHIFT

# PRS To Recommend Voter Roster Access

By PETER JONES

LONDON—In a surprise turnaround, the Performing Right Society council says it will recommend to members that the society's voting list be made available to themselves, and to non-voting members.

This decision comes after the society considered the implications of a Court of Appeal ruling in proceedings brought against the society by Trevor Lyttleton, in which he sought from the organization a list of those members who have voting rights (Billboard, March 25, April 1).

While pointing out that the law, as determined by the court, does not oblige them to make such revelations, the council members say it has been decided to recommend that the articles of association "be amended so as to give every member of the society a clear right to obtain, on a confidential basis, a list of the names of the members in each of the two classes of membership—full and associate."

This recommendation goes to the annual general meeting (July 6).

Meanwhile Lyttleton, who launched his action against the PRS in May last year and who has to pay all the High Court costs and half the Appeal Court costs, describes the

PRS decision as "a remarkable turnaround."

He adds: "While the council alone, as the Appeal Court noted, has at all times had the power to release the voting list under one section of the society articles, PRS appears from its latest pronouncements to have only just discovered the existence of this important new power."

"The council now says: 'It is reasonable that a member of the society should be able to ascertain the identity of those of his fellow members who have the right to vote'—a statement with which I am, for once, in complete agreement. My only regret is that it has taken almost a year of parliamentary pressure, adverse press comment and litigation, most of which I bear personally, to get this result."

"I wish to thank the Under Secretary of State for Trade, Stanley Clinton Davis for his statement that he will consider whether to amend the law to compel non-share companies like PRS to disclose their voting lists, for it may have had some bearing on the PRS council's volte-face."

"Perhaps the PRS council will now favor an independent review of the manner in which they have exercised their powers."

## SEEN CONDUIT FOR PIRATES

# Imports Fuss Raises Dust In U.K.

By PETER JONES

LONDON—An industry row is brewing over imports to Britain, with much of the incoming product said to be pirated.

WEA and a major importer, Charmdale, have both taken the unusual step of buying space in the British trade press to put their cases before retailers, who are liable to prosecution for possessing pirated imports, however innocently acquired.

First moves came from WEA, which last week ran a full-page ad headed "Warning to all retailers. Beware of imported WEA records and tapes." Later, WEA deputy managing director Richard Robinson said

his company was worried by the increasing quantities of pirated product coming into the country, and intended to make dealers suspicious of low-price imports.

"The price is likely to be indicative more than any other factor," he says. "A dealer faced with product 40% or more under the normal price should be wary, especially if the offer comes from a disreputable source. It is conceivable though, that this product could come through a perfectly legitimate wholesaler. The product is often of high enough quality to fool most people. Even the MCPS Mecolico sticker, indicating correct royalty has been paid, would not be a cast-iron guarantee of au-

thenticity. The product might have been taken as legitimate all down the line from the States, the Continent, or wherever."

Charmdale reacted with an ad intended to reassure dealers.

The company dwelt on the legitimacy of its own imports and went on to stress that imports are a rich source of income in these days of fierce discounting.

Joint managing director Michael Campbell commented: "We wanted to regain the confidence of our customers who have been worried by WEA's warning, which was too generalized. The majority of imports are quite legal."



**BRAIN JANE**—German rockers Jane meet with Metronome executives in Hamburg to discuss future promotion and product plans. Pictured, from left standing, are producer Bernd Gnackelberger, attorney Wolfgang Dressler, Metronome director Rudolf Gassner, Metronome marketing chief Klaus Ebert and Brain product manager Hartwig Biereichel; seated are members of the group. Jane, recently re-signed to Metronome, has sold more than 300,000 albums in its home land over the past two years.

## RETURN TO ROOTS

## Country—British Style

LONDON—The new 5,000-seat Brighton Center, on the South coast, is the venue for the first all-British country music presentation, "Country Music Comes To Town," featuring eight U.K. acts in a five-hour concert.

Neil Coppendale, organizer, is

taking the promotional line that "Country music began centuries ago as British and European folk music. It emigrated to America and in modern times became the property of stars such as Emmylou Harris, Johnny Cash, Dolly Parton and others.

"Now we want it to return to its origins and we want to explode the myth that only the Americans can do it. The popularity and commercial viability of country music grows all the time. And it has little to do with the country and western image of cowboys, straw bales and dancing crinoline dresses."

Coppendale, who founded Brighton's own country music club in 1971, is to act as host for a show which features Frank Jennings Syndicate, the Hillsiders, Little Ginny and her Country Band, James Donaldson, the Duffy Brothers, Kelvin Hendersen and his Country Band, the Down County Boys and the Hank Wangford Band.

**BILLBOARD IS BIG INTERNATIONALLY**

## France Honors Chevy & Ades

PARIS—Two major French record industry figures—Bernard Chevy, creator of MIDEM, and Lucien Ades, president of SNEPA, the French record industry association—have been made Chevaliers of the Legion of Honor by the French government.

Ades, head of the company bearing his name which specializes in records for children, is in his final year of office as president of SNEPA.

Chevy, as well as being the architect of the highly successful MIDEM, inaugurated in Cannes in 1967, is also the organizer of a number of other trade fairs and exhibitions.

## K-Tel Steps Into Mid-Price Arena

LONDON — K-Tel, television merchandising company, has taken the unusual step of launching a series of mid-price albums, believed to be the first time such a company has ventured into that area of the market.

The new range, tabbed "Highlight On ..." kicks off with five new releases, featuring 16 recordings by original artists on each, and retailing at around \$3.70.

Normally tv merchandisers concentrate solely on full-price product, because profit margins from such albums have to be sufficient to pay for the high cost of tv advertising.

But Tony Johnson, K-Tel managing director, says no tv advertising is envisaged for the new series and the product will be treated in the normal marketing manner for mid-price material, with no sale-or-return terms.

First five albums are: "Lady Rock;" "Swinging Sixties;" "Rock 'n' Roll;" "Golden Country;" and "A Classical Selection."

## SOUTH AFRICAN VENUES

## Vistas Widen For Intl Acts

By DOUG GORDON

JOHANNESBURG—New opportunities for foreign acts are seen in South Africa via a network of multi-racial theatres throughout the republic.

Requirements that must now be met by venues concern stage and auditorium capabilities, rather than racial policies. Percy Tucker, executive committee member of the South African Assn. of Theatre Managements, is among those who feel these conditions can be satisfied by most reputable theatre owners.

Local impresario Yango John predicts that the entry into the market of the "huge untapped black audience" will provide access to revenues large enough to attract big-name talent on a more regular basis.

"I hope to see commercial operations to transport township audiences in and from city venues on package deals," he says.

Another local promoter, Ronnie Quibell, after a preliminary count of theatres which can meet the government's requirements, also sees "a

vastly improved network of live entertainment venues."

In addition, Quibell notes that problems he has had with the British musicians' union, which banned its members from working before segregated audiences, will now be obviated. He says that he will now be able to negotiate more effectively for top U.K. acts.

## 'Victory Singer' Dies

ATHENS — Sophia Vembo, known as the "Victory Singer" for her inspirational World War II songs, based on satire of Hitler and Mussolini and morale-boosters for the Greek population during Nazi occupation, has died here.

She recorded hundreds of songs, but the matrices were destroyed in 1940 by the Germans because of her outspoken views. However, matrices were kept in London and in 1946 were returned to Greece, making the product available again.



UNITED



EUROPEAN



PUBLISHERS

**will be at IMIC**

**22 of us to be exact, including:**  
Trudy Meisel—Edition Intro,  
Peter Phillips—ATV Music

Claude Pascal—Editions Musicales Claude Pascal,  
Julio Clara—Ediciones Musicales Clipper's  
Roland Kluger—Roland Kluger Music Company

Stig Anderson—Sweden Music  
Elisabel Mintangian—Durium





**MOUSKOURI MEETS**—Phonogram artist Nana Mouskouri, second left, brings together songwriters Rolf Zuckowski, Wolfgang Muermann, Ralf Arnie and Miriam Frances to thank them for their composing contributions to her German chart success. The singer has just completed a tour of that country.

### 'MONOPOLY' CHARGED

## French Group Hits At Bars Against New Acts

By HENRY KAHN

PARIS—A pressure group here calling itself "Prospective Chanson" is protesting the "monopolization" of French radio and television "by the same group of artists which has been dominating the media for the past 20 years."

New talent has a particularly hard time breaking through in France because of the way in which broadcasting organizations and concert promoters are said to discriminate in favor of established talent.

Prospective Chanson, organized in 1976 by Michel Duvigneau, claims that the record companies encourage the "star system." It also attacks song competitions and the massive emphasis which is placed on charts.

The group recently carried out a survey of radio and television programs in France and issued a report claiming that 20% of pop artists have been around for 20 years, and 31% for well over 10 years.

On a recent day, monitoring four radio stations, Serge Lama was heard 10 times, Michel Sardou nine times, Johnny Hallyday nine times,

### Act Support Sought For Glasgow Venue

GLASGOW—A Glasgow councilor has appealed to noted rock musicians to add their names to a petition to prevent the city's Apollo Center, Scotland's premier rock venue, from being turned into a bingo hall.

Councilor Duncan MacLean says: "We urgently need individual letters of protest from prominent music world personalities to state opposition to the granting of a bingo license. And if they would be prepared to come to Glasgow on May 12 for the public hearing, and reiterate that opposition in person, it would be even better."

## Peer Picks Contest Winner

HAMBURG—"Morning Sun," written by Hanno Harders and Holger Kopp, is winner of the "Song For Europe" contest organized by the Peer-Southern organization among its eight European affiliates.

Second place went to a British entry, "Time," penned by Rick Sims and John Dendy.

Says Peer-Southern (Germany) managing director Michael Karnstedt: "The rules required that entries should have today's typical middle-of-the-road qualities and we feel that the top two songs do possess these qualities. Apart from the gold trophy, the winning song will also have excellent exploitation. All eight

Jacques Brel seven times, Jean Ferrat six times, and Eddy Mitchell, Nana Mouskouri and Daniel Guichard five times each.

Duvigneau says the object of his campaign is not only to create better opportunities for new talent but to fight against stereotyped music.

"Under the present system, which is dominated by a handful of so-called stars," he says, "popular music has become intolerably monotonous, with every new song almost indistinguishable from the last."

Prospective Chanson plans to start a campaign to discover new talent. It will hold meetings in schools, organize auditions and try to persuade France's pop public that it is being duped and sold short.

## WEA Takes Hit Single To 18 Marts

NEW YORK—In an unusual display of global coordination, WEA International is scheduling a hit single from its German company for immediate release in 18 of its other owned and licensed companies worldwide.

It is also being rush-released by Atlantic Records in the U.S.

The record, "Lay Love On Me," by 16-year-old, Spanish-born Luisa Fernandez, has sold over 100,000 copies within six weeks of its release in Germany.

Nesuhi Ertegun, president of WEA International, cites his com-

## Star Acts Due At Mallorca

MADRID—This year's Musical Mallorca, staged in Palma de Mallorca in the Balearic Islands, will be held May 4-6, with a full program of events, including guest appearances by big name artists.

The festival opens with the first round of the international song con-

test on May 5 various singers present their latest recordings. The last day features the final round of the song contest and presentation of awards. First prize is the Illa d'Or and \$10,000 in cash.

Confirmed among the guests are Raffaella Carra, Jorge Ben, Mocedades, Felipe Campuzano, and actors Richard Jordan and Susan Saint James. But there are many other "possibles," including Linda Ronstadt.

Musical Mallorca will be transmitted by Spanish television and go through various Eurovision countries. OTI, Iberoamerican Television Organization, will also cover it. The Tokyo Broadcasting System is to make a film for the Japanese market. This festival was given a special award last year as "best world music festival" by FIDOF, the international festival organization.

affiliates will be releasing local versions of the song recorded by well-known artists."

Karnstedt feels that the experiment will show that good local songs can achieve success outside their home country. He also says it will show GEMA, the German performing and mechanical right society, that affiliates of foreign publishing houses are also capable of investing substantially in German composers and lyricists.

"Regardless of the success of 'Morning Sun,'" says Karnstedt, "the acquisition and exploitation of local copyrights will remain one of Peer's main targets."

## International

## Teldec Adds Big Mouth & Lollipop

HAMBURG—Teldec is planning a major campaign for the new pop label Big Mouth, with its laughing rhino logo, and is launching the label with three singles, all of which will also be made in 12-inch versions for disk jockey promotion.

The singles comprise Jackie Carter's version of the Mick Jagger/Keith Richard song "Paint It Black;" Portuguese singer Edmundo's version of another Stones title, "Let's Spend The Night Together;" and "Dance, Mama, Dance" a self-penned composition by the Cologne vocal group Midnight Special.

Teldec is producing a wide range of promotional aids and gimmicks for the campaign, including T-shirts, stickers, posters and rubber balls.

Big Mouth is owned by producer Dieter Dierks.

Another new label for Teldec is Lollipop Records, an independent operation already well-established on the German market and which Teldec acquires for distribution on Saturday (15).

The first batch of releases include the Claudja Barry albums "The Girl Most Likely" and "Sweet Dynamite," and singles "Johnny, Johnny, Please Come Home," "Take Me In Your Arms" and "It Takes Two," the debut album of U.S. singer Ronnie Jones, "Looking For Action" and his single "Soul Sister;" and the debut record by a four-girl British group called Lipstique—"At The Discotheque."

pany's actions in this instance as an example of the far reaching capabilities of an international record organization. "Quite simply," Ertegun says, "the idea is that when you've got something good, you go all-out with it."

The single is scheduled for immediate release by WEA companies in Australia, Austria, Belgium, Canada, England, France, Italy, Japan, Netherlands and South Africa, and by licensee companies in Denmark, Finland, Norway, Portugal, Spain, Sweden and Switzerland.

test on May 5 various singers present their latest recordings. The last day features the final round of the song contest and presentation of awards. First prize is the Illa d'Or and \$10,000 in cash.

Confirmed among the guests are Raffaella Carra, Jorge Ben, Mocedades, Felipe Campuzano, and actors Richard Jordan and Susan Saint James. But there are many other "possibles," including Linda Ronstadt.

Musical Mallorca will be transmitted by Spanish television and go through various Eurovision countries. OTI, Iberoamerican Television Organization, will also cover it. The Tokyo Broadcasting System is to make a film for the Japanese market.

This festival was given a special award last year as "best world music festival" by FIDOF, the international festival organization.

**BILLBOARD IS BIG INTERNATIONALLY**

## International Turntable

Paul Jenkins has been appointed a&r manager of Satril Records in London, from promotions manager. During that time he has become increasingly involved in a&r, and coproduced with Satril managing director Henry Hadaway such acts as Stardust (including the hit single "Ariana") and Vince Cadillac.

Matt Haywood has been appointed head of sales and promotion for Casablanca U.K. He was previously Casablanca label manager with Pye and prior to that worked for 10 years in South Africa with Robin Taylor, now head of Casablanca U.K.

Another Casablanca U.K. appointment is that of Sue Carling as press officer, joining from the press and promotions office of Anchor. Previously she was with Casablanca U.S.

Robin Behling has been named advertising manager for EMI's group repertoire division in London, succeeding Chris Baxter, who has now joined Charisma. Behling was formerly Baxter's assistant at EMI and came to the company a year ago from a major advertising agency.

John Waller has moved from Phonogram assistant services manager to disco promotion manager.

## GAIN THE FREEDOM OF THE MEDITERRANEAN ABOARD THE LADY GALADRIEL

This modern, superbly-fitted 75' motor yacht is based in Cannes and with her crew of 4 is at your command to go where you please. She can accommodate up to 10 people in the air-conditioned luxury you are looking for. The large sundeck, saloon, & the motor dory for water skiing are inviting you now.

For further charter details please contact:

**MR. GERALD MILLER**

Brook Street Bureau  
of Mayfair Ltd.  
125 Edgware Road  
London W2 2HX

Tel 01-629-8866

## PHYSICAL, MUSICAL ROOTS

# Mongo Santamaria May Record In Cuba After 16-Year Absence

• Continued from page 59

Latin and American following has not been easy, he says.

He is critical of the current New York salsa scene which he says is simply imitative of Cuban forms.

"The music I heard in Cuba is very progressive," he observes. "They are advancing fantastically, while here it's just the opposite. The New York musicians aren't creating; they're imitating."

He says to be consistent with his position he refused to tour with the Fania All Stars this year though Fania president Jerry Masucci made him an attractive offer.

And there are other frustrations at Fania. His latest albums for the label have been highly acclaimed musically (his "Amancer" LP won this year's Grammy).

But Santamaria feels his style of music is too distinct from the Fania mainstream, that it's not Latin enough. Thus, he believes, his po-



Veteran Latin percussionist Mongo Santamaria seeks his place between traditional and progressive Latin and American audiences.

tential sales to non-Latin public have been wasted.

"I play at more places than most Latin artists," Mongo says. "I can go to New Orleans or Detroit—places where Latin records really aren't available. I found that the people who would go see me there had thought I was dead, or had somehow fallen off the map."

Solving the problem by going to an American label is not the natural alternative it seems at first.

In Mongo's experience with Columbia and Atlantic (where he had eight LPs on the top 200 charts between 1965 and 1970) he confronted the equally frustrating pressure to commercialize his music for pop acceptance.

Of one Columbia LP, "Let's Party" (a set of pop covers), Mongo says he was promised top sales, his manager begging him to compromise. Today, he says, "I don't want to see that record in my house."

"They wanted to tell me what to play and how to play it. They tell me this is what the public wants, and they put a metronome in front of me to help me keep time. But where is the feeling? Where is the spontaneity?"

He credits Fania with giving him the creative freedom he lacked at the non-Latin labels. Many observers believe Mongo has made his best albums for the label.

"But I need to reach all parts of the public," he says. Americans, Latins, young, old, black and white.

"I feel Latin music, what they call salsa today, is very rich and beautiful. But I've already done that and I've left it behind."

## ALLEGED PAYOLA

# L.A.'s KALI Ousts Meono After Probe

• Continued from page 3

Ambriz's attorney Jess declined all comment on the matter, even to confirm whether he had in fact verified the statement's authenticity.

But Meono's attorney, Philip E. Nameth, says his client intends to fight the suspension by filing a grievance with the AFTRA.

"Both he (Meono) and I have seen this alleged statement by Ambriz and we both doubt its authenticity at this time," Nameth observes.

The AFTRA hearing in which the Ambriz document was submitted as evidence was called to hear a complaint of misconduct filed by Meono against fellow KALI employes Johnny Fernandez Moreno and Jose Valdes.

Meono charged the pair with union member misconduct for "repeated and false accusations that I accepted payola."

Fernandez Moreno and Valdes say they had gone to the FCC in the fall of 1977 with statements, allegedly including the Ambriz document, which they said implicated Meono in the alleged payola dealings.

Their action resulted in the FCC investigation into their charges which is still underway (Billboard, Jan. 28, 1978).

Fernandez Moreno and Valdes themselves have been under suspension from KALI since December 1977. In relieving them, Eaton claimed the pair's refusal to turn over the affidavits to the station management had "impeded our investigation in this matter."

But Fernandez Moreno and Valdes have countered that they initially brought their payola allegations to the station management's

attention before going to the FCC. They say an internal investigation early last year amounted to a white-wash.

The fact that the Ambriz document was finally surrendered in the AFTRA case by Fernandez Moreno does not alter the station's position on his own suspension or that of Valdes, Malkin says.

For his part, Fernandez Moreno says he gave written authorization to AFTRA permitting the union to turn over the surrendered affidavit to KALI management.

Reinforcing the deadlock, Malkin has challenged the unemployment benefits being collected by Fernandez Moreno and Valdes at the maximum rate of \$104 per week each.

Fernandez Moreno received notification from the California Unemployment Insurance Appeal Board on Tuesday (4) that Malkin had appealed to block payment of benefits. Valdes had received the same notification some time earlier.

A hearing before an administrative judge on that matter is set for Friday (14) in Fernandez Moreno's case. Valdes' hearing was originally scheduled for Wednesday (5), but was postponed.

Malkin, in his letter to the State Employment Development Dept., claimed the pair could have acted to prevent their suspension simply by turning over the affidavits as the station had requested.

Allan Davis, executive secretary of the AFTRA local here says, however, that the union informed Fernandez Moreno that it was allowing him and Valdes to bring an "arbitration proceeding or any necessary court action" in order to obtain from

(Continued on page 95)

Billboard SPECIAL SURVEY For Week Ending 4/15/78

## Billboard Special Survey Hot Latin LPs™

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

LOS ANGELES (Pop)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROCIO 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	NAPOLEON Pajarillo, Raff 9065	5	LA DIMENSION LATINA 780 Kilos De Salsa, Top Hits 1025
6	LOS ALVARADO Son Tus Perjumenes Mujer, Pronto 1032	6	LIBRE Trene Calidada, Salsoul/Salsa 4114
7	CAMILO SESTO Rasgos, Pronto 1025	7	JOHNNY PACHECO/MELON Liego Melon, Vaya 70
8	LOS ANGELES NEGROS Serenata 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 PONCENA 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	NAPOLEON 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 Gallero, 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 Carinito Malo, Peerless 10040	25	MONGO SANTAMARIA Amanecer, Vaya

## VELVET MOVE *Firmed Philips/Polydor Pact Opens New Vistas For the Firm*

By AGUSTIN GURZA

LOS ANGELES—Velvet Records, making its initial moves under a new licensing contract with Philips/Polydor, is opening a branch operation in Los Angeles and has issued its first releases under the new Atlas label.

Velvet Records president Roberto Page reports the new Los Angeles office will be under the direction of his cousin, Luis Alberto Marmol.

Working with Marmol will be Tony Fernandez in charge of promotion and public relations.

The establishment of the two-man operation gives Velvet its first direct representation in West Coast territory where its affairs had previously been delegated to distributors, most recently to Amigo Records.

In explaining Velvet's move, Page states that the Philips/Polydor management specifically requested a concentrated drive in the Western market where it felt it was achieving only a fraction of its potential.

Aside from the California office, the firm plans to name a promotion representative in Texas.

Los Angeles will be the only branch office for the firm which is represented in other territories by distributors.

With its headquarters in San Juan, Puerto Rico, the firm manufactures in Miami at plants in which it holds partial interest. It also has a Miami warehouse and plans to stock product as well in Los Angeles.

"I was in Los Angeles studying the market recently," says Page, "and we've decided on certain priorities for the territory."

"First, naturally, we'll be working the Mexican product as top priority. Secondly, international product which has been established in the Mexican market. And third, other international material which, although not breaking in Mexico, is considered to have strong potential on the West Coast."

"There will be a mutual assistance between Mexico and ourselves, and we'll be careful to work the same product on both sides of the border."

Page's recent trip to California left him somewhat alarmed at the infamous price wars in this area, prompting him to set a lower price for this region than for others in the U.S.

The list price, then, on the new line for the West will be \$3.98, \$2.15 to distributors. This is the same pricing in effect while Philips/Polydor was being released by Miami Records in the U.S.

Page estimates the label will be able to up the West Coast price to \$4.98 list, bringing it up to par with Puerto Rico, New York and Miami where he says the higher price is already fixed.

As of now, the label has released 38 catalog albums and four new LPs, all on the Atlas logo. Eventually, says Page, the firm intends to divide

the licensed lines, issuing the Polydor product on Atlas, the Philips product on Mercurio, a logo which is still being registered.

A corporate reorganization has also been implemented. The new Velvet Records, Inc., has been set up to market the Philips/Polydor material. Meanwhile, Page's own productions will continue to be issued through Velvet De Puerto Rico on the Velvet label.

The Los Angeles branch will handle all product for the firm. Its new Atlas releases are LPs by Trigo Limpio, Juan Erasmo Mochi, Conjunto Tropical Costa Mar and Dulce, a new vocalist from Mexico.

"The first year will no doubt be the most difficult," observes Page, noting the great cost in time and money of establishing certain new artists, as well as creating the firm's new identity as the Philips/Polydor licensee.

Also, the previous licensee, Miami, is in its selling-off period, which will cut into Velvet's catalog sales.

Fernandez as of last week was hunting for a locale for the new operation, hoping to be able to locate space on Pico Blvd.

When departing Musimex, Fernandez took with him the El Gran Combo line which was being sold through that firm. He says now that El Gran Combo product is available through his own retail outlet here.

## ACTS AFFECTED

# Canada Tightening Immigration Rules

• Continued from page 4

The legislation becomes effective Monday (10) and is being closely scrutinized by a number of talent buyers and promoters on this side of the border.

Essentially, the change in the act that will affect talent reads: "An immigration officer may fill out an employment authorization (at the border) except in cases where the engagement is merely incidental to a commercial activity, which does not limit itself to an artistic endeavor."

According to an immigration officer, the interpretation is that an act coming here to play a concert is capable of performing an "artistic endeavor." However, a week or more in a club setting is considered a "commercial activity."

Under the new regulations, an act or performer wishing to come to Canada to play club engagements will now have to visit a Canadian embassy or consulate and obtain a work application 45 days prior to crossing the border to work in the Dominion.

Fears that the same would apply to concert hall touring acts appear to be unfounded on the basis of a sec-

tion that says "20 or more people do not need an employment authorization" to play in Canada. The manifest submitted at the border may include work crews touring with the act. Contracts for work in Canada are considered work authorizations.

According to the new regulations, foreign acts working in Canada will not be allowed extensions to seek out further bookings. Foreign musicians coming into Canada for the purpose of recording will now have to consult with the Manpower office beforehand in order to obtain a work visa for the duration of their stay in this country.

While a department spokesperson claims that it reviews work orders by U.K. and U.S. performers alike, there is reason to believe that U.S. acts will have a better chance of having their cases reviewed, should a work order be cancelled. According to the spokesperson, policy in specific cases is reviewed by such outside interest parties as the AFM.

Guidelines for the new immigration act will be released shortly but in the meantime concert promoters and booking agents are quietly sweating.

# Capitol Consolidates A&R, Closes Screen Gems Div.

TORONTO—Capitol Records is following A&M and WEA, which in recent years have closed their downtown a&r offices in this city, and have moved the staffs to the companies' suburban head offices.

Ruppert Perry, U.S. vice president, a&r, says the move is needed to close the communications gap by having the a&r wing under the same roof as the rest of the record company.

The Capitol move will see a reduction in staff from a two-person plus secretary operation, to one where Dean Cameron assumes full responsibility of Capitol's a&r operation in Canada. The Screen Gems publishing division which shared the a&r office space downtown is now closed and the administrative publishing duties will be taken over by Screen Gems' staffers in Los Angeles.

While no official reason has been given for the Screen Gems closure, one informed source indicates that

## London Signs 2

MONTREAL—Winnipeggers Ron Paley and Tim Thorney have signed recording contracts with London Records of Canada, thus getting national distribution on two custom albums that the artists have been promoting themselves in the past four months.

Thorney and Paley, both pianists, had cut custom albums in Winnipeg and were promoting the disks via concert performances in the region.

## Hometown Treking

TORONTO—A&M's Hometown Band is scheduled for a 10 city Canadian tour in April, following appearances in the U.S. recently, including a visit to the College Entertainment Conference in New Orleans last month, the label reports.

# From The Music Capitals Of The World

## TORONTO

A fleet of Canadian productions have been released over the past several weeks by majors and minors alike. Among them, RCA's highly touted muscle-rocker, Thor, the album is titled "Keep The Dogs Away," and is released by Mid-song in the U.S.

From Aquarius comes rock trio Teaze. Already with a foot in the door in Japan, the Windsor, Ont. group opened Toronto dates recently for Blue Oyster Cult. Marc Jordan's debut "Mannequin" album is slugged a priority titled by WEA, as is MCA's Bob McBride who debuts with the album "Here To Sing." McBride formerly fronted the 13-piece jazz-rock band, Lighthouse. Veteran Toronto blues band, Downchild, has a compilation album on release by Posterity Records, titled "So Far."

The custom labels are in force with Cut Throat Records releasing an EP by Nash the Slash, electric violinist, whose 12-incher is titled "Bedside Companion." From the punk community comes The Curse on Hi-Fi Records with a single that laments the media exploitation of child murder in Toronto, titled "Shoeshine Boy." New direct-to-disk recordings includes "FM," by a trio of the same name, a jazz-rock project cut at Phase One Studios in Toronto for the Labyrinth direct-to-disk label. "The Joke's On Me" is the title of Domenic Troiano's second Capitol outing, scheduled for an April 10 release date.

Former Benedictine nun Mary O'Hara is scheduled for one show at Massey Hall. The Chrysalis artist recently had a No. 1 hit in the U.K. with Canadian Stan Roger's song "Forty-Five Years."

Deborah Harrye of Blondie in Toronto and Montreal for promotional dates. . . . Mink de Ville has been confirmed as opener for Elvis Costello's return at Massey Hall, April 29. . . . Jake act, GCB, now on the road, is to debut on vinyl late March with the single "Rounds." London Records is distributor and has pegged April as release time for the band's first album.

Independent promotion man Stue Raven-Hill is organizing a \$600 charter to Jamaica for Bob Marley's World Peace Festival, April 21. Anyone interested should contact him by phone at (416) 489-5339, or contact Charlie Comer at the Island office in New York.

Jean Pierre Ferland and Nanette Workman played to capacity crowds for 10 successive nights at the 4,500-seater Place des Arts in Montreal recently. The dates are part of a provincial tour, produced by Andre Perry. . . . Capitol act, Paul et Paul, is scheduled to record a second LP in April. . . . Similarly, Raoul Duguay has taped a St. Denis performance for release as his third Capitol album, set for release later this year. **DAVID FARRELL**

# Students Await Fanny Awards

TORONTO—The fourth annual Fanny Awards are scheduled to take place at the Centennial Hall in London, Ont., April 15, with arranger Hagood Hardy and producer Jack Richardson among the six judges participating this year.

The Fanny Awards were established to acknowledge the six best works of the year in the Music Industry Arts program set up at Fanshawe College in London. The unique course is designed to help students wishing to enter the music industry. It includes courses in engineering, production, composition, marketing and promotion in its program.

Of the six judges involved this year, Dave Green and Jeff Smith will be making awards in the engineering category; Richardson and Doug Chappell in production and Ben McPeck and Hardy in composition.

# BILLBOARD IS BIG INTERNATIONALLY

# Easy Listening

Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
2	2	11	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
3	4	10	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
4	3	13	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
5	5	10	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
6	6	11	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
7	7	11	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
8	8	19	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
9	13	12	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
10	14	8	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
11	9	12	(WHAT A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676, (Kags, BMI)
12	11	12	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
13	19	6	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Denece Williams, Columbia 3-10693 (Homewood House, BMI)
14	16	4	TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
15	15	7	THANK YOU FOR BEING A FRIEND Andrew Gold, Asylum 45456 (Lucky/Special Songs, BMI)
16	21	2	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (ATV, BMI)
17	10	9	IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP)
18	12	14	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
19	20	9	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
20	23	2	COUNT ON ME Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
21	26	3	THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
22	18	20	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)
23	17	19	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
24	24	20	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
25	25	18	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
26	22	13	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
27	27	16	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
28	28	9	LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
29	29	13	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
30	38	4	IMAGINARY LOVER Atlanta Rhythm Section, Polydor 14459 (Low-Sal, BMI)
31	47	2	GEORGIA ON MY MIND Willie Nelson, Columbia 3-10704 (Peer, BMI)
32	32	6	A LOVER'S QUESTION Jacky Ward, Mercury 55018 (Times Square/Eden/Unichappell, BMI)
33	37	2	ALWAYS AND FOREVER Heatwave, Epic 8-50490 (Almo/Rondor, ASCAP)
34	34	8	WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacey, Krugerrand 101 (Trustin/Mercer, ASCAP)
35	35	8	THE ONE AND ONLY Kasey Cisyk, ABC 12333 (Famous, ASCAP/Ensign, BMI)
36	31	16	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
37	33	10	CALIFORNIA Debbie Boone, Warner/Curb 8511 (Big Hill, ASCAP)
38	39	2	OUR LOVE Natalie Cole, Capitol 4509 (Chappell, ASCAP)
39	41	2	THE LAST OF THE ROMANTICS Engelbert Humperdinck, Epic 8-50526 (W.B./The Holmes Line, ASCAP)
40	40	6	LITTLE ONE Chicago, Columbia 3-10683 (Balloon Head/Big Elk, ASCAP)
41	36	24	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
42	42	3	I'VE NEVER BEEN TO ME Mary Macgregor, Ariola 7677 (Stone Diamond, BMI)
43	46	2	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Not Listed)
44	44	5	ONE LAST TIME Al Martino, Capitol 4551 (Ocean Blue/Blackwood, BMI)
45	45	2	STRANDED IN A LIMOUSINE Paul Simon, Columbia 3-10711 (Paul Simon, BMI)
46	49	2	I'M GONNA TAKE CARE OF EVERYTHING Rubicon, 20th Century 2362 (Fox Fanfare/No Cibur, BMI)
47	48	2	MORE THAN A WOMAN Bee Gees, RSO (LP cut) (Stigwood/Unichappell, BMI)
48	NEW ENTRY		YOU'RE THE LOVE Seals & Crofts, Warner Bros. WBS8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
49	30	13	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
50	50	2	EVERYTIME TWO FOOLS COLLIDE Kenny Rogers & Dottie West, United Artists 1137 (United Artists, ASCAP/Window, BMI)



ALL IMPORTED MUSIC

## Philips & DG Bow 'Mid-Price' Lines

CHICAGO—New "mid-price" imported classical lines, viewed as competitive with a full-price domestic series, are being introduced this month by Philips and Deutsche Grammophon.

The Polygram labels each will bow 20 titles in the new \$6.98 list series, Festivo (Philips) and Privilege (DG), with April 24 announced as the shipping date. Polygram informs that there will be simultaneous cassette release on these and all future releases in the new series, with tape list price also at \$6.98.

Material on the imported lines is drawn from the DG and Philips catalogs, with many titles formerly represented here at full price. Some material will make its first U.S. appearance in the new price category.

Key titles in the Philips Festivo debut release include the highly regarded George Szell recording of Sibelius' Second Symphony with the Concertgebouw orchestra, Colin Davis' London Symphony Recording of the Berlioz "Fantastique" Symphony, Henryk Szeryng's Vivaldi "Four Seasons," and the Tchaikovsky "Pathétique" Symphony, conducted by Igor Markevitch.

The DG shipment is crowned by the Geza Anda/Ferenc Fricsay ac-

count of Bartok's Second and Third Piano Concertos, the Bach "Brandenburgs" with the Lucerne Festival Orchestra under Rudolf Baumgartner, Mahler's "Das Lied Von Der Erde," conducted by Eugen Jochum and the Bruckner "Romantic" Symphony with Jochum leading the Berlin Philharmonic.

The series also includes performances by Bernard Haitink, Claudio Arrau, Arthur Grumiaux, Vaclav Neumann, Rafael Kubelik and others.

According to Polygram, both series will be marketed to compete with full-price domestically pressed recordings.

"We view it as competitive with Masterworks, RCA and Angel," states Harry Losk, Phonogram sales vice president.

The DG series similarly will stress the association with the parent label, says Jill Kaufman, DG press official. "The records will be pressed under the same strict quality control as the \$8.98 product. We'll stress the top line association so people will realize they're getting the same quality for \$2 less list," she explains.

Both the Festivo and Privilege logos will be displayed in tandem with the parent logo on jacket covers, the Polygram sources state.

Polygram says an extensive press campaign will accompany the issue, including advertising and heavy sample mailing on the first release. Four-color showcards and handouts will be supplied to retailers.

DG and Philips U.S. label heads Scott Mampe and Jim Frey introduced the lines at dealer presentations held at Polygram branches last week.



Billboard photo by Alan Penchansky  
**CLASSICAL DUO**—Album production files are updated by HNH Records executives Harvey Neil Hunt, president, and Dave Town, general manager. The pair are working on more than 100 releases for 1978.

## Earthy Setting At New Retail Mizzou Store

CHICAGO—"To buy classical records doesn't mean you have to come in in a suit," explains Cheryl White, the owner of a new all-classical retail outlet in Kansas City, Mo.

White, owner/manager of Classical Westport, says her new 600 square foot store in the Old Westport district was designed to make "an everyman event" of buying a classical album. The outlet takes a casual, low-key approach to the specialty classical trade, she claims.

"Classical is an elitist art form, but it didn't need to be that way," explains the 27-year-old former school teacher.

White says an assortment of one-of-a-kind locally owned shops attracts a youthful element to the picturesque, 100-year-old Westport district. Night traffic is heavy and the outlet is open till 9 most evenings, she reports.

In this setting, the cedar-fixture, brick-walled outlet provides seating for customers to relax, pursue musical publications on display and audition new recordings.

"You don't have to hold your eyebrows real high to enjoy the music," quips White.

She says merchandise is organized by musical period—baroque, classical, romantic, etc.—and then arranged alphabetically by composer.

"If you like Hindemith, you might like Copland. It's a little educational," she explains.

According to White, recent growth of Kansas City's Lyric Opera and the Philharmonic has spurred the river city's interest in serious music.

White says she has ordered \$30,000 in wholesale inventory, with Friends II one-stop the prime supplier. The outlet, opened in mid-March, also will stock about 600 jazz titles.

## Classical Notes

List price of **CRI Records** was increased \$1 to \$7.95 April 1, a move made with "greatest reluctance," the label claims. CRI says the price hike is necessary to maintain quality standards which include use of "imported low noise tape, true perspective microphone technique," and "minimum-compromise groove shape for true stereo effect and low distortion."

ALAN PENCHANSKY

## Presser Reps Fox

NEW YORK—Theodore Presser Company has been appointed world agent for the rental catalog of the Sam Fox publishing company. This numbers more than 100 titles, spanning works for orchestra, band and small instrumental ensembles. A new Fox catalog is now in preparation.

## Portable Stage & Sound For New Jersey Orch.

PRINCETON, N.J. — When the New Jersey Symphony Orchestra, with Thomas Michalak conducting, returns here July 2 to open its summer concert series, it will also dedicate a new portable stage and sound unit similar to the one used for outdoor concerts by the New York Philharmonic and the Metropolitan Opera Company.

The mobile stage and sound system, gifted by the Robert Wood Johnson Jr. Charitable Trust, will be used during the orchestra's three-week summer season, playing 11 concerts throughout New Jersey. It is available to ballet, opera, theatrical productions, musical ensembles and other performing arts groups, according to symphony spokesmen.

The new unit will be the second largest of its kind, exceeded only by the touring stage and sound system now used in Central Park in New York. It is being constructed by the Wenger Corp. of Owatonna, Minn., with acoustical design assistance by Klepper Marshall Kind Associates Ltd., of White Plains, N.Y. These firms are also responsible for the outdoor concert facility in New York.

The mobile unit, symphony spokesmen say, will enable the

orchestra to present outdoor concerts in the most beautiful and versatile settings possible. It will also help the orchestra expand its summer season in subsequent years, particularly in adding dates for South Jersey locations where concert halls have not been available.

The portable stage, to be transported in a 44-foot trailer, measures 52 feet wide and 39 feet deep, providing a 1,500 square foot floor. The side walls of adjustable acoustical panels will help project the sound.

The loudspeaker system, transported in another 40-foot trailer, will be enclosed in a tower that rises to a height of 50 feet. The highly sophisticated sound unit, located behind the stage, is capable of rotating 360 degrees. It will have 1,000 watts of amplification, capable of projecting the music more than 1,000 feet.

The idea for the shell originated last summer when Betty Wood Johnson, trustee for the Johnson Charitable Trust, heard the symphony perform here at Palmer Stadium before a crowd of 8,000. Concerned by the symphony's lack of proper facilities, she decided to provide the trust funds for construction of the unit to enhance the orchestra's playing. **MAURIE ORODENKER**

Billboard

Best Selling

# Classical LPs

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	9	<b>WILLIAMS: Star Wars &amp; Close Encounters</b> Los Angeles Philharmonic Orchestra (Mehta), London ZM1001
2	27	5	<b>RACHMANINOFF: Concerto #3</b> Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
3	10	9	<b>HOROWITZ: Golden Jubilee Recital 1977/1978</b> RCA ARL 1-2548
4	3	60	<b>PACHELBEL KANON: Two Suites; FASCH: Two Symphonies</b> Paillard Chamber Orchestra (Andre), RCA FRL1-5468
5	6	56	<b>THE GREAT PAVAROTTI</b> London OS 26510
6	2	18	<b>SUTHERLAND &amp; PAVAROTTI, Operatic Duets</b> London OS 26449
7	5	22	<b>GREATEST HITS OF 1720</b> (Kapp) Columbia 34544
8	4	114	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> Columbia M 33233
9	9	128	<b>LUCIANO PAVAROTTI: The World's Favorite Tenor Arias</b> London OS 26384
10	13	9	<b>BEETHOVEN: Complete Symphonies</b> Berlin Philharmonic (Von Karajan), DG 2740172
11	7	9	<b>TOMITA: Kosmos</b> RCA ARL-1-2616
12	36	47	<b>MAHLER: Symphony #9</b> Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
13	NEW ENTRY		<b>DONIZETTI: La Favorita</b> London OSA 13113
14	NEW ENTRY		<b>VERDI: La Traviata</b> Cotrubas, Domingo, Milnes, Kleiber DG 2707-103
15	8	43	<b>GERSHWIN: Porgy &amp; Bess</b> Houston Opera Company, RCA Red Seal ARL3-2109
16	12	13	<b>BACH: Brandenburg Concertos</b> (Leonhardt), ABC AB67020/2
17	22	5	<b>PUCCINI: La Boheme</b> Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
18	24	13	<b>MUSSORGSKY: Boris Gudonov</b> (Talvela), Angel SCLX-3844
19	11	22	<b>VERDI: Il Trovatore</b> (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra (Bonyngé) London 13124
20	30	5	<b>RAMPAL: Greatest Hits</b> Rampal, Inoue, Columbia M 34561
21	26	47	<b>RAVEL: Bolero</b> Chicago Symphony Orchestra (Solti), London CS 7033
22	23	5	<b>LA DIVINA: Maria Callas</b> Angel SB3841
23	28	5	<b>BRAHMS: Violin Concerto In D Major</b> Perlman, Chicago Symp. Orchestra, Angel S-37286
24	15	22	<b>RACHMANINOFF: Concerto #3</b> (Berman) (Abbado) Columbia 34540
25	NEW ENTRY		<b>VERDI: Requiem</b> Chicago Symphony Orchestra & Chorus (Solti) RCA 2476
26	14	33	<b>CHOPIN POLONAISES</b> Pollini, DGG 2530.659 (Polydor)
27	21	18	<b>BEVERLY SILLS, Opera Arias</b> Angel 37255
28	16	64	<b>HOLST: The Planets</b> Tomita, RCA Red Seal APL1-1919
29	29	5	<b>CARPENTIER: "Louise" (Beverly Sills)</b> Chorus and Orchestra Of Paris Opera (Rudell), Angel SLOX-3846
30	NEW ENTRY		<b>RAMPAL &amp; LAGOYA: In Concert</b> RCA ARL2-2631
31	NEW ENTRY		<b>DONIZETTI: L'Elisir D'Amore</b> Royal Opera House Orchestra & Chorus (Pritchard), Columbia M3 34585
32	35	29	<b>ALBINONI: Adagio in G Minor</b> St. Martin-in-the-Fields Orch. (Marriner), Angel 37044 (Capitol)
33	40	5	<b>CHOPIN: 24 Preludes OP 28</b> DCC 2530 721
34	NEW ENTRY		<b>BRAHMS: Piano Concerto #2</b> Pollini & The Vienne Philharmonic (Abbado), DG 2530790
35	32	25	<b>CARRERAS: Opera Arias</b> Philips 9500.203
36	20	43	<b>SIBELIUS: Symphony #2</b> Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
37	19	33	<b>VIVALDI: FOUR SEASONS</b> I Musici, Philips 6500.017 (Phonogram)
38	17	39	<b>GRANADOS: GOYESCAS</b> De Larrocha, London CS 7009
39	18	18	<b>CHOPIN: Waltzes</b> (Rubinstein), RCA LSC-2726
40	25	29	<b>ROMANTIC VIOLIN, Fodor</b> RCA ARL1-2365

APRIL 15, 1978, BILLBOARD

## Lifelines

## Births

A boy, Joshua Cory, to Bruce and Julie Merrin, March 26 at Hollywood Presbyterian Hospital. Father is a publicist and principal of Bruce Merrin Public Relations.

## Marriages

Mike Curb, independent record producer who is campaigning for public office in California, to Linda Dunphy, daughter of local ABC-TV newscaster Jerry Dunphy, April 4, in Beverly Hills.

## Deaths

Paul Johnson, 40, national promotion manager for black product at Capitol Records, April 3 at Brotman Memorial Hospital in Culver City, Calif., after a brief illness. Before joining Capitol in June, 1977, Johnson had served as vice president, promotion at Motown, beginning in January 1975. Prior to that time, he had held several posts with Atlantic Records including national promotion director of r&b product. He started in the music business as a radio announcer. He is survived by his widow, Carole, his mother and father.

J. Richard Shryock, 72, a pioneer in retailing sound systems, at his home in Havertown, Pa. Shryock started selling radios in Philadelphia in 1926 and in the early '40s was among the first dealers to handle television.

Ray Noble, 74, British-born composer, arranger and bandleader

whose American orchestra made hundreds of records and was featured in motion pictures and network radio programs in the 1930s and '40s, in London April 3 of cancer. Noble composed "Goodnight, Sweetheart," "By The Fireside," "The Very Thought Of You," "Cherokee," "I Hadn't Anyone Til You," "The Touch Of Your Lips" and other hits of the past, and was a long-time member of ASCAP. Noble is survived by his widow and two brothers.

Billy Kauai, 28, contemporary Hawaiian singer/composer, March 30 in Honolulu. Cause of death, a cerebral hemorrhage. Kauai, whose real name was William Allen Enos, was formerly a member of the group Country Comfort. After breaking from the group, he recorded his own LP on the Mele label. His last performance had been at the third annual Hawaiian Music Festival March 18 where he went on despite urging from friends to enter a hospital.

## Strike CBS Plant At Pitman, N.J.

NEW YORK—The giant CBS pressing plant in Pitman, N.J., was closed by a strike Sunday (2) called by Teamsters Union Local 676 which claims to represent 1,500 workers at the plant. No records were pressed at the facility all week.

Federal mediator Chris Sickles says she is in touch with both sides but "their positions have remained unchanged" on the two issues that provoked the strike.

The dispute centers around wages and rules on mandatory work on Sundays. Sources say another cause of the dispute is that the union wants a written contract with CBS, something the company does not want to give.



## EDDIE LAMBERT

Florida's Veteran Record Promoter Since 1959.

Is Now Available To Work Your Records

Call or Write

(305) 947-8140  
985 N.E. 149th Street  
Miami, Fla. 33161

**Progressive RECORDS**

PRESENTS

7002 LOVE FOR SALE  
**DEREK SMITH**  
George Duniver, Bobby Hasengarden

7008 TRAVELING  
**CHUCK WAYNE**  
Jay Lashart, Rommie Bedford, Warren Chaisson

7003 FIGURE AND SPIRIT  
**LEE KONITZ QUINTET**  
Ted Brown, Albert Bailey, Rufus Reid, Joe Chambers

7004 ARIGATO  
**HANK JONES TRIO**  
Richard Davis, Ramona Bedford

Order from your favorite distributor or direct from Progressive Records, Route 4, Tifton, Georgia 31794 (912) 382-8192

## Capitol

• Continued from page 3

The suit also raised serious questions concerning the integrity of the label.

Gray, in his memorandum of decision, added: "In the course of the long trial, there was presented to the court a thorough and critical analysis of many of the policies and practices of Capitol's management.

"Such examination included: sales policies and the adequacy of controls with respect to cooperative advertising, allowance of returns and so-called 'loading,' the appropriateness of using a 'current' method of accounting for sales returns and the maintenance of an 'interim' reserve until the arrival of a propitious time to convert to a permanent reserve; the sufficiency of other reserves and the propriety of making certain withdrawals from them and thereby enhancing profit; the handling of the constant problem of obsolescence; the accounting treatment of the Invictus loan; the 'carry over' of some of the sales convention expenses; the handling of standard cost adjustment variance; and the validity and sufficiency of published financial statements and of Mr. Stan Gortikov's speeches.

"Taken as a whole, the evidence indicated to me that the defendants, including particularly Mr. Rozette (Bruce Rozette, a financial officer with Capitol) and Mr. Khoury, faced some difficult problems during the class period and that in each instance they sought to resolve these problems in a reasonable manner, make appropriate bookkeeping records of their transactions, and make such disclosures in their releases to stockholders and the public as were indicated under the circumstances.

"As a matter of hindsight, some of the actions taken on behalf of the company may have been unwise or imprudent or even inept. And if the fraudulent intent that the plaintiff sought to ascribe to the defendants had been established, such actions might have been attributed to a furtherance of such intent.

"However, in the absence of a sinister motive or culpable recklessness, neither of which were present here, these actions do not constitute a basis for relief in a 10b-5 lawsuit."

Capitol had filed a counterclaim against Rocco Catena alleging short sale of stock but Gray noted, "I think that an insider that makes a short sale of the stock of his company just before its price begins to go down lays himself open to the inference that he has done so on the basis of inside information.

"But I am not convinced that such inference, without more, is a sufficient basis for a judgment on the counterclaim. I am also impressed with the plaintiff's argument that if he had been utilizing inside information, he probably would have waited longer to cover the sale and thus increase his profit."

Court costs were estimated at \$10,000 to \$15,000 which the court ordered Catena and the other plaintiffs to pay.

## N.Y. Disco Forum

• Continued from page 3

pocon Management Assn., 21 Charles Street, Westport, Conn. 06880. (203) 227-2624.

For registration information, contact Diane Kirkland, conference coordinator, Billboard, 9000 Sunset Blvd., Los Angeles, Calif 90069, (213) 273-7040.

## Closeup

**JIMMY BUFFETT—Son Of A Son Of A Sailor, ABC Records, AA1046. Produced by Norbert Putnam.**

A slightly suave sea captain on the album cover flashes knowing eyes and a slick mustachioed grin that yells for the caption: "Would you buy a used sailboat from this man?"

Thankfully, Buffett is a seller of songs, not sailboats.

The back cover features Captain Buffett's impressive Euphoria II, an impressive vessel to split the seas, considering that a few short years ago in Nashville he couldn't afford a toy boat to ply his troubled waters.

Success has come slowly, and it has come with a song—sometimes sad, sometimes salty, occasionally sensuous, and always lyrically tight and as melodic as a Caribbean wave breaking on a coral beach.

Several ironies color Buffett's career: He's considered by many to be a country artist when he isn't. His worst songs become hits while his best compositions fade into an undeserved, though hopefully temporary, oblivion where they'll lie semi-dormant until discovered by some future musical archeologist.

One constant in his burgeoning career has been the "commercial" failure of his diamonds and the pop success of his rhinestones.

He's more together now than any time since he exploded the boundaries of his Catholic upbringing and survived aggravated encounters of the worst kind, involving frustration, money, marital and ego woes. He emerged with his philosophy and sense of humor intact.

Now we have his new album (the second produced by Norbert Putnam) recorded at Quadrafonic Studios in Nashville for cause and Bay Shore Studios in Coconut Grove, Fla. for effect. And it's a hardy brew: salt water laced with rum and God knows what else.

The feel of the gentle sea surf opens the first cut, the title song, an intriguing blend of guitar, bass, drums, harmonica, Mike Utley's soulful organ work and Steve Goodman's ethereal background vocals. Buffett's semi-autobiography sets the slightly mottled mood of this set with such lyrics as "As a dreamer of dreams and a travelin' man/I have chalked up many a mile/read dozens of books about heroes and crooks/and I've learned much from both of their styles."

The mellow mood is shipwrecked by the next song, "Fool Button." Buffett has always harbored closet rock'n'roll tendencies and gets a chance to feed his r&r fantasies here.

"The Last Line" is one of two songs (the other is "The Coast Of Marseilles") that's not written by Buffett. Those two are written by

Keith Sykes. Harvey Thompson shines on a tenor sax solo.

Tim Krekel's guitar and the Muscle Shoals Horns power "Livingston Saturday Night," a rocking ode to the good ole boys, spiced by Fingers Taylor's harmonica which is becoming synonymous with Buffett's sound.

A five-woman chorus balances his craftily worded and excellently titled "Cheeseburger In Paradise," the aforementioned natural for a single.



Jimmy Buffett

On to side two, and the most beautiful song on the album. The wash of the coastal waters and the lonely wail of Fingers' harmonica sets the mood for Buffett's voice which is up to its task of achieving a mellow and haunting state.

"Cowboy In The Jungle" is a compelling song that provides a highly autobiographical chorus: "Roll with the punches/play all of his hunches/made the best of whatever came his way/what he lacked in ambition/he made up with intuition/plowing straight ahead come what may." Jay Spell's piano and the Fingers harmonica combine for a frothy texture counterpointing the meaning behind the message.

The most impressive lyrical conquest is "Manana," a throwback to the Caribbean soul flashed so often on Buffett's last album (which, because of its cohesive character, is thematically stronger than this one).

"African Friend," a fascinating short story in song, closes the album. It's an interesting tale, well stated and well orchestrated. But, somehow, it's not the type of song to end the album effectively. A refrain of the title song, lilting in and lilting out, would have been much more dramatic and thematically fulfilling.

Rather than blow us back into port, "African Friend" leaves us on the edge of the bay waiting for a sailor, or a son of a sailor, or a son of a son of a sailor, to guide us smoothly back to the dock.

GERRY WOOD

## West End Launches Distrib Meets

NEW YORK—West End Records is planning a program of familiarization meetings with its distributors for the next three months, kicking off this week with sessions in San Francisco and Los Angeles.

These will focus on the company's upcoming product and promotion plans, spanning its three labels, West End, Spire and Ameraba.

President Mel Cheren says that particular emphasis will be placed on the new West End album by Canadian band Bombers, recently acquired and already gaining disco interest, and the latest Spire package from gospel artist Lois Snead, formerly with the Dorothy Norwood Singers.

West End's executive, sales and

promotion staff will get together Tuesday (11) with key personnel from Pacific Record & Tape, at San Francisco's Mark Hopkins Hotel. Wednesday, they will co-host with the company a cocktail party for all staff, area retailers and broadcasters.

The following Wednesday and Thursday (13/14), West End personnel will be at Los Angeles' Century Plaza Hotel, meeting with Record Merchandising staff members and co-hosting another cocktail party.

The pattern will hold for West End's future meetings with distributors all over the country, set for Miami, Cleveland, Boston and other centers.

NEW PRICE BREAKTHROUGH

**CUSTOM FULL COLOR ECONOMY JACKETS**

FIRST 1,000 COMPLETE \$495.00

- Type, mechanical, color proof, color separations & printing full color covers (from your chrome)
- Back liner: type, negative, plate & printing
- First quality reinforced back-bone jackets FOB N.Y.C.

**Lee-Myles Assoc., Inc.**  
160 East 56 St. Dept A7  
N.Y. N.Y. 10022 Tel. 758-3232

Serving the graphic needs of the record industry for 20 years.

## Senate Subcommittee on the Future of the Motion Picture and Entertainment Industry in New York State

## Notice of Public Hearing

**SUBJECT** . . . Legislative proposal to create the New York Motion Picture, Entertainment and Theater Authority (MOPETA).  
. . . Can legislation stimulate, encourage and expand the production of motion pictures and the growth of the entertainment industry in New York State?

**DATE** . . . Thursday, April 13, 1978  
**TIME** . . . 10 a.m. to 4 p.m.  
**PLACE** . . . The New York State Hearing Room, 4430, 2 World Trade Center, New York City.

The Subcommittee will be hearing witnesses interested in commenting on the proposal to create the MOPETA; an authority with powers to subsidize, in certain cases, the production of motion pictures and theatrical productions.

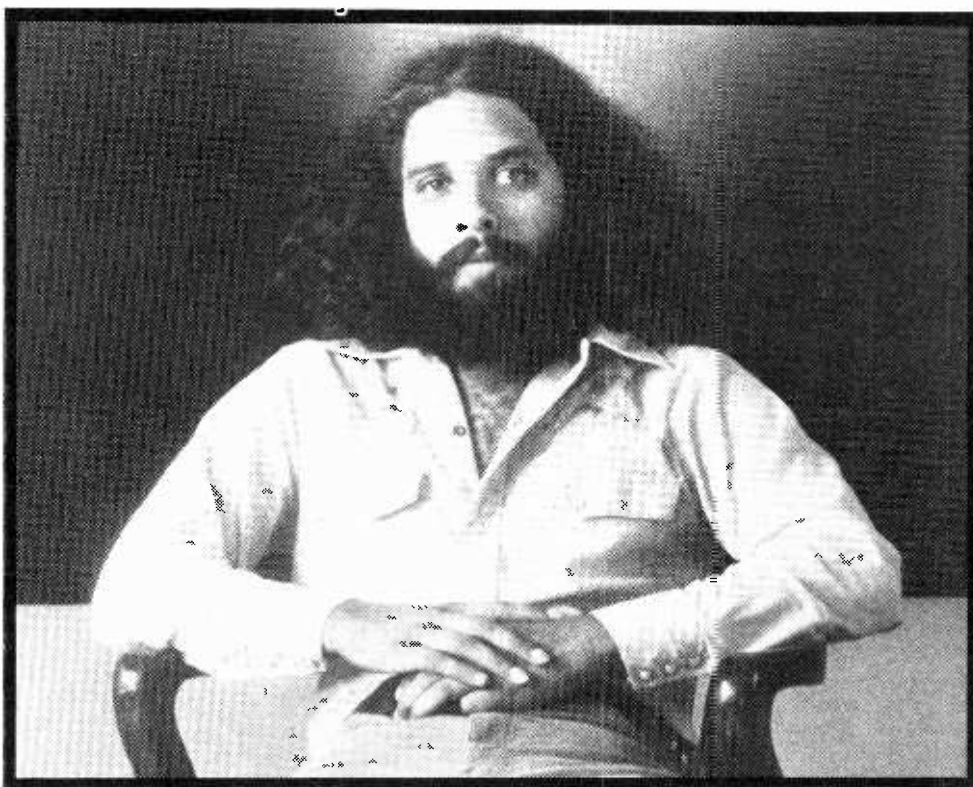
Suggestions of alternative measures will be accepted. **NO SWORN TESTIMONY WILL BE TAKEN.**

The hearing is an official State of New York Legislative function and is open to the public. Persons wishing to make a statement are asked to contact Mr. Judd Staley, Room 306, Legislative Office Building, Albany, New York 12247, (518) 472-6510.

**SENATOR SHELDON FARBER (Chairman)**

20th Century-Fox Records is proud of

# DAN HILL



**Winner of the following Juno Awards:**

---

**COMPOSER OF THE YEAR**

("Sometimes When We Touch," Co-written with Barry Mann)  
TC-2355

**MALE VOCALIST OF THE YEAR**

**BEST SELLING ALBUM**

("Longer Fuse")  
T-947

**and Dan Hill's producers,  
MATT McCAULEY & FRED MOLLIN:**

---

**PRODUCERS OF THE YEAR, SINGLE**

("Sometimes When We Touch")

**PRODUCERS OF THE YEAR, ALBUM**

("Longer Fuse")

Our compliments to ATV MUSIC GROUP and BARRY MANN  
for their help on behalf of DAN HILL, which has helped  
us achieve a gold single and album here in the U.S.



© 1978 20th Century Fox Record Corporation

# Billboard's Top Album Picks

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard SPECIAL SURVEY For Week Ending 4/15/78

Number of LPs reviewed this week **56** Last week **73**



**REO SPEEDWAGON—You Can Tune A Piano, But You Can't Tuna Fish, Epic JE35082 (CBS).** Produced by Kevin Cronin, Gary Richrath with Paul Grupp. This hard-working Midwest rock band struck gold on its last live double LP, and there is a good chance this studio effort will do at least as well. While not breaking any new ground instrumentally or thematically, the band is solid, tight, and thoroughly entertaining. The five-man group plays very commercially viable rock, full of hooks and smooth vocal harmonies. The songs are well crafted, concise and to the point.

**Best cuts:** "Roll With The Changes," "Blazin' Your Own Trail Again," "The Unidentified Flying Tuna Trot," "Do You Know Where Your Woman Is Tonight?"

**Dealers:** Striking cover and title should help this along with extensive tour support.

**JOHN MILES—Zaragon, Arista AB4176.** Produced by Rupert Holmes. British rocker Miles has registered FM play and some sales with two previous albums on London. This debut for Arista retains the melodic feel of those, as in "No Hard Feelings" (a hit song for someone, if not Miles himself), but best exploits his rock'n'roll abilities, exemplified by "Border Line." Sound is tight, economic and exciting, with the emphasis on guitars and keyboards.

**Best cuts:** "Nice Man Jack," "Border Line," "No Hard Feelings."

**Dealers:** Artist is due to tour again within a couple of months, and always acquits himself well onstage.

**STEVE HACKETT—Please Don't Touch, Chrysalis CHR1176.** Produced by John Acocck, Steve Hackett. This is Hackett's second solo effort since departing as lead guitarist of Genesis a year ago. "Please Don't Touch" is a marvelous blending of energetic rock with jazz and r&b. While Hackett's riveting guitar is the focal point, it doesn't overpower the upfront instruments or vocals. In addition to the super band which includes flute, strings and piccolo among instrumentation, there are noteworthy performances by Richie Havens, Steve Walsh and Phil Ehart of Kansas, and Randy Crawford.

**Best cuts:** "Narnia," "How Can I," "Please Don't Touch," "Hoping Love Will Last."

**Dealers:** Hackett's identity goes beyond Genesis.

**HEATWAVE—Central Heating, Epic JF35260.** Produced by Barry Blue. This seven-man aggregation has an Americanized sound despite its members hailing from various different countries. Scoring big with its last LP, which contained a No. 1 single "Boogie Nights," this new effort is filled with plenty of across-the-board material. Both the uptempo numbers and ballads work well, with the energy level high. Guitar and keyboards pace the pulsating rhythms with the lead vocals displaying versatility.

**Best cuts:** "Put The Word Out," "The Groove Line," "Mind Blowing Decisions."

**Dealers:** Last album reached 11 on the LP chart.

**DICKEY BETTS & GREAT SOUTHERN—Atlanta's Burning Down, Arista AB4168.** Produced by Jack Richardson, Dickey Betts. The former Allman Brother and his five-man backup unit shine on a second album for the label. The LP mixes uptempo goodtime rockers and slower bluesy ballads, a mix familiar to Allman fans. The group consists of two drummers, two guitarists (including Betts), a bassist and a keyboardist, giving the LP a good, basic rock sound. Bonnie Bramlett is a special guest.

**Best cuts:** "Good Time Feeling," "Atlanta's Burning Down," "Back On The Road Again," "Mr. Blues Man."

**Dealers:** The last Betts album made number 31 last May.



**JOHNNIE TAYLOR—Ever Ready, Columbia JC35340.** Produced by Don Davis. Taylor's arrangements are getting rather smooth, perhaps reflecting producer Davis' recent pop success with Billy Davis & Marilyn McCoo, but the singer himself still knows how to stoke the vocal fires. He recalls his Stax heyday on "Keep On Dancing," "I Gotta Keep Groovin' You" and the title track, all upbeat tunes with emphasis on solid rhythm, punchy brass and gritty girls in back. There's nothing here as strong as "Disco Lady," but "Hey Mister Melody Maker" comes close.

**Best cuts:** "Ever Ready," "Hey Mister Melody Maker," "Keep On Dancing."

**Dealers:** Taylor is a top name, with a loyal following.

**THE MOMENTS—Sharp, Stang 1034 (All Platinum).** Produced by Sylvia Robinson, Moments. Eight-track selection here includes the three-piece sophistsoul combo's latest hit ballad, "I Could Have Loved You," but there are upbeat cuts, too, like "Dolly My Love" and "Jack In The Box." On those, as others, the sound is perky and melodic, lyrically rather banal but musically infectious.

**Best cuts:** Those named.

**Dealers:** Trio has a solid r&b following, and this smartly-packaged LP should catch them.

## Spotlight

**JETHRO TULL—Heavy Horses, Chrysalis CHR1175.** Produced by Ian Anderson. One of the most durable of rock bands, 10 years as a group, Ian Anderson has not lost touch with the band's most appealing qualities. Finely woven together are blues, folk and rock elements which unite into distinctive pastoral-flavored compositions. Anderson's identifiable vocals and flute are again at the forefront backed by Martin Barre on electric guitar, John Evan on piano and organ, Barriemore Barlow on drums, John Glascock on bass and David Palmer on the ever-present pipe organ. Anderson's central theme here is preservation of the countryside and nature, and by way of the textured arrangements and lyrical content, the message gets through.

**Best cuts:** "And The Moose Police Never Sleep," "Heavy Horses," "Moths," "Rover."

**Dealers:** Attractive package for all those Tull fans to notice.



**THE ISLEY BROTHERS—Showdown, T-Neck JZ34930 (CBS).** Produced by the Isley Brothers. Demonstrating that they have honed their art to razor sharpness, the brothers and keyboards cohort Chris Jasper deliver a new consignment of high voltage, progressive soul. Ernie Isley's twin talents (power percussion and scorching fret work) are much in evidence, along with Jasper's electric ivories, while the founding fathers—Ronald, Rudolph and Kelly—deliver the vocal punches. Best of all, the combo is using sound in layers as never before, and the results, especially on the title track and "Rockin' With Fire," are compelling. For unmatched mellow moments, meanwhile, sample "Groove With You" and "Coolin' Me Out."

**Best cuts:** Take your pick

**Dealers:** The brothers' fusion of elements from rock r&b and gospel strikes home across the board, so stock accordingly



**DON GIBSON—Starting All Over Again, ABC/Hickory HB44010.** Produced by Wesley Rose, Ronnie Gant. Based on his hot and smooth title single, Gibson's LP offers a collection of 10 tunes, including two of his own compositions. His "Oh, Lonesome Me" is an early Gibson great, spiced with a new version. He's backed by a large assemblage of voices that often come to the front. Emphasis is on keyboards, guitars, steel guitar, bass, drums and occasional harmonica incursions. There's a good flow to the album with the ballads bracketed by some light, uptempo numbers.

**Best cuts:** "Starting All Over Again," "The Fool," "Househusband Blues," "Every Song I Sang Would Be Blue," "She Is," "Oh, Lonesome Me."

**Dealers:** A solid set for Gibson fans.

**EDDIE RABBITT—Variations, Elektra 6E127.** Produced by David Malloy. Strong production enhances Rabbitt's steady delivery. He co-wrote most of these songs, including "Kentucky Rain," a past hit by Elvis Presley. Styles range from country to country/rock with "Crossin' The Mississippi." Guitars—rhythm and steel—drums, and keyboards are upfront. Rabbitt has an effective way with love songs such as "You Don't Love Me Anymore"—and that's the majority of material included.

**Best cuts:** "Hearts On Fire," "Crossin' The Mississippi," "You Don't Love Me Anymore," "Caroline."

**Dealers:** This redhot artist will sell well.



**STANLEY CLARKE—Modern Man, Nempor JZ35303 (CBS).** Produced by Stanley Clarke. Bassman Clark showcases his distinctive jazz-fusion technique throughout this album, though it contains moments very close to mainstream rock and soul (hence the title?). There's fluid musicianship on the punchy "More Hot Fun" and plenty of funk on "Dayride," but the best cut is undoubtedly "Rock 'N' Roll Jelly," when Jeff Beck and Carmine Appice materialize for some burning guitar and drum contributions. Adding occasional vocals is Dee Dee Bridgewater.

**Best cuts:** Those mentioned.

**Dealers:** This modern man has a fulsome following, so let them know this is new.

**SNOOKY YOUNG & MARSHAL ROYAL—Snooky & Marshal's Album, Concord Jazz CJ55.** Produced by Carl E. Jefferson. Two skilled old-timers head up this combo comprising Louie Bellson, drums; Freddie Green, guitar; Ray Brown, bass; Ross Tompkins, piano, with Royal's saxophone and Young's trumpet and flugelhorn sharing leadership credit. Ten tunes in all,

one of which sports a zany, entertaining vocal by Scat Man Crothers, the actor.

**Best cuts:** "Should I?," "I Let A Song Go Out Of My Heart," "Mean Dog Blues."

**Dealers:** All participants here are renowned. Every cut swings.



**KATE BUSH—The Kick Inside, Harvest SW11761 (Capitol).** Produced by Andrew Powell. Bush is a pretty 18-year-old, discovered by Pink Floyd's David Gilmour. The perky young songstress just topped the English chart with her sweeping "Wuthering Heights," in which she based the song along the lines of the novel. Bush has a flair for writing evocative lyrics about varied subjects. And helping in its delivery are her smooth and unrestrained vocals which appear to take on a squeaky child-like intonation. And it's effective. Sound instrumental backing by Bush's band puts the point across.

**Best cuts:** "Wuthering Heights," "Moving," "James And The Cold Gun," "Them Heavy People."

**Dealers:** Bush is a promising writer/performer.



## pop

**HENRY GROSS—Love Is The Stuff, Lifesong JZ35280 (CBS).** Produced by Terry Cashman, Tommy West. This LP may turn out to be a real sleeper. It is a solid well-crafted rock album, with Gross in top form lyrically, vocally and instrumentally. Gross wrote all the songs, plays all the guitars and handles all the lead vocals with a distinctive and versatile voice. There are a couple of ballads here, but it is the uptempo stuff that really shines. **Best cuts:** "Rock 'N' Roll I Love You," "Only The Beautiful," "But With My Heart."

**MAC McANALLY—No Problem Here, Ariola SW50029.** Produced by Clayton Ivey, Terry Woodford. McAnally proved he was a formidable singer/songwriter in his debut effort last year and here he continues in the same vein. Most songs on this work are easygoing ballads and midtempo pop laced with intelligent lyrics and catchy melodies. **Best cuts:** "Opinion On Love," "It's Only Love," "The Lord And The Devil," "Lazy In Love."

**FRANKIE VALLI—Frankie Valli Hits, Private Stock PS7012.** Producers: various. Valli solo remains the master of the single disk, just as the Four Seasons were in the '60s. Little wonder,

perhaps, with veterans like Bob Crewe, Hank Medress, Dave Appell, Bob Gaudio and Charlie Calello on hand to produce. Every one of the eight cuts was a fine 45, and together they make a well-programmed package. **Best cuts:** All titles.

**FRANKIE MILLER—Double Trouble, Chrysalis CHR1174.** Produced by Jack Douglas. Intelligent, sophisticated and textured hard rock hallmarks the fifth LP by this durable Scottish rock guitarist/vocalist. The power on the predominantly feverish material comes from guitar and drums with different horn arrangements providing an additional upbeat tapestry. **Best cuts:** "Have You Seen Me Lately Joan," "Double Heart Trouble," "Love Waves," "(I Can't) Breakaway," "Love Is All Around."

**BONNIE BRAMLETT—Memories, Capricorn CPN0199.** Produced by Deke Richards. Bramlett has chosen the kind of material that brings out the most admirable of her singing abilities. "Memories" is a finely crafted work delivered by a first rate blues belter. Backed with a superior band of players, including Richards on guitar, Bramlett's rough edged vocals interpret songs by Steve Winwood, Lennon & McCartney, Dolly Parton, Richards and a few self-penned ones. **Best cuts:** "Holdin' On To You," "Writing On The Wall," "Can't Find My Way Home."

**IAN THOMAS BAND—Still Here, Atlantic SD19167.** Produced by Ian Thomas. Thomas is the Canadian writer/singer who scored a big hit years back with "Painted Lady." On his Atlantic debut, Thomas combines rock, pop, folk and subtle jazz elements with tight harmonies and punctuated orchestrations. Thomas alternates between acoustic and electric guitar and handles lead vocals on the nine tunes, all self-penned. **Best cuts:** "Coming Home," "Just Like You," "Faces," "I Really Love You."

**DIXIE DREGS—What If, Capricorn CPN0203.** Produced by Ken Scott. Presented here is an all instrumental work that envelops a variety of styles and moods. There's classical, rock, country, bluegrass and jazz elements all blended into a distinctive and catchy synthesis. Virtuoso musicianship is evident with outstanding keyboard, guitar, violin and drum parts on this free-spirited LP. **Best cuts:** "Take It Off The Top," "Odyssey," "Ice Cakes," "Little Kids."

**EDWARDS AND RALPH—Ariola SW50022.** Produced by Peter Yarrow, Barry Beckett. The male and female vocal duo works well here on pleasing ballads and pop numbers. The duo alternate on lead vocals and also harmonize in this smartly produced effort. Strings, horns and synthesizer back guitars and drums. **Best cuts:** "I Want To Be With You Tonight," "Slow Dancing," "Alone Too Long," "Sad Songs," "Fall In Love Again."

**GOTHAM—Dream DA3501 (Salsoul).** Produced by John J. Williams. Gotham is the vocal trio of Gary Herb, Michael Pace and David McDaniel. The music is contemporary cabaret, bright and bouncy. The vocal harmonies are sweet and complementary, while the backing musicians stay in the background, leaving the emphasis to the vocalists. **Best cuts:** "New York State Of Mind," "Backfield In Motion," "You Worked Your Spell On Me."

**BRIAN ENO—Before And After Science, Island ILPS9478.** Produced by Brian Eno, Rhett Davies. Eno is one of those progressive English musicians with his own rock vision. The music caters to aficionados of the avant-garde with its synthesizer and percussion nucleus. Eno plays something different on just about each tune including piano, synthesizer, guitar, vibes, brass. Band members rank among England's best session players. **Best cuts:** "No One Receiving," "Julie With," "Heer He Comes."

**PETE SEEGER—The Essential Pete Seeger, Vanguard VSD 9798.** A sublime deal with Folkways, this double LP does represent an essential collection of Seeger's work. All 23 cuts are classic renderings of Seeger's style and they evoke his understated charm with immediacy, although they are not concert takes. Certainly a gift item for collectors of Seeger's persuasion. **Best cuts:** "Bells Of Rhymney," "Cripple Creek," "Wimoweh," "Suliram," "Where Have All The Flowers Gone."

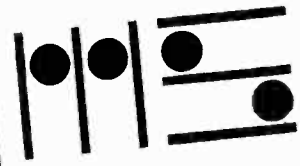
**MAX MORATH—Living A Ragtime Life, Vanguard VSD79391.** Morath is known to television and theatre cabaret audiences across the country and this LP, although recorded in label's studio before a live audience, is still as compelling a record of ragtime's history and significance as any on the market. Morath's chatter is part of the show, which includes classics of the era, rendered by an exuberant master. **Best cuts:** "When It's All Goin' Out and Nothin' Comin' In," "At The Drugstore Cabaret," "Living A Ragtime Life."

**FROST—Early Frost, Vanguard VSD79392.** Produced by Sam Charters, Dick Wagner. Before Dick Wagner became lead guitarist for Alice Cooper, he fronted a group called Frost. These takes are from early sessions, and some were recorded live in concert. The music is high energy, Detroit rock, and it stands up well in today's market. All cuts were previously released, but this LP highlights Wagner's playing. **Best cuts:** "Rock And Roll Music," "Mystery Man."

(Continued on page 86)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.





April 5, 1978

To: Bill Cook of Houston, Texas  
and  
Sue Brett of Seattle, Washington

You believed when no one else did. And together,  
we walked the hot summer streets and finally  
brought the record home. The most successful  
in the history of the recording industry.

The Golden Globe, The Peoples Choice, The  
American Music Award, The Grammy, The OSCAR.

You share in all of them.

  
Joe Brooks

The  
Light & Sound  
Company, Inc.

41A  
E. 74th Street  
New York  
N.Y. 10021  
212 759 8720

Joseph Brooks  
PRESIDENT

## AFFECT SIGNIFICANT SALES

# Study Shows Video Power In Stores

By ROMAN KOZAK

NEW YORK—In-store video merchandising has been found to significantly affect sales at point of purchase according to a study conducted by students at the prestigious Wharton School of Finance of the Univ. of Pennsylvania in Philadelphia.

The study by Robertson Gray and Bradford Gordon points to the following advantages for manufacturers and advertisers in using video in-store:

- There is an immediate response to the ad. Well-done ads sell merchandise.

- It is a demonstrational tool. In the case of records it can introduce a new artist to the consumers.

- It can influence decisions in a self-service marketplace.

- It provides "maximum exposure" and can reinforce existing tv, radio or print ads.

- It targets the customers. "What better place to advertise than the actual store where the product can be purchased?" the study asks.

- It can attract pedestrians into a store.

- It can manipulate impulse shoppers.

- The authors of the study also suggest that a variety of manufacturers could demonstrate their products on the same monitors. Since the high cost of video playback units so far has been a factor inhibiting this ad medium, a way to make it pay would be to set up a network of programmed ads that would go to several stores at one time, say the authors.

The pair surveyed 150 shoppers in a Bala-Cynwyd, Pa., shopping mall to ask their opinions of video merchandising. Though female, middle-aged, middle-income shoppers (the group least likely to be found in a record store) considered video monitors noisy and unpleasant, younger

respondents strongly disagreed.

The respondents agreed that they usually bought more than they intended and 88% of those who gave reasons for the extra purchases said they took advantage of previously unadvertised specials. Some 51% took advantage of in-store promotions and 71% bought extra items, because it was convenient to buy them at the time. (The percentages added up to more than 100% because the respondents could choose more than one answer.)

Though the study covered video merchandising along a broad spectrum of consumer goods, it did draw on the experiences of the Sam Goody and Peaches chains for some of its conclusions.

Sam Goody, the study reports, used video demonstrations in storefront windows to attract patrons into the stores. The Goody promotion advertised concerts of acts in conjunction with a record selling campaign. It also demonstrated the VTR units, and helped sell more of these for home use.

According to the study, Peaches used a giant Advent screen in its stores, "not so much as a promotional device as to stage store events and endear record buyers . . . to the stores."

The study notes that transportation buildings such as bus and train stations, and airports "are possible prime locations of video monitors for advertising and demonstrating products." Transportation centers are traditionally areas that are prime locations for billboard ads.

Video units installed in these facilities would be a strong attraction to passengers who have time to kill, the study says. It says that one playback machine could be hooked up to a number of monitors all showing the same thing around the station.



**GOOD SHOW**—Lenny White, right, an Elektra jazz/fusion artist, meets Narada Michael Walden, a jazz drummer who has had two solo albums on Atlantic.

## File Involuntary Bankruptcy For Friend's Labels

MEMPHIS—An involuntary bankruptcy petition was filed last week in U.S. District Court by three Texans against Casino Records, Carl Friend, owner, and six other labels owned or controlled by Friend.

Plaintiffs are Samuel A. Cammarata and Jim Bailey of Houston and Jo Ann Davis of Pearland, Tex.

Defendants in addition to Casino are: Keno Music, Friend Music, Ante-Up Music, Blackjack Records, Domino Theatrical Productions and Memory Productions.

Cammarata seeks \$13,000 for stock in Casino he sold to Friend, the petition charges.

Davis charges the defendants owe her "more than \$10,000, plus interest, for cash advances fraudulently induced."

Bailey seeks \$500 for public relations services performed for the labels.

Friend, 42, was convicted March 7 in U.S. District Court of using the mails to defraud in the promotion and sale of an album set he produced, "History of the States."

U.S. Attorneys produced witnesses who testified that Friend used previously recorded material which he had no authorization nor right to use.

## EMI America

• Continued from page 4

"Bluer Than Blue." Johnson will now head back to Nashville to cut an LP for release around the end of May, working with the same production team.

EMI America's own 14-member promotion staff under J.J. Jordan, director of promotion, is working the single. "The blitz is on," exclaims Grierson, with the initial emphasis on breaking the soft sound in secondary and tertiary markets and hoping to land major market Top 40 airplay.

## MCA Pushing 'FM' Movie Soundtrack On Natl Scale

LOS ANGELES—MCA Records is preparing to back a mid-April release of the original movie soundtrack "FM" with one of its most extensive marketing campaigns.

Double-truck advertising has been placed in 10 trade papers, and consumer ads in all national news magazines, music-oriented publications, college papers and dailies.

Billboards are being designed for placement in the Westwood and Sunset Strip areas of Los Angeles. The "FM" logo, depicting music shooting across FM airwaves, will be used in all merchandising aids which include a 35-inch by 35-inch mylar album cover poster for in-store display and theatres where the film opens.

In-store aids will consist of mylar streamers, an "FM" mobile and a six-foot, seven-inch standup in the form of a transmitting tower.

The radio campaign will encompass AM, adult contemporary country and all FM formats. Thirty and 60-second spots are being prepared. Promotional contests will include giveaway packages featuring the soundtrack, theatre passes, FM radios, posters and dye-cut FM pins.

MCA is in the process of creating a radio special in tribute to "FM" which should run in six one-hour segments preceding the opening of the film in each major market, and

will be syndicated by "Innerview" to more than 300 FM stations.

Working in conjunction with Universal Pictures, as well as Jove Books (which has a paperback book on "FM") in the cross-marketing of the film, a film trailer is being produced by MCA Records to accompany the Universal trailer.

The double album soundtrack features cuts by Boston, Doobie Brothers, Eagles, Dan Fogelberg, Foreigner, Billy Joel, Steve Miller, Tom Petty, Queen, Linda Ronstadt, Boz Scaggs, Bob Seger, James Taylor and new music from Jimmy Buffett, Steely Dan, Randy Meisner and Joe Walsh.

## Century Widens Its Distribution

LOS ANGELES—Century Records, until last month known as the Great American Gramophone Co., is broadening its distribution.

Century's president, Glen Glancy, has contracted with California Record Distributors of Glendale, for California sales of Century's direct-to-disk albums. Until now, the label was distributed on a limited basis through audio stores only.

The binder was arranged via the Earl Horwitz Marketing Co. here. Other distributors are soon to be set.

## Mogull, Rubinstein, EMI

• Continued from page 3

president, is reported to have hired Charlie Minor as his national promotion director, with other staff positions holding firm.

It is understood Mogull plans starting a new publishing company. UA Music has long been a profitable center for Transamerica with a rich catalog of film music and contemporary titles.

The sale by Transamerica has been rumored for some time with a number of parties making bids.

Rubinstein, formerly chairman of ABC Records, has previously been a business manager handling many top performers. He recently formed his own label whose future is not clear at this time.

UA has been working through independent distributors for the past year, having been handled by Phonodisc, a branch operation. The move to EMI puts UA back into branch operations through Capitol.

Other labels handled by UA on a custom basis are Roadshow and ChiSound out of Chicago.

Earlier this year Transamerica was reported as having pumped \$20 million into the music group during the past year.

An interesting sidelight to this latest acquisition is the fact that the

record company has been through several ownerships.

Transamerica which had purchased UA Records in April of 1967, bought Liberty for \$24 million in April of 1968, with Liberty's then president Al Bennett holding his post and gaining a position on the UA board.

Liberty was founded in 1955 by Sy Waronker. The company was sold to Avnet Electronics in September of 1963 by Bennett, Hal Linick, Ray Sandler and Sy Zucker. Avnet's ownership only lasted 16 months when Bennett repurchased the label. Bennett had joined the label in 1958 as general manager and became its president two years later.

Eventually the Liberty name was phased out in favor of UA Records.

Among the companies Liberty had purchased were Imperial in 1963, World Pacific in May of 1965, TDC Electronics, the Omaha tape duplicator in April of 1966 and Blue Note Records and All Disc, a pressing plant in New Jersey in May of 1966.

Mogull, the president of UA Records since around June of 1976, thus becomes the second executive to purchase back the label from the company which had been its operating owner.

## Atlantic Launches 'Live' Promo LPs

NEW YORK—Atlantic Records has initiated a series of "Live From The Atlantic Studios" promotional LPs that will feature Atlantic-affiliated artists performing new and old material live at the record company's studios on Broadway here.

The series, initiated by Michael Klennner, Atlantic senior vice president, and Perry Cooper, director of artist relations, features one act per month, sponsored by the radio station that has supported that act. The station will have the first exclusive on broadcasting the record, followed by other FM and college stations which will be receiving copies later.

First release in the series is by Swan Song group Detective. The second release will be by the LeBlanc-Carr Band on Big Tree, followed by AC/DC and Jimmie Mack in the coming months.

The cover design on all the LPs will be the same: a picture of the artist superimposed over a giant label on the front, and production note and insets of the artist's previous recordings on the back.

The albums are designated for promotional use only. The audience at these "live" LPs are guests invited by Atlantic.

## Billboard's Recommended LPs

• Continued from page 84

**HERMAN KELLY & LIFE—Percussion Explosion, Electric Cat, ECS225 (Audio-Latino, Miami).** Produced by Herman Kelly. Kelly's a percussionist from Miami with a following in the area, who also writes his own songs. He presents six cuts here that show promise, particularly a few that have been regional hits. The music is funk done well with Kelly leading a pack of Miami and Brazilian sessionmen through an interesting course. **Best cuts:** "Who's The Funky DJ?," "Dance To The Drummer's Song," "Do The Handbone."

**HUDSON AND JUDSON—Who's On First, Cream CR100.** Produced by Don Graham. This comedy duo are Los Angeles radio personalities Bob Hudson and Dave Hull. The title cut is timely in that it's baseball time again and the two do a formidable working to the Abbott and Costello routine. **Best cuts:** "Who's On First."

**ECLIPSE—Night And Day, Casablanca NBLP7097.** Produced by Pierre Gauthier. Side one of this album is dominated by rocking versions of pop hits from the 1960s: "Born To Be Wild," "Sunshine Superman" and "You Really Got Me." Side two consists of originals by the four-man group. Three of the members play electronic Moog instruments, to give the LP a heavy, synthesized sound. **Best cuts:** "You Really Got Me," "Lady," "See The Light."

**IAN TAMBLYN—Cream CR1007.** Produced by Ted Gerow. This is a set of pretty ballads by a veteran of Canadian folk festivals and the coffee house circuit. Acoustic guitar, cello, pedal steel and harmonies (by Kim Erickson and Bob Stark) lend a homey quality. Tamblyn has toured with Kate & Anna McGarrigle. **Best cuts:** "Mountain Song," "Love Will A Way," "One Of These Days," "Blues On Into The Night."

### country

**TOM BRESH—Portait, ABC AB1055.** Produced by Jimmy Bowen. Bresh yields an album with a wide range of material, instrumentation and moods. He sings some serious, well-prepared, love ballads and counters with such off-the-wall numbers as "My Better Half" and his version of "Smoke! Smoke! Smoke! (That Cigarette)" in which he resorts to his bag of impersonations. **Best cuts:** "Makin' Love, Feelin' No Pain," "A Woman Who Will," "My Better Half," "Ways Of A Woman In Love."

**STELLA PARTON—Elektra 6E126.** Produced by Jim and David Malloy. Parton's lilting voice finds a good match with these songs about love and life. There's a lot of spicy fiddling and

guitar playing to enliven the LP. Her smooth vocal performance is sustained throughout. She gets some help from such family members as Randy Parton and Dolly Parton on one cut. **Best cuts:** "Four Little Letters," "The Late Late Late Show," "Lie To Linda," "Wishing Well."

### jazz

**CORNELL DUPREE—Saturday Night Fever, Versatile MSG6001.** Produced by Vic Chirumbolo. Mario E. Sprouse arranged and conducted the six tunes comprising this novel version of music from the hit movie. Dupree's electric guitar along with Alex Foster's alto and Doug Wilson's steady drumming jell well, but were the fiddles and cello necessary? Still,

(Continued on page 90)

Butterfly has Two for You...



"CHATTANOOGA CHOO CHOO" FLY 007  
FROM THE ALBUM BY  
TUXEDO JUNCTION



"TWO HOT FOR LOVE" FLY 005  
FROM THE ALBUM BY THE  
THP ORCHESTRA

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



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

## Exhibitor

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

The Right Audience at the Right Time for your Product or Service!

**Who'll be exhibiting at Billboard's International Disco Forum IV?**

You, if you have something to offer in disco equipment or services, including the latest in video hardware and software for Discos.

**Who has successfully exhibited at Billboard's International Disco Forums?**

Successful Exhibitors at Billboard's first three international Disco Forums reads like a Who's Who in the Disco industry...and every one of them will be returning this year:

**Manufacturers and Distributors of Lighting equipment, Sound Equipment, Liquor dispensing equipment (including automation), Disco promotion material, Mobile Disco Equipment, Computerized Disco Equipment, Portable Dance Floors...and many more.**

Billboard's International Disco Forum IV will help to make 1978 the BIGGEST year for YOUR business.

**Billboard's International Disco Forum IV will be the SALES SHOW OF THE YEAR!**

The New York Hilton provides the perfect exhibit setting for optimum traffic flow:

- Over 200...8x10 booths (each booth includes draping on three sides, name sign, 24-hour security.)
- The hotel's entire 5th floor for individual sound rooms and sound suites (all sound rooms equipped with name sign, 24-hour security, all with baths, some with built-in bars; deluxe sound suites also include studio/twin bedroom).

**Reserve your Exhibit Space Now for the Biggest Billboard International Disco Forum ever!**

**For Exhibit information, contact:**  
**Fred Favata/Exhibit Manager**  
**Billboard International Disco Forum IV**  
**Expocon Management Associates**  
**21 Charles Street**  
**Westport, Connecticut 06880**  
**Telephone: (203) 227-2624**

## Registrant

**ACT NOW...make your plans to attend Disco's most dynamic and exciting Forum and Exhibition ever.**

Billboard's International Disco Forum IV will have it all together...for you! You'll be part of today's Disco scene, participate in provocative discussions with:

- Disco Club Owners, Managers, Franchisers
- America's Top Disco D.J.'s
- Outstanding Disco Promotion and Marketing Mavens
- Experts in Disco Sound, Lighting and Video
- Disco Artists, Managers and Promoters
- ...and More

A Complete Disco update in just four packed days and nights. Participate...help others as they help you.

Billboard's International Disco Forum IV is your one chance this year to see and test all the best and latest in Disco Equipment at the hundreds of Forum Exhibits; to participate in the important decision making for growth of Disco Internationally in '78-'79.

- Enjoy 8 Top Name Disco Acts for your entertainment.
- Disco Dancing to the special programming of the top spinners in the Disco World.
- Attend the premiere of Casablanca Filmworks/Motown Records' New Film "THANK GOD IT'S FRIDAY," certainly to be a sensation.

Billboard's International Disco Forum IV...New York Hilton Hotel...June 22-25, 1978, New York City, NY.

Disco Forum IV Registrants have access to all Forum and Exhibition Events!

Mail your reservation form today! Contact:

**Diane Kirkland**  
**Forum Coordinator**  
**Billboard's International Disco Forum IV**  
**9000 Sunset Boulevard**  
**Los Angeles, California 90069**  
**Telephone: (213) 273-7040**  
**Telex: 69-8669**

## Registrants Registration Form

Mail completed form to:  
**DIANE KIRKLAND**  
**Coordinator**  
**Billboard's International Disco Forum IV**  
**9000 Sunset Boulevard**  
**Los Angeles, California 90069**

**Please register me for Billboard's International Disco Forum IV at the New York Hilton Hotel, June 22-25, 1978.**

I am enclosing a check or money order, in the amount of (please check):

- \$240 EARLY BIRD RATE** (before May 15, 1978) for the following registrant categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.
- \$270 REGULAR RATE** (after May 15, 1978) for the above categories.
- \$200** for Disco DJs, Disco Forum Panelist, Students, Military, Spouses.

Name(s) \_\_\_\_\_ Title(s) \_\_\_\_\_

Company/Disco \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

You may charge your Disco Forum IV Registration if you wish:

- Master Charge (Bank Number \_\_\_\_\_)
- Diners Club
- BankAmericard/Visa
- American Express
- Carte Blanche

Credit Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

**REGISTRATION DOES NOT INCLUDE HOTEL\* ACCOMMODATIONS OR AIRFARE. REGISTRANT SUBSTITUTIONS MAY BE MADE. ABSOLUTELY NO REFUNDS AFTER JUNE 5, 1978.**

Register Now! Registration at the door will be \$25.00 higher.  
 \*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

**Billboard**

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/15/78  
Number of singles reviewed  
this week **103** Last week **108**

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



**ANDY GIBB—Shadow Dancing (412);** producers: Barry Gibb, Karl Richardson, Albhy Galuten; writers: Barry, Robin, Maurice and Andy Gibb; publisher: Stigwood Music, Inc. RSO RS893. This, the first single from Gibb's forthcoming second album, is another infectious tune with a catchy beat that should score the kind of huge success his previous two No. 1 singles did. The song has that inimitable Bee Gees sound with collaboration from all four Gibb brothers.

**CARLY SIMON—You Belong To Me (3:12);** producer: Arif Mardin; writers: Carly Simon, Mike McDonald; publisher: Snug/C'est Music, ASCAP. Elektra E45477A. Simon sounds at her torchy best here on this rhythmic love ballad with its catchy tempo. Simon is supported by chorus and the tune winds down with a mellow horn arrangement.

**LINDA RONSTADT—Tumbling Dice (3:05);** producer: Peter Asher; writers: Mick Jagger, Keith Richard; publisher: Colgems, ASCAP, EMI. Asylum E45479A. The Stones' rowdy rocker from '72 is probably the most controversial cut from Ronstadt's former No. 1 LP "Simple Dreams." Her vocal is unprecedently bold and bawdy and the instrumentation is prime boogie, mixing a piercing guitar solo and good honky tonk piano.

**SAMANTHA SANG—You Keep Me Dancing (2:59);** producer: Nick DeCaro; writers: Denny Randell, Sandy Linzer; publishers: Featherbed/Unichappell, BMI. Private Stock PS45188. "Emotion" went gold with a considerable boost from the Bee Gees, so this is Sang's chance to prove herself as a solo act. Her vocal is alternately strong, soft and whispery. Though this is basically a midtempo ballad, the spry arrangement recalls the German disco sound of Silver Convention.

## recommended

**DAN FOGELBERG—Promises Made (3:18);** producers: Dan Fogelberg, Norbert Putnam; writer: D. Fogelberg; publisher: Hickory Grove, ASCAP. Full Moon 850536 (Epic).

**VAN HALEN—Runnin' With The Devil (3:32);** producer: Ted Templeman; writers: Edward Van Halen, Alex Van Halen, Michael Anthony, David Lee Roth; publisher: Van Halen, ASCAP. Warner Bros. WBS8556.

**GENESIS—Follow You, Follow Me (3:19);** producers: David Hentschel, Genesis; writers: Rutherford, Banks, Collins; publishers: Gelring/Run It, BMI. Atlantic 3474.

**WHA-KOO—(You're Such A) Fabulous Dancer (3:15);** producers: Ken Caillat, Wha-Koo; writers: D. Douma, D. Palmer; publishers: American Broadcasting/Wha-Koo, ASCAP. ABC AB12354.

**PALEY BROTHERS—You're The Best (3:12);** producer: Earle Mankey; writers: Andy and Jonathan Paley; publishers: Bleu Disque/Morocco, ASCAP. Sire SRE1021 (Warner Bros.).

**BELLAMY BROTHERS—Slippin' Away (2:55);** producer: Michael Lloyd; writers: Frank Saulino, Jim Valentini; publisher: Colgems-EMI, ASCAP. Warner Bros. WBS8558.

**WALTER EGAN—Magnet And Steel (3:25);** producers: Walter Egan, Lindsey Buckingham, Richard Dashut; writer: W. Egan; publishers: Melody Deluxe/Swell Sounds/Seldak, ASCAP. Columbia 310719.

**RARE EARTH—Warm Ride (2:59);** producers: John Ryan; writers: B. Gibb, M. Gibb, R. Gibb; publishers: Stigwood/Unichappell, BMI. Prodigal P0640F (Motown).

**FRESH—Just How Does It Feel (2:52);** producer: John Ryan; writer: G. Christopher; publishers: Ackee/Mocriasp, ASCAP. Prodigal P0639F (Motown).

**HUES CORPORATION—Give Me Everything (3:20);** producer: Wally Holmes; writer: Wally Holmes; publisher: JiMi Lane, BMI. Warner Bros. WBS8559.

**TERENCE BOYLAN—Don't Hang Up Those Dancing Shoes (3:28);** producer: Terence Boylan; writer: Terence Boylan; publisher: Steamed Clam, BMI. Asylum E45473A.

**CELEBRATION featuring MIKE LOVE—Almost Summer (2:38);** producer: Ron Altbach; writers: Brian Wilson, Mike Love, Al Jardine; publishers: Duchess/New Executive/Challove, BMI. MCA 40891.

**MIKE PINERA—Alone With You (3:10);** producer: Mike Pinera; writer: Mike Pinera; publisher: Western Shores (ASCAP). Capricorn CPS0288.

**JEFF FEINHOLT—I Need You (3:27);** producer: Joel Diamond; writer: Eric Carmen; publisher: C.A.M.-U.S.A., BMI. Polydor PD14467.

**OAK RIDGE BOYS—I'll Be True To You (3:36);** producer: Ron Canney; writer: Alan Rhody; publisher: Tree, BMI. ABC AB12350.

**UPROAR—Drifting Away (2:45);** producer: Uproar; writer: P. Castro; publishers: Unichappell/Pink Pelican, BMI. East Coast EC 10655.



**ARETHA FRANKLIN—Almighty Fire (3:35);** producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Mayfield, BMI. Atlantic 3468. The queen of soul teams up again with producer Mayfield, following the success of the "Sparkle" soundtrack. Franklin here is at her best as her vocals are charged with the kind of vigor and power that brought her to the top. The funky galactic intro builds into the upbeat tempo which is sustained the rest of the way.

**DENISE LA SALLE—One Life To Live (3:41);** producer: Denise La Salle; writer: Denise La Salle; publishers: Warner-Tamerlane/Ordena, BMI. ABC AB12353. La Salle follows her top 10 soul hit "Love Me Right" with a midtempo ballad that showcases the singers strong emotion packed vocals. Gentle orchestration sets the melancholy mood.

## recommended

**EDDIE KENDRICKS—Ain't No Smoke Without Fire (3:47);** producer: Jeff Lane; writers: D. Bugatti, F. Musker; publisher: Blackwood, BMI. Arista AS0325.

**MASS PRODUCTION—Just Wanna Make A Dream Come True (Mass In F Minor) (3:45);** producers: Ed A. Ellerbe, Mass Production; writer: Ricardo Williams; publisher: Two Pepper, ASCAP. Cotillion 44233. (Atlantic).

**RAY SIMPSON—My Love Is Understandin' (3:38);** producers: Nick Ashford, Valerie Simpson; writers: Ray Simpson, Bobby Gene Hall Jr.; publisher: Nick-O-Val, ASCAP. Warner Bros. WBS8557.

**MARGIE JOSEPH—Come On Back To Me Lover (3:28);** producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka, ASCAP. Atlantic 3445.

**SMOKEY ROBINSON—Daylight & Darkness (4:00);** producer: William "Smookey" Robinson; writers: S. Robinson, R.E. Jones; publisher: Bertram, ASCAP. Tamla T54293F (Motown).

**MIRACLES—Mean Machine (3:10);** producer: Peter Moore; writers: Griffin-Moore-Griffin; publishers: Grimora/April, ASCAP. Columbia 310706.

**MCCRARYS—You (3:37);** producer: Trevor Howard; writers: S. McCrary, L. McCrary, A. McCrary; publisher: Island, BMI. Portrait 670014 (CBS).

**BOBBI HUMPHREY—Home-Made Jam (3:12);** producer: Ralph MacDonald; writer: W. Eaton; publisher: Antisia, ASCAP. Epic 850529. (CBS).

**MAJOR LANCE—I Never Thought I'd Be Losing You (3:08);** producers: Otis Leavill, Major Lance, Kent Washburn; writers: M. Smith, L. Smith; publisher: Old Brompton Road, ASCAP. Soul S35123F (Motown).



**MARGO SMITH—It Only Hurts For A Little While (3:04);** producer: Norro Wilson; writers: Mack David/Fred Spielman; publisher: Warner Bros., ASCAP. Warner Bros. WBS8555. Horns add a distinctive flavor to this melodic ballad which Smith renders with heart and soul. The sensitive delivery also heightens with strings and piano throughout.

**OAK RIDGE BOYS—I'll Be True To You (3:36);** producer: Ron Chancey; writer: Alan Rhody; publisher: Tree, BMI. ABC AB12350. Duane Allen's rich vocals solo through the verses of this touch story with the rest of the group joining on choruses. Production tastefully supports the feel with guitars, steel, and string enhanced by harmonica and mandolin.

**MEL STREET—Shady Rest (2:53);** producers: Jim Prater, Jim Vienneau; writer: Bob McDill; publisher: Hall-Clement, BMI. Polydor PD 14468. Fiddle, steel and strings provide the instrumental backdrop as Street delivers with his country pure vocals. It's a tale of real happiness a couple finds at Shady Rest.

**TAMMY WYNETTE—I'd Like To See Jesus (On The Midnight Special) (2:51);** producer: Billy Sherrill; writers: R. Seay-D. Smith; publisher: Blackwood/Magic Castle, BMI. Epic 850538. Guitars remain in the forefront with piano adding a gospel feel to this tune that Wynette offers artfully although it lacks some in lyrical qualities. Horns come in to brighten the finale.

**LYNN ANDERSON—Rising Above It All (2:48);** producer: Steve Gibson; writers: J. Foster-B. Rice; publisher: April, ASCAP. Columbia 310721. This is the type of song that has brought Anderson to the attention of the pop market in the past. The strength and range in her vocals, surrounded by guitar, piano, steel and strings, totally complement this Foster and Rice composition.

**JOHNNY PAYCHECK—Me And The I.R.S. (2:35);** producer: Billy Sherrill; writers: P. Thomas-R. Scaife-G. Scaife-D. Scaife; publishers: Partner/Algee, BMI. Epic 850539. Paycheck does it again but this time he's hitting the I.R.S. Upfront baselines and guitar emphasize his defiance toward the system. But he has a point—"what they spent studying the sex habits of the South American swamp rat could keep us all in beer for the next hundred years."

**Flip Side: Georgia In A Jug (2:41);** producer: same; writer: B. Braddock; publisher: Tree, BMI.

## recommended

**EDDY ARNOLD—Country Lovin' (3:05);** producer: Joel Diamond; writers: Bernstein-Adams; publisher: Silver Blue, ASCAP. RCA JH11257.

**BILLY PARKER—If There's One Angel Missing (She's Here In My Arms Tonight) (3:20);** producer: The General; writer: Wayne Morse; publisher: Whitewing/Friends of the General, BMI. SCR SC157.

**TOM BRESH—Ways Of A Woman In Love (3:03);** producer: Jimmy Bowen; writer: Don Cook; publisher: Cross Keys, ASCAP. ABC AB12352.

**STARLAND VOCAL BAND—Late Nite Radio (3:06);** producer: Milton Okun; writers: Bill & Taffy Danoff; publisher: Cherry Lane, ASCAP. Windsong JH11261.

**BELLAMY BROTHERS—Slippin' Away (2:55);** producer: Michael Lloyd; writers: Frank Saulino/Jim Valentini; publisher: Colgems, EMI, ASCAP. Warner Bros. WBS8558.

**EARL SCRUGGS REVIEW—The Cabin (3:14);** producer: Chips Moman; writers: C. Moman-D. Emmons; publisher: Baby Chick, BMI. Columbia 310691.

**MICHAEL CLARK—Silver Saddle, Faded Rose (3:31);** producers: Michael Clark-Rod Smarr; writer: Michael Clark; publishers: Window/Beechwood, BMI. Capitol P4560.



**SALSOUL ORCHESTRA—West Side Encounter (3:14);** producer: Vincent Montana Jr.; writers: Stephen Sondheim, Leonard Bernstein; publisher: G. Schirmer, ASCAP. Salsoul S72064. This cut, from the veteran disco group's "Yellow Brick Road" LP, features sweeping string/horn arrangements with a sizzling, funky-disco pulse. This is a clever medley of themes from "West Side Story," with lyrics handled by the usual female chorus.

## recommended

**BADAZZ—Honk Honk Beep Beep (3:36);** producer: Randy Badazz; writer: Dana Barry; publishers: Almo/Badazz/Musk, ASCAP. A&M 2023S.



## recommended

**GROVER WASHINGTON JR.—Summer Song (2:59);** producer: Creed Taylor; writer: John Blake; publisher: not listed. KUDU KU942F.

**GENE PAGE—Theme from "Star Trek" (3:22);** producers: Billy Gene Page; writer: Alexander Courage; publisher: Bruin, BMI. Arista AS0322.

**DAVID SPINOZZA—Superstar (4:33);** producers: Mike Mainieri, David Spinozza; writers: Leon Russell, Bonnie Bramlett; publisher: Teddy Jack. A&M 2036-S.



**RUTLES—I Must Be In Love (2:04);** producer: Neil Innes; writer: Neil Innes; publisher: Unichappell, BMI. Warner Bros. WBS8560. The resemblance to the Beatles is remarkable here right down to the vocal intonations and harmonies to the melodies. This first cut from the group's witty LP is a midtempo English rocker and a lot of fun to listen to.

**MICHAEL JOHNSON—Bluer Than Blue (2:54);** producers: Brent Maher, Steve Gibson; writer: Randy Goodrum; publishers: Springcreek/Let There Be, ASCAP. EMI America P8001. Debut effort on EMI America is a flowing ballad marked by a gentle vocal style. Strings cushion guitars and drums adding to easy going rhythms and melodies.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

• Continued from page 86

an LP with appeal to younger buyers. **Best cuts:** "How Deep Is Your Love," "It's So Easy."

**DAVE MCKENNA'S SWING SIX—No Holds Barred, Famous Door 122. Produced by Harry Lim.** Probably the finest LP pianist McKenna has taped, he gets superb support from Scott Hamilton's booting tenor pipe, Warren Yache's trumpet, Milt Hinton on upright bass, Al Cohn's tenor sax and Butch Miles on drums. **Best cuts:** Each a gem.

**HERB ELLIS & REMO PALMIER—Windflower, Concord Jazz CJ56. Produced by Carl E. Jefferson.** Nine delightful tracks display the delicate, intricate interplay of two unusually gifted guitarists backed by George Duvivier's bass and Ron Traxler on drums. Tasteful is the word for this felicitous collaboration, and the songs chosen are unfailingly of high quality. **Best cuts:** "Stardust," "Close Your Eyes," "Triste."

**RAHSAAN ROLAND KIRK—The Vibration Continues, Atlantic SD21003. Produced by Joel Dorn.** The late multi-instrumentalist will never be represented by a stronger package. All 15

tracks, taped 1968-76, reflect various facets of Kirk's extraordinary musicianship and are presented in a striking two-LP package with excellent notes by Ira Gitler. **Best cuts:** Take your pick.

**ERNESTINE ANDERSON—Live From Concord To London, Concord Jazz CJ54. Produced by Carl E. Jefferson.** Out of circulation much too long, Anderson was recorded live in California and England with different trios (and on one cut, the Bill Berry Big Band) on 11 memory-provoking standards. She's a simply marvelous singer, on a level with Fitzgerald and Vaughan, and every bar of every song is attractive. **Best cuts:** "Stormy Weather," "My Romance," "Ellington Medley."

**EDDIE JEFFERSON—The Main Man, Inner City 1033. Produced by Irv Kratka and Leon Thomas.** Jefferson's odd, daring and thoroughly ingratiating vocals on tunes which once were popular jazz instrumentals come off on vinyl beautifully. There's humor aplenty throughout these nine tracks and remarkable musicianship as well. **Best cuts:** "Body And Soul," "Confirmation," "Night Train," "Exactly Like You."

**DUKE JORDAN QUINTET—Duke's Delight, Inner City 2046. Produced by Nils Winther.** Jordan has gone unsung and underpublicized for more than 30 years, yet he's a distinctive pianist who has worked well with all the big names. Six sterling tracks are offered here; Richard Williams, Charlie Rouse, Sam Jones and Al Foster provide excellent backup. All but one of the tunes are Jordan's own. **Best cuts:** "In My Solitude," "Undecided Lady."

## classical

**DVORAK—"NEW WORLD" SYMPHONY—Giulini, Chicago Symphony, DG 2530881.** The great symphony is savored like a vintage wine in this spacious, relaxed interpretation, a considerable mellowing since the conductor's last outing with this score. Giulini lingers over the manifold beauties here, lavishing the score with orchestral playing of exquisite bouquet. The orchestra's sound is radiant, natural in balance and weight.

**LEWIS: "NUANCES II," AHROLD: "SECOND COMING," "SONG WITHOUT WORDS"—Royal Philharmonic, London Symphony, CRI SD389.** These pieces in modern lyrical idiom calling for large orchestra have been given an excellent presentation. Frank Ahrold's "Second Coming," a Brittenesque setting of Yeats, is beautifully sung by tenor Philip Langridge, with Harold Farberman leading the London Symphony. Robert Hall Lewis directs his own "Nuances II," a side-long work featuring tone clusters, instrumental glissandi and recorded whale songs.

**PROKOFIEV: "IVAN THE TERRIBLE," SINFONIETTA OP. 48—solists, chorus, Philharmonia Orchestra, Muti, Angel SB3851.** Prokofiev contributed a first class score to the 1946 Eisenstein film "Ivan the Terrible," and Muti conducts it with dynamic, incisive strokes. The boxed presentation includes booklet containing movie stills, translations and lengthy annotation, which combine with the oratorio-like music to create a powerful impression of the motion picture and the Russian history it documents. Care and detailed attention mark the production throughout.

**WAR**



1978 Far Out Productions

**Hey Señorita**

MCA-40883

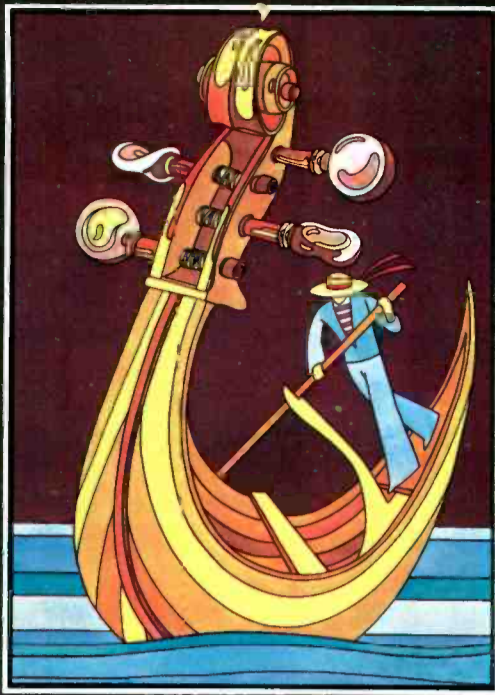
a new single from the album:

**Galaxy**

Produced by Jerry Goldstein in association with  
Lonnie Jordan and Howard Scott for Far Out Productions

**MCA RECORDS**





### IMIC '78 ADVISORY BOARD

#### EUROPE

Geoffrey Bridge, Director General,  
British Phonographic Industry (BPI)  
Leon Cabat, President, Vogue Pip,  
France

John Deacon, General Manager,  
A&M, U.K.

Leslie Hill, Managing Director,  
EMI Records, U.K.

Monti Lueftner, President,  
Ariola Records Group, Germany

Peter Phillips, Managing Director,  
ATV Music, U.K.

Guido Rignano, Managing Director,  
G. Ricordi & Co., Italy

Piet Schellevis, President, Phonogram  
International BV, Netherlands

Ron White, Managing Director,  
EMI Music Publishing, U.K.

Chris Wright, Joint Chairman,  
Chrysalis Records, U.K.

#### U.S.A.

Steve Diener, President,  
ABC Records, U.S.A.

Gil Friesen, President,  
A&M Records, U.S.A.

Frederic N. Gaines,  
Bushkin, Kopelson, Gaims & Gaims

Irwin Steinberg, President,  
Polygram Record Group, U.S.A.

Don Zimmerman, President,  
Capitol Records, U.S.A.

#### CANADA

Arnold Gosewich, Chairman and  
Chief Executive Officer,  
CBS Records Canada, Ltd.

#### FAR EAST/AUSTRALIA

Allan Hely, Managing Director,  
Festival Records, Australia

Tats Nagashima, President,  
Taiyo Music, Japan

Misa Watanabe, President  
Watanabe Music, Japan

#### LATIN AMERICA

Heinz Klinckwort, President,  
Peerless, SA; President,  
F.L.A.P.F., Mexico

Andre Midani, Managing Director,  
WEA Discos Ltda., Brazil

## IMIC '78 TOPICS:

### HARNESSING THE COMPUTER

Utilization of Technology, Inventory Control and Product Flow

Chairman: C. Charles Smith, President, Pickwick

Panelists: Bob Summer, President, RCA Records  
Shelley Harrison, Symbol Technologies

### NEW TECHNIQUES IN TALENT NEGOTIATIONS

Chairman: Frederic N. Gaines, Bushkin, Kopelson, Gaims & Gaines

Panelists: Bob Krasnow, Vice President, Talent, Warner Bros. Records  
Terry Connolly, Managing Director, Chrysalis Music

### BRIDGING THE GAP BETWEEN EAST AND WEST

Chairman: Paul Drew, Broadcast Consultant

Panelists: Des Brown, Int'l Director, Chrysalis

### MOVIES AND MUSIC

Who Needs Whom More?

Chairman: Michael Stewart, President, Interworld Music Group

### HOW DOES THE YOUNG PUBLISHER VIEW THE FUTURE?

Chairman: Salvatore Chiantia, Chairman, National Music Publishers Association

Panelists: Geoffrey Heath, Director, Heath Levy Music

Roland Kluger, Roland Kluger Music

Gilbert Marouani, Les Eds. Marouani

Peter Meisel, Intro. Gebr. Meisel oHG

Ralph Peer II, Peer-Southern Music

Ron White, EMI Music Publishing

### PIRACY

The Cancer Is Spreading

Chairman: Nesuhi Ertegun, President, WEA Int'l, Inc.

Panelists: Geoffrey Bridge, BPI

Dave Hubert, A&M

Peter DeRougemont, CBS Int'l

Stephen Stewart, IFPI

Jules Yarnell, RIAA

### THE MAJORS PRESIDENTS PANEL

A Country by Country Report

Chairman: Guido Rignano, Ricordi

Panelists: Bruce Lundvall, CBS Records

Monti Lueftner, Ariola Records Group

Ken Maliphant, Phonogram Ltd. UK

Alain Trossat, Phonogram Italy

### RETAILING AROUND THE WORLD

Panelists: John Cohen, Disc Records

Ray Kives, K-Tel

Russ Solomon, Tower Records

### INDUSTRY EXECUTIVES OF TOMORROW

Training Program Discussion

Panelists: Leslie Hill, EMI

Don Dempsey, CBS

Growth Potential for Women Discussion

Chairman: Mickey Granberg, NARM

Panelists: Lillian Bron, Bronze Records

Leslie Hill, EMI

Don Dempsey, CBS

### GROWING UP AND GROWING:

The New Importance of the World Music Industry

Speaker: David Horowitz, President, Warner Communications, Inc.

## OTHER TOPICS WILL INCLUDE

### THE INDEPENDENT LABEL

Hope of the Future

### VIDEODISC/VIDEOCASSETTE

Where is the Pre-Recorded TV Market Today and Where is it Going?

### IMPORTING/EXPORTING

Their Market Impact

### CONTROL OF COPYRIGHTS

Advances and Lost Royalties

## ADDITIONAL IMIC '78 TOPICS AND SPEAKERS TO BE ANNOUNCED



The Eighth International Music Industry Conference  
Sponsored by Billboard

# IMIC '78

MAY 1-4, 1978 / VENICE, ITALY  
The Excelsior Palace Hotel



**TIMED RIGHT:** Following the most successful year in the history of our industry, in this all-important era of change, the need for a summit meeting is greater than ever before.

**AIMED RIGHT:** The business sessions being planned for IMIC '78 will be current, vital and all-encompassing to plan for the future, analyze the present and learn from the past.

**PLANNED RIGHT:** The speakers, the panelists, the topics and most important, the attendees will be your contacts, your peers and your opportunity to exchange ideas and concepts. These four days could spark a new direction, a new resolve and send you back to your responsibilities with added vigor and purpose.

**THE RIGHT PLACE:** The magnificent Excelsior Palace Hotel on The Lido will be 100% ours for all meetings, events and activities. Venice offers every IMIC attendee the right atmosphere for both business and pleasure.

Let IMIC and Venice open up canals of top level companionship, meaningful dialog, pleasant relaxation for both physical and mental rejuvenation.

IMIC '78 is going to be great—But, only if YOU plan to be there. Time to reserve is NOW—

**IMIC REGISTRATION INFORMATION:**

**WHEN:** May 1-4, 1978  
**WHERE:** The Excelsior Palace Hotel—The Lido, Venice Italy  
**REGISTRATION:** \$450 \$175 for Spouses

Includes all sessions, cocktail reception, lunches each day, banquet, entertainment, all IMIC activities. Spouse registration includes cocktail reception, banquet, entertainment, special sightseeing tour of Venice, special gifts.

**HOTEL RESERVATIONS:** Billboard will be happy to make all hotel reservations. Fill out the Registration Form NOW!\*

Confirmation of your hotel room reservation will be forwarded back to you immediately.

\* PLEASE NOTE: There are no more suites available at the Excelsior or Des Bains. If you require a suite, we will be happy to make such arrangements for you at another hotel in Venice.

Europe and U.K. registrations contact:  
Helen Boyd  
BILLBOARD  
7 Carnaby Street  
London W1V 1PG  
England  
Telephone: (01) 437-8090  
Telex: 262100

U.S.A. and Others registrations contact:  
Diane Kirkland  
IMIC Conference Coordinator  
BILLBOARD  
9000 Sunset Boulevard  
Los Angeles, CA 90069 U.S.A.  
Telephone: (213) 273-7040  
Telex: 698669

## IMIC '78 REGISTRATION FORM

Complete this form and mail it to either our European or USA office listed in the amount of:  \$450 (E243)

Name \_\_\_\_\_  
Company \_\_\_\_\_  
City \_\_\_\_\_

I wish to charge my registration to:  American Express  Bank Americard/VISA  Carte Blanche  Diner's Club  Master Charge

Billboard will make all hotel reservations. Accommodations required:  single  twin  suite

Circle One:  Excelsior Hotel  Des Bains Hotel

Home Address \_\_\_\_\_  
State/Country \_\_\_\_\_  
Expiration Date \_\_\_\_\_  
Arrival Date \_\_\_\_\_  
Departure Date \_\_\_\_\_

Title \_\_\_\_\_  
Zip \_\_\_\_\_  
Signature \_\_\_\_\_  
Telephone ( ) \_\_\_\_\_  
Bank # \_\_\_\_\_

**Note: Registration does not include Hotel or Air Fare Costs.**

**(Confirmation will be sent to you.)**

Prices include Continental Breakfast each day.

Note: Should rooms no longer be available in price range you have selected, next nearest price will be secured.

Prices may vary slightly due to variations in exchange rate at time of reservation.

No refunds on cancellations after 4/21/78.

**Billboard**



*We Have Opened Our Own Doors*



**AMERICA**

THE PENTHOUSE  
6464 SUNSET BLVD., HOLLYWOOD, CALIF. 90028  
TELEPHONE (213) 464-2488  
TELEX 674051

## General News

## RCA's Sunbury/Dunbar Bought

• Continued from page 1

label, own 50% of the acquisition. "They're investors," says Stewart, responsible for overseeing the material.

Purchase price for the 10-year old firm is "seven figures," according to Stewart. Included in the cash deal are tunes by Hall & Oates who have a seven-LP pact with RCA over the next three years.

Among the authors represented in Sunbury/Dunbar are Harry Nilsson, Randy Bachman and Burton Cummings. "One of the bonuses we acquired in the deal is Charles Hearndon's 'K-Jee' which is on the best selling 'Saturday Night Fever' album," Stewart points out.

Included in the well known copyrights is Bruce Johnston's Grammy winning "I Write The Songs" as well as "One" by Nilsson, "American Woman" and "These Eyes" by Bachman and Cummings.

Stewart says it took six months to conclude the deal. RCA provided an entire looseleaf portfolio of the publishing subsidiary's assets. Stewart says he felt he knew who the other bidders were, adding that he thought that Weintraub and Okun had an extra edge because of their solid relationship with RCA.

"Jerry and Milt had talked to me about doing some things together," Stewart says. "I said, 'Now's the time. Why don't we do this together?'" Stewart handled the negotiations with RCA for both parties.

Okun, known for his production aegis, owns Cherrylane Music which has as its major asset John Denver as an exclusive writer.

Weintraub and Okun co-own M3 Music and JW Music which Cherrylane administers.

Stewart says Interworld will license print rights to Cherrylane, with all other publishing activity going through Interworld globally.

This newest acquisition for Interworld, owned by Bertlesmann, the giant German-media conglomerate which owns Ariola Records, marks the second major catalog purchase within the past six months.

Last September Interworld acquired "for seven figures" the Aaron Schroeder group of international publishing firms. ("The first digit

was different in that deal," Stewart says.)

Using the power of Bertlesmann's money, Stewart has been able to build a solid publishing base around the world for the parent firm which is a partner in this venture with Stewart. Monti Lueftner, president of Bertlesmann Music in Munich, is Stewart's contact with the parent firm.

At this immediate point in time Interworld is the sole owner of Sunbury/Dunbar, with Weintraub and Okun due to shortly sign the legal papers bringing them into the partnership. "Jerry and I shook hands," Stewart says confidently. "I don't think there'll be any problems."

Phasing out the name of acquired companies is part of the philosophy of building an international identity for Interworld and hence Bertlesmann. The Schroeder name was phased out for the domestic and eight wholly owned foreign firms in Holland, Australia, Japan, England, Sweden, Germany, France and Italy.

"My approach to acquisitions," notes Stewart, "is somewhat different from what is normal procedure. I'm interested in everything that becomes available. But the Schroeder acquisition developed not because it was on the market but because I felt it was the ideal kind of company which fitted our needs. Now I'm going after a Nashville company which fits our needs."

Nashville is the next domestic location on the map which Stewart is

eyeing. He says he's been discussing a buyout with "three or four" Nashville firms and hopes to have his Southern base sometime this year.

He also plans setting up Interworld offices in Mexico and Brazil and other Latin markets. "In some cases people will represent us, in others we'll represent ourselves and others." The Latin invasion is planned within the next 90 days.

Three months before buying Sunbury/Dunbar, Stewart hired one of its executives, Lanny Lambert who is now Interworld's Eastern professional manager in the New York office of six staffers. The L.A. office has 14 employees with six in the London outpost.

Stewart has been steering Interworld domestically into the film and television music areas and is now handling Henry Mancini's Hollywood music and has as writers Bill Conti, Marsha Waldorf and Molly Ann Laiken.

Results of the Schroeder purchase? "It enabled us to become a major international company immediately," Stewart parries. "It gave us the guts of our company."

Interworld Music Group encompasses World Song (ASCAP) and Six Continents (BMI) with the Interworld logo used throughout the world.

Revenues from such Schroeder catalog artists as Randy Newman, Barry White and select Burt Bacharach-Hal David titles, for example, are bringing profits into Interworld's coffers. Stewart comments.

## WORKS WITH EMI

## Intl Acts Boosted By Cap Press Dept.

By JIM McCULLAUGH

LOS ANGELES—Kate Bush is not exactly a household word in the U.S. Nor is Tom Robinson of the new wave Tom Robinson Band.

Yet, Bush is currently riding the No. 1 single spot in Britain for EMI with a song called "Wuthering Heights" with her album already at number three there, while the Robinson Band's initial single in the U.K. called "2-4-6-8 Motorway" has already sold a reported 300,000 copies.

The challenge to help lay the American groundwork for these and other EMI international artists—before they have albums released in the U.S. or tour—has become a top priority for Capitol Records in the U.S., according to Bruce Garfield, director of press and artist relations for the label.

Garfield's department, in addition to its press function, also plays an integral role in artist development, while also coordinating all television appearances for Capitol artists in the U.S.

"At this point," explains Garfield, "we've been able to develop a strong working relationship with EMI in London and Capitol in the U.S. which is beginning to prove effective for this type of thing."

Recently, the press and artist relations department developed a computerized mailing list of some 1,600 names.

When EMI sends original press clippings and related material on these and other EMI international artists, Garfield's department duplicates and feeds them into the mailing list.

Blanketed on that list, in addition to the Capitol executive staff, EMI and Capitol managing directors worldwide, all label promotion personnel, district managers and customer service representatives, are journalists, promoters, agents, tv talent coordinators, club owners and syndicated radio outlets.

In addition to the normal journalistic exposure, Garfield feels the entire Capitol network in the U.S. is better armed with the information about these artists.

"In this fashion, they will have this information before the album is released in this country," says Garfield. "A Capitol representative will know, for example, more than just Kate Bush is the

person with the No. 1 single in England. He will know that she is 19-years old, is interested in ballet and mime, and was discovered by Pink Floyd guitarist Dave Gilmour.

"It's not a deliberate decision," he adds, "to have artists released ahead of time in the U.K. and then released here, but that's just the way a number of releases have worked out recently."

"It also gives us a great edge," he continues, "for finding agents for new acts. We've already been deluged by phone calls by agents who want to represent Bush who have never seen her perform or heard her on record. Chart action alone in England doesn't necessarily generate phone calls in the U.S."

In addition, the Capitol press and artist relations department is also employing video on a much more extensive basis as a ground breaking tool for new artists.

Garfield cites a recent Tom Robinson promotional tour of the U.S. to key radio stations and journalists, where Robinson was accompanied by a videocassette of the band performing which was prepared by EMI in London.

"That way," says Garfield, "even though he wasn't touring, we were able to generate a flavor of what the band is like live. Our international department here does a lot of visuals to be sent abroad which they use in addition to sending us visual material. The press department and the merchandising department employ the visuals also."

The Robinson Band's initial LP "Power In The Darkness" is due for North American release by Capitol on Harvest Records shortly while the Bush LP has just been released in the U.S. Possible tours are also in the works for both artists in the U.S.

"And this type of thing is reciprocal," adds Garfield. "Our department here will feed other parts of the world with information and press clippings of U.S. acts on Capitol which are to be released abroad. Bob Seger is a good example of that since he wasn't exactly a household word in Europe."

Garfield also credits much of Australia's Little River Band success in the U.S. on similar cooperation between Capitol in the U.S. and EMI in Australia.

## Andreotti Keynotes IMIC

• Continued from page 1

ing the Vatican to send Michaelangelo's Pieta to the New York World's Fair in 1964.

Active during World War II, Andreotti saved the lives of 300 Jews during the Nazi occupation of Rome.

He is Italy's first totally Roman prime minister in 100 years, assuming the office for the first time in 1972 and holding it until 1973. Between 1973-1975 Andreotti held positions as minister of industry and minister of the budget, becoming prime minister again in February 1976 and once more in June 1976. His confirmation as prime minister is the fourth time he's held the position.

During his career, Andreotti has also held positions as minister of finance, treasury and the interior.

Andreotti has made four official state visits to the U.S.

IMIC headquarters will be the Excelsior Hotel. Registration fee is \$450 with a special spouse rate of \$175. Registration does not include hotel and air fare. There are no more suites available at the Excelsior, although they are still available at the Des Bains Hotel.

For registration information in the U.S. contact Diane Kirkland, IMIC conference director, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. In Europe and the U.K. contact Helen Boyd, Billboard, 7 Carnaby St., London W1V, 1PG England.

## Meono Departs

• Continued from page 78

the station any relief to which they may be entitled.

Though Davis says the letter was dated March 20, Jose Valdes says neither he nor Fernandez Moreno have received it.

Reaffirming the pair's disappointment in the union, Valdes says the pair, along with another former KALI employe Victor Trujillo, have opted against arbitration and in favor of civil action to obtain damages.

Davis says the AFTRA board is still waiting for written summations from opposing parties before making its determination in the Meono misconduct complaint.

Meanwhile, the FCC investigation continues with United Broadcasting attorney Tom Schattenfield confirming he had spent some time recently in Los Angeles collecting documents from station files which had been requested by the FCC.

## Pablo RCA Deal

• Continued from page 3

"After three gratifying and profitable years," Granz says, "I believe that of all the major record companies RCA provides Pablo with a rare combination of total distribution and more flexibility than any other record label in the industry."

CONTRACT — VOLUME

# PRESSING

HIGH QUALITY — DECENT PRICES

Mastering — Plating — Pressing  
Color Separations — Printing — Jacket Fabrication  
2 Fully Equipped 24-Track Recording Studios  
"ALL UNDER ONE ROOF"



2832 Spring Grove Ave., Cincinnati, Ohio 45225  
Phone: (513) 681-8400 / TWX (QCA CUSTOM CIN) 810-461-2789

APRIL 15, 1978, BILLBOARD

FOR SALE  
ALBUM JACKET PLANT

2 Model 404 F.M.C. Gluers. 1 Each Lened JW 1012 Wrapper and WT 12 Wringing and Trimming Units. Hosmer Auto Spot. Can Be Seen Anytime In Operation. Will Be Sold As A Complete Package Only \$8900.00. Bring A Truck and the Cash and Your In The Jacket Business.

Call Carl Or Phil Ac.-513-773-5533

Also For Sale KOR Heidelberg Offset Press  
Size 15 3/4 X 22 1/2

Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TUMBLING DICE—Linda Ronstadt (Asylum 45479) YOU KEEP ME DANCING—Samantha Sang (Private Stock 45188) SEE TOP SINGLE PICKS REVIEWS, page 90

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions for the previous week and weeks on chart.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee) index listing songs and their corresponding chart positions.

*Dara Sedaka*

**“MY GUY”**

RS-89C

**her new  
single  
from  
RSO**



**Records & Tapes**

Produced by:  
David Foster and Neil Sedaka

*The R.S.O. Family*





# Keep one eye on Garland Jeffreys and the other on the charts.



## Garland Jeffreys One-Eyed Jack On A&M Records & Tapes

Garland Jeffreys on tour:

4/14 The Last Chance, Poughkeepsie, N.Y. 4/15 University of Pennsylvania, Philadelphia, Pa. 4/16 Rider College, Trenton, N.J. 4/17 Exit Inn, Nashville, Tenn. 4/19 Pier Club, Raleigh, N.C.  
4/20 Great Southeast Music Hall, Atlanta, Ga. 4/21 Rosie's, New Orleans, La. 4/22 Opera House, Houston, Texas 4/24 Paramount Theater, Austin, Texas 4/26 Old Waldorf, San Francisco, Ca.  
4/28 Paramount Theater, Portland, Ore. 4/29 Paramount Theater, Seattle, Wash. 5/1-2 The Roxy, Los Angeles, Ca. 5/5-6 Paradise Club, Boston, Mass. 5/11 Suny/Stony Brook, Stony Brook, N.Y.  
5/12-13 Bottom Line, New York, N.Y. 5/15 The Agora, Cleveland, Ohio 5/17 Park West, Chicago, Ill. 5/30 Massey Hall, Toronto, Canada 6/2 Civic Center, Ottawa, Canada 6/3 The Forum, Montreal, Canada

SP-4681 Produced by David Spinozza and Garland Jeffreys ©1978 A&M Records, Inc.





**UNITED STATES DISTRICT COURT  
CENTRAL DISTRICT OF CALIFORNIA**

**ROCCO M. CATENA, etc.,**

**Plaintiff,**

**v.**

**CAPITOL INDUSTRIES, INC.,  
et al.,**

**Defendants.**

**CIVIL NO. 71-2928-WPG**

**(excerpts from)  
MEMORANDUM OF DECISION**

“For reasons hereinafter set forth, judgment will be for the defendants on the complaint and plaintiff Catena and the members of the plaintiff class will take nothing. Defendant Capitol Industries-EMI will take nothing on its counterclaim against plaintiff Catena.”

“Judgment for the defendants on the complaint and for plaintiff Catena on the counterclaim is being entered contemporaneously herewith. The defendants are entitled to recover their costs.”

DATED: April 5, 1978.



Capitol®

CAPITOL INDUSTRIES-EMI, Inc.

## Inside Track

### STILL KICKING Rock & Rockettes At Music Hall?

By DICK NUSSER

NEW YORK—Although the Rockettes will kick up their heels for what's billed as Radio City Music Hall's last picture show Wednesday (12), last-minute developments indicate the hall's spectacular stage shows may be revived, although at a more contemporary pace.

• State officials have reached a tentative agreement with hall officials to build a 20-story office tower above the hall. Revenues from the office building would subsidize continued operation of the hall.

• Concert promoter Sid Bernstein, who has booked the hall for rock and pop concerts over the past 15 months, wants to form a public corporation to finance a new entertainment policy at the 6,200-seat hall, one that "meets today's needs."

Bernstein claims he is assembling a staff of financiers and legal experts to draw up a proposal for the sale of three million shares of stock at \$5 per share in order to raise the \$15 million Bernstein feels is needed to meet the hall's operating deficit.

• The action of the city's Landmark Preservation Commission in declaring the hall an official landmark forestalls any attempt to alter the character of the building for at least a year.

The state plan calls for a non-profit, quasi-public corporation

to lease the hall from the Rockefeller family, which owns Radio City Music Hall and then develop the tower and lease the hall to another non-profit corporation which would produce stage shows there. However, the Rockefellers would have veto power over the programs.

Bernstein's plan would require the approval of the city, since official landmark status provides a forum where alternate reuse, tax abatement or sale of the property must be thrashed out. Approval of the federal Securities and Exchange Commission would also be necessary, as would final sanction by the Rockefeller interests.

"We'd drop the movie, keep the Rockettes and the orchestra, invite ballet companies and, of course, present a big name every night," Bernstein says.

"Rock? There's a place for rock," he adds. "Can you imagine Fleetwood Mac at Radio City?"

Although Bernstein has promoted rock at Radio City, its present owners recently turned down a request by Eric Clapton to perform there. This doesn't bother Bernstein, who claims to have developed a "good working relationship" with Alton G. Marshall, who supervises the Rockefeller family's interest in the hall.

Henry Stone denies rumors he's selling TK Productions to CBS, WEA or Polygram "at least not this year." The self-described old warhorse (he's actually only 54) says his Florida-based recording, rack and distribution empire "is still in the building stage" and he would not consider selling before it reaches its full potential. "I remember what happened to Atlantic when it was on the verge of selling to ABC eight years ago," he told Inside Track. "The deal was almost closed for \$4 million, but Ahmet (Ertegun) and Jerry (Wexler) balked at some last-minute detail... which was lucky for them because in the next six months they had groups like Led Zep and Cream that broke big. When they finally sold to WEA it was for something like \$13 million."

In the fuss over Vanessa Redgrave's remarks at the Academy Award, many missed the sizzling statement by RSO chairman Robert Stigwood. He said the label was "shocked and saddened" by the Motion Picture Academy's "outrageous and extraordinary lack of insight" in failing to even nominate the Bee Gees' "Saturday Night Fever" soundtrack in the music categories. For its "profound disregard" of the Bee Gees' work, the entire RSO Organization would boycott the Oscar show. Stigwood huffed. It will be interesting to see how fair-minded the Academy will be next time around when it will have to consider other Stigwood material like "Sgt. Pepper's" and "Grease."

Steve Lawrence has hooked up with Mike Curb again, this time on the Warner/Curb label with the first disk the single "Take My Hand." Lawrence and wife Eydie recorded for MGM when Curb was the label's president several years ago. Back to RSO, but on a non-controversial note: the label this week has more singles on the Hot 100 than any other label. Capitol, Al Coury's former home, is in second place in a tie with Columbia. It's rumored that Capitol will be picking up the master of Don Schlitz's self-penned recording, "The Gambler," previously released on Crazy Mama Records. "60 Minutes," the CBS-TV weekly newsmagazine, is working on a report about the disco scene. It features an interview with Bill Wardlow, Billboard's associate publisher and director of marketing services. The telecast's camera crews have visited the New York, New York and Studio 54 discos, as well as a Sam Goody store and the studios of WNEW-FM in New York (which hardly ever plays disco).

Peter Frampton, Rick Wakeman, Paul Simon, James Taylor, Ahmet and Nesuhi Ertegun, Jerry Moss, Ron Delsener and "anybody who is anybody in the record business" took a private train ride to Philadelphia for the opening game of the Philadelphia Furies, the soccer team owned by Frampton, Wakeman and Simon. Though the team lost 3-0, a good time was had by all. Dan Cleary reportedly resigned from Katz-Gatlin to open his own management firm. Nina Simone, 43, is said to be in satisfactory condition in a London hospital after collapsing at her hotel recently.

A&M mailed a 12-inch disco disk to announce a new group called "Badazz." Unfortunately, the disk inside wasn't the group's debut effort, but a promo copy of the last Billy Swan LP. '60s revivalists got a treat Friday (7) when Mary Travers, Country Joe McDonald and Richie Havens performed a special concert at Gotham's Carnegie Hall. NBC's AM outlet in New York hired John Travolta's sister for its tv spots touting the disco beat. The collapse of the roof of the Hartford (Conn.)

Civic Auditorium is now blamed on faulty design. Instead of being braced every 15 feet, the roof was actually braced every 30 feet in some spots. Heavy snow caved it in Jan. 18. Sarah Vaughan receives an honorary degree from Boston's Berklee College of Music May 12.

Rumors cropping up again about singer Crystal Gayle leaving UA for either CBS or Warner Bros. A new four-page monthly tabloid, "Songwriters Showcase," was launched recently by Len Chandler and John Brahney, directors of the weekly BMI-sponsored Alternative Chorus Songwriters Showcase. Issued free to California songwriters, the mag features a calendar of speakers scheduled to appear at the pair's weekly forums, held at the improvisation Club in Los Angeles Wednesday evenings. Slated in coming weeks are Jean Williams, Billboard's talent editor Wednesday (12); Eddy Manson, composer and UCLA film-scoring prof (April 19); Chris Brunt, engineer/producer (April 26); and Don Biederman, vice president, legal affairs, ABC Records (May 3).

Arista is the only independent label to make the Television Bureau of Advertising's list of top network advertisers, joining Capitol, MCA and K-tel. Arista president Clive Davis was rebuffed by the New York State Appeals Court in his effort to have his disbarment appealed. He was disbarred from practicing law in the state after he pled guilty to charges of filing an incorrect tax return. U.S. District Judge Frederick B. Lacey has postponed the trial of former WBSL New York program director Frankie Crocker from April 3 to Monday (17). Loretta Lynn, Conway Twitty and Jane Olivor entertain at the 10th annual RIAA cultural awards dinner Tuesday (18) at the Washington, D.C., Hilton. Lucky Lydia Barberini of Yonkers, N.Y., selected Melbourne, Australia, as the place to see Billy Joel perform. She won WNBC's phone-in contest prize of being able to go anywhere in the world for a rock concert.

K-tel's Disco Rocket album gets a five-week \$400,000 tv spot campaign in 45 markets. Reservations may still be available for the Thursday (13) luncheon by New York NARAS featuring John Hammond and his protege Bruce Springsteen. Dave Loggins will write lyrics and sing two songs especially written in collaboration with Charles Fox for the score of the forthcoming AIP film, "Our Winning Season." And Jimmy Webb does music and lyrics for MGM's "Voices." Probably a first in porno film history is the simultaneous promo push on the soundtrack. The flick is "Sex World" with the title tune, released on the Souldtown label, by Toni McVey and Frank A. Coe. It was scored, excuse the expression, by Berry Lipman. No, the music is not X-rated. A followup LP is under wraps.

Two Alice Cooper songs are to be choreographed as a ballet by the Tampa (Fla.) Ballet Co. Taken from the tunes "Years Ago" and "Steven," they will premiere at the start of the 1978 summer season. Capricorn artist Billy Joe Shaver has inked a management pact with Neil Reshen and was booked onto the Willie Nelson/Emmylou Harris tour that started Wednesday (5). Performer Leif Garrett helped the WQXI-sponsored March Of Dimes Walkathon in Atlanta, set a new record in money and in numbers of participants. More than 10,000 Atlantans took part April 1, helping raise some \$200,000. New UA recording artist, Flower, chatted and signed autographs on everything from her albums to patients' pillowcases, for paraplegic patients at the Long Beach, Calif., Veterans Hospital.

## New Companies

**Hot Shot Productions** formed by composer/producer John Hill. The company will engage in record production and music publishing. Address: 151 50th St., New York, N.Y. 10022, (212) 838-5833.

\* \* \*

**Dixon/Merchant Enterprises Ltd.** founded by Gordon C. Dixon and Ismail Merchant as a concert management organization devoted primarily to Asian artists. Address: 17 W. 60th St., New York, N.Y. 10023, (212) 421-2271.

\* \* \*

**Amron/Halpern/Margo Productions, Inc.** tees off as a multi-media production company dealing with artist management, film, television and record production. Principals are Alan Amron, president; Philip and Mitchell Margo, vice presidents; and Larry Halpern, secretary-treasurer. Address: 221 W. 47th St., New York, N.Y. 10019, (212) 582-4200.

\* \* \*

**Houston's Record Distributing Service** launched by Ray Abbott to provide record promotion and distribution of Houston product to radio stations and record stores in Texas and Oklahoma. Clients, thus far, include Pete Sampson, Dick Allen & David Boise, Bill Nash, Glenn Gibson, the Spraggin Sisters, Shake Russell, Jeff Barker, Ray Malik, Dory Beltran, Hickory and KNUZ air personality Arch Yancey. Address: 5506 Woodlark, Houston, Tex. 77017, (713) 645-8330.

\* \* \*

**White Noise Records**, a new wave label, launched by Ron Spencer, Nicole Olivieri and Bobby Abrams. Its first production is an EP with Vom. Address: 1805½ N. Mariposa, Los Angeles 90027, (213) 663-4418.

**Opus Records Inc.**, a new label, formed by Dominic Orsatti, chairman; Norm Goodwin, president; and Illya Bond, vice president and head of a&r. First signing is Debbie Miller, daughter of Motown songwriter Ron Miller. Her debut single, "When You Gave Your Love To Me," is due this month, her first album is scheduled for June. Address: 11466 San Vicente Blvd., Los Angeles 90049, (213) 826-8325.

\* \* \*

**Bagg Records** launched by Tommy and Ronnie Henderson. The independent label includes production and promotion wings as well as a publishing affiliation with BMI's Master Nose Music firm. The first release is due in June from the Mace Tailor Band. Address: 11119 Hartsook, North Hollywood, 91601, (213) 769-4584.

\* \* \*

**Kathy's Country Promotions** formed in Nashville by Kathy Lawson, formerly national country promotion director for John Fisher and Assoc., Inc. Address: P.O. Box 24407, 37202, (615) 834-4789.

\* \* \*

**A/M/H Productions Inc.**, management and multi-media production firm, formed in New York and Los Angeles by Alan Amron, president; Philip and Mitchell Margo, vice presidents, and Larry Halpern, secretary-treasurer. The Margos have been associated with the Tokens, the Chiffons and Tony Orlando and Dawn. Halpern runs the Nostalgia Lane and Pure Silk labels. Amron is an inventor and businessman. Initial signing is Emmy-winning actress Kristy McNichol of "Family," with an RCA release forthcoming. Addresses: 221 W. 57 St., New York, 10019 (212) 582-4200 and 15353 Weddington St., Van Nuys, Calif. 91411 (213) 783-6217.

## Jet Label Emphasizing U.S. Growth

• Continued from page 4

ing his daughter Sharon as vice president in the U.S.

The latest new appointment came last week with the naming of Brian Blatt, formerly with Arista, as marketing director.

The label also added three new regional promotion representatives: Maria Polivka, national sales manager, L.A.; Beverly Padratzik, East Coast promotion, New York; and Al Moss, Southeast promotion, Atlanta. All report to current head of national promotion, Linda Clark.

Arden says he is not seriously considering working out another licensing agreement with any other American firm, unless he gets "some kind

of a super-deal that nobody in his right mind would turn down."

Barring that possibility, Arden responds affirmatively to the suggestion that he seems to be leading his label towards a position as a full-fledged independent in the U.S.

Not very modestly, Arden states his goal for the firm in the U.S. is to "double the sales of ELO" and "build Jet into one of the most important labels" here.

That doesn't mean, he says (contrary to what seems a natural conclusion) that Jet could be considered on its way to being a U.S.-based rather than U.K.-based firm.

He says he is wary of potential danger in creating rivalries and competition between the two operations on opposite sides of the Atlantic.

"I don't want the American side to think that they're fighting against the English side," says Arden.

And though he publicly wants to keep both operations equal, his presence here and his plans for the fu-

ture will probably tilt the scale of importance to the Yankee side.

Arden says, for example, that there is a major a&r push underway and that "there are a number of decisions to be made on artist signings within the next couple of months."

The "large proportion" of any a&r expansion for the firm will probably be U.S. talent, Arden notes. His daughter is taking most of the a&r responsibility.

Still, he doesn't believe this will tip the balance within his firm.

Balancing the emphasis on U.S. growth, Arden says Jet will focus attention on transferring the success of British acts to the U.S.

For example, a new Jet act called Trickster will tour with ELO this year as a way of breaking the group with U.S. audiences.

There are currently seven acts on Jet's roster (including the Animals, Alan Price and Carl Perkins) with others signed to a Jet subsidiary, Monster Records, reserved for new wave material.

# Part 3 is DOUBLE

# Platinum

BABY I LOVE YOU • WRAP YOUR ARMS AROUND ME • I LIKE TO DO IT • SHAKE  
• BOOGIE MAN • KEEP IT COMIN' LOVE • LET'S GO PARTY • COME ON IN • I'M  
ME • I LIKE TO DO IT • SHAKE YOUR BOOTY • I'M YOUR BOOGIE MAN • KEEP IT COM  
Y I LOVE YOU • WRAP YOUR ARMS AROUND ME • I LIKE TO DO IT • SHAKE YOUR BO  
LET'S GO PARTY • COME ON IN • I'M YOUR BOOGIE MAN • KEEP IT COMIN' LOVE • BA

**KC**  
AND THE  
**SUNSHINE BAND**

**k** 605

**k**

Distributed by TK Productions, 495 S.E. 10th Court Hialeah, Fla. 33010 • (305) 888-1685

# GENESIS

Their unmistakable sound  
as you've never heard it before.  
"GENESIS...and then there were three..."



SD 19173

PRODUCED BY DAVID HENTSCHEL & GENESIS

Includes their hit single, "Follow You Follow Me" <sup>3474</sup> On Atlantic Records and Tapes,  
and On Tour:

APRIL

- 4 Wing Stadium, Kalamazoo, Mich.
- 5 University of Illinois, Normal, Ill.
- 6 Chicago Stadium, Chicago, Ill.

- 7 Richfield Coliseum, Cleveland, Ohio
- 8 Hara Arena, Dayton, Ohio
- 9 Indiana University, Bloomington, Ind.
- 10 Kiel Auditorium, St. Louis, Mo.

- 14 Oakland Coliseum, Oakland, Calif.
- 15 San Diego Sports Arena, San Diego, Calif.
- 17 L.A. Forum, Los Angeles, Calif.

END OF APRIL TO MID-JULY—EUROPEAN TOUR (20 CITIES)



# TH THE MIDAS TOUCH



The Outlaws — Gold and Platinum  
Ol' Waylon — Gold and Platinum  
Waylon and Willie — Gold and Platinum  
Dreaming My Dreams — Gold  
Waylon Live — Gold  
Are You Ready For The Country — Gold

ns To Gold And Platinum.



# LYNYRD SKYNYRD YOU GOT THAT RIGHT

A new single from the platinum album "Street Survivors"

MCA-40888



MCA RECORDS

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/22/78  
Number of singles reviewed this week 83 Last week 103

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



**AEROSMITH—Get It Up (3:48);** producers: Jack Douglas, Aerosmith; writers: S. Tyler, J. Perry; publishers: Daksel/Song & Dance/Vindaloo, BMI, Columbia 310727. Aerosmith's power charged heavy metal sound works well here as the riveting guitars pace the rhythms. Steve Tyler's lead vocals are gutsy and bold, charged with the same high level energy as the instrumentals.

**SANFORD & TOWNSEND—Paradise (3:15);** producer: John Haeny; writers: E. Sanford, John Townsend; publishers: Gandharva/Edzactly, BMI, Warner Bros. WBS8565. This single is reminiscent of the group's smash "Smoke From A Distant Fire." Lots of peppery sax work paces what is a fiery r&b tinged rocker with the duo's soulful vocals standout.

## recommended

**JOHN DENVER—I Want To Live (3:45);** producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA JH11267.

**STARZ—Hold On To The Night (3:16);** producer: Starz; writer: Starz; publishers: Rock Steady/Starzong, ASCAP. Capitol P4566.

**STARLAND VOCAL BAND—Late Mite Radio (3:06);** producer: Milton Okun; writers: Bill & Tuffy Danoff; publisher: Cherry Lane, ASCAP. Windsong JH11261.

**ART GARFUNKEL—Crying In My Sleep (3:58);** producers: A. Garfunkel, B. Beckett; writer: J. Webb; publisher: Canopy, ASCAP. Columbia 310608.

**BETTE MIDLER—Paradise (3:35);** producer: Brooks Arthur; writers: P. Botkin Jr., G. Garfield, H. Nilsson; publisher: Rock, BMI. Atlantic 3475.

**JANE OLIVOR—He's So Fine (3:23);** producer: Jason Darrow; writer: R. Mack; publisher: Bright Tunes, ASCAP. Columbia 310724.

**BOB MARLEY AND THE WAILERS—Is This Love (3:52);** producers: Bob Marley and the Wailers; writer: R. Marley; publisher: Bob Marley Music, ASCAP. Island IS099A

**COWBOY—I Will Be There (Pat's Song) (3:31);** producers: S. Whiteside, Cowboy; writer: Scott Boyer; publisher: Rear Exit, ASCAP. Capricorn CPS0289.

**GARLAND JEFFREYS, PHOEBE SNOW—Reelin' (3:14);** producers: David Spinozza, Garland Jeffreys; writer: Garland Jeffreys; publisher: Garland Jeffreys, ASCAP. A&M 2030S.

**BE-BOP DELUXE—Panic in the World (3:30);** producers: Bill Nelson, John Leckie; writer: Bill Nelson; publisher: Arista, ASCAP. EMI P4571.

**NOVA—You Are Light (3:29);** producer: Narada Michael Walden; writers: Rustici, D-Anna; publisher: Light On The Way, Fuse.

**CONTINENTAL MINIATURES—Stay Awhile (2:12);** producer: Michael Lloyd; writers: Hawker, Raymond; publisher: Chappell, ASCAP. London 5n266DJ.

**ALLEN TOUSSAINT—Night People (3:45);** producer: Jerry Wexler; writer: Allen Toussaint; publishers: Marsaint/Warner-Tamerlane, BMI. Warner Bros. WBS8561.

**LARRY KEITH—What'd Ya Wanna' Do That For (3:33);** producers: Richard Adler, Larry Keith; writers: Johnny Slate, Larry Keith; publisher: House of Gold, BMI. Number One N0211. (Atlantic)

**BILL QUATEMAN—Shot In The Dark (3:35);** producer: Barry Mraz; writer: Bill Quateman; publisher: Next of Skin, BMI. RCA JH11254.

**VIRGIN—Here Comes My Baby (2:39);** producer: Michael Lloyd; writer: Cat Stevens; publisher: Mainstay, BMI. Warner Bros. WBS8567.

**ROGER VOUDOURIS—Don't Turn My Music Down (3:08);** producer: Michael Omartian; writers: Michael Omartian, Roger Voudouris; publishers: This House, ASCAP/Spike's, BMI. Warner Bros. WBS8562.

**BEAVERTEETH—Mystic Notions and Magic Potions (3:10);** producers: Rodney Justo, Beaverteeth; writers: Rodney Justo, John Rainey Adkins; publisher: Paul Cochran, BMI. RCA JH11167.

**TOBY BEAU—My Angel Baby (3:27);** producer: Sean Delaney; writers: Danny McKenna, Balde Silva; publishers: Texongs/BoMass BMI. RCA JH11250.



**NATALIE COLE—Annie Mae (3:20);** producers: C. Jackson/Marvin Yancy; writer: Natalie Cole; publisher: Cole-arama, BMI. Capitol P4572. This is a gripping, uptempo number, taken from Cole's latest LP, "Thankful." Cole's intense, feeling vocals are backed by polished, soulful harmonies. A powerful number that showcases Cole's strong songwriting talent.

**STARGARD—Love Is So Easy (3:27);** producer: Mark Davis; writer: R. Runnels; publisher: Doctor Rock, BMI. MCA 40890. This trio of ladies follows its No. 1 r&b hit "Which Way Is Up" with a midtempo ballad that features outstanding lead vocals and harmony. A pulsating rhythm complements the hot vocal tracks.

## recommended

**BILLY PAUL—One Man's Junk (3:17);** producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI. Philadelphia International ZS83645.

**DEE DEE SHARP GAMBLE—I Wanna Be Your Woman (3:31);** producers: Don Covay and Dexter Wansel; writers: D. Covay, D. Wansel, C. Gamble; publishers: Mighty Three/Ray Mop, BMI. Philadelphia International ZS83664.

**MANDRILL—Happy Beat (3:17);** producer: Jeff Lane; writers: C. Wilson, L. Wilson, R. Wilson MD, C. Cave II; publishers: Madrill, ASCAP. Arista AS0326.

**DOROTHY MOORE—Let The Music Play (3:47);** producers: J. Stroud, W. Stephenson, T. Couch; writer: Frederick Knight; publisher: Two-Knight, BMI. Malaco 1048.

**MUSCLE SHOALS HORNS—I Just Wanna Turn You On (3:37);** producer: Barry Beckett; writer: Harrison Calloway; publishers: Muscle Shoals/Cets, BMI. Ariola America 7692.

**SISTER SLEDGE—I've Seen Better Days (3:55);** producer: Brad Shapiro; writers: R. Lane, D. Morrison; publisher: Tree, BMI. Cotillion 44234.

**BLUE MAGIC—I Waited (3:23);** producer: Skip Scarborough; writers: P. Bailey, E. Straughter, L. Waters; publishers: Sir & Trini/Water Wheel, ASCAP/MyKinds, BMI. Atlantic 7090.

**A TASTE OF HONEY—Boogie Oogie Oogie (3:45);** producers: Fonce Mizell/Larry Mizell; writers: J. Johnson, P. Kibble; publishers: Conducive/On Time, BMI. Capitol P4565.

**JIMMY McGRUFF featuring YOLANDA McCULLOUGH—Don't It Make My Brown Eyes Blue (3:16);** producer: Sonny Lester; writer: R. Leigh; publisher: United Artists, ASCAP. LRC903. (TK)



**BILL ANDERSON—I Can't Wait Any Longer (3:32);** producer: Buddy Killen; writers: Bill Anderson, Buddy Killen; publisher: Stallion Music, BMI. MCA MCA40893. Anderson has added another dimension to his style with this one. R&B flavored, Anderson's vocals take on a sensual, country Barry White feel while Killen's production adds horns, strings, a consistent bass line and lively background vocal accompaniment. Deejays take note of availability of short and long version on the flip.

**RONNIE McDOWELL—Here Comes The Reason I Live (3:54);** producer: Slim Williamson; writer: Ben Peters; publishers: Ben Peters & Stimbull, BMI. Scorpion GR1159. Gaining momentum as an artist after only two singles—his last reached the no. 5 position—McDowell delivers another strong emotional and melodic ballad. Delivery is heightened by strings and background vocals. Deejays might want to take a listen to the flip side which is just as strong.

**SAMMI SMITH—It Just Won't Feel Like Cheating (With You) (3:17);** producer: Ray Baker; writers: James Vest & David Chamberlain; publisher: Galleon, ASCAP. Elektra 54576. Steel, guitars, piano, strings and backup vocalists set the instrumental backdrop for this easy, cheating ballad. Smith vocally renders a fervent feel to the song with her smooth and rich voice.

## recommended

**DEBBY BOONE—Baby, I'm Yours (2:36);** producers: Michael Lloyd, Mike Curb; writer: Van McCoy; publisher: Blackwood, BMI. Warner Bros. (Curb) WBS8554.

**HANK WILLIAMS JR.—You Love the Thunder (3:29);** producer: Phil Gernhard; writer: Jackson Browne; publisher: Shallow Turn, ASCAP. Warner Bros. (Curb) WBS8564.

**JIMMY BUFFETT—Cheeseburger In Paradise (2:51);** producer: Norbert Putnam; writer: Jimmy Buffett; publishers: Coral Reffer/Banks, BMI. ABC AB12358.

**BILLY "CRASH" CRADDOCK—Think I'll Go Somewhere (And Cry Myself To Sleep) (3:00);** producer: Ron Chancey; writer: Bill Anderson; publisher: Johnny Binstock, BMI. ABC AB12357.

**JIMMIE RODGERS—When Our Love Began (Cowboys & Indians) (2:54);** producer: Robert Gentile; writers: M. Sherrill, B. Reneau; publishers: Highball, BMI/Lowball, ASCAP. Scrimshaw S1316S.

**MIKE LUNSFORD—The Reason Why I'm Here (3:23);** producer: Tommy Hill; writer: Conway Twitty; publisher: Twitty Bird, BMI. Gusto SD187.

**MUNDO FARWOOD—When I Get You Alone (2:38);** producer: Jay Collier; writer: Richard Leigh; publisher: United Artists, ASCAP. MPB MPB102A.

**ALLEN REYNOLDS—Wrong Road Again (2:50);** producer: Allen Reynolds; writer: Allen Reynolds; publisher: Jack, BMI. Triple I IRDA496.

**DEL REEVES—When My Angel Turns Into A Devil (2:58);** producer: Larry Butler; writer: B. Peters; publisher: Ben Peters, BMI. United Artists UAX1191Y.

**SUSANNE PHILLIPS—Seattle In The Rain (2:56);** producer: not listed; writers: Susanne & Dave Phillips; publisher: Lenny/Danluf, ASCAP. Paula PAULA428.

**JAMES PASTEL—Warm, Warm, Woman (2:45);** producer: Glenn Sutton; writers: Larry Cheshire, Murry Kellum; publisher: Rodeo Cowboy, BMI. Paula PAULA427.

**GILBERT ORTEGA—I Don't Believe I'll Fall In Love Today (2:37);** producer: Little Richie Johnson; writer: Howard; publisher: Central Song, BMI. Ortega G01051.



**SILVER CONVENTION—Spend the Night With Me (3:16);** producer: Michael Kunze; writers: M. Bjoerklund, M. Forsey; publishers: Midsong/Rosalba, ASCAP. Midsong MCA40896. The hot female trio avoids most of the usual disco cliches here on a record which has a searing electric guitar break and good interplay between the girls and a male voice.

## recommended

**TINA CHARLES—I'll Go Where Your Music Takes Me (3:48);** producer: Biddu; writer: Biddu; publishers: Chappell/Su-Biddu, ASCAP. Columbia 310726.



## Easy Listening

## recommended

**STEVE LAWRENCE—Take My Hand (4:02);** producer: Don Costa; writer: Randy Edelman; publishers: Unart/Piano Picker, BMI. Warner Bros. PROS717.



**DARA SEDAQA—My Guy (3:11);** producers: David Foster, Neil Sedaka; writer: William Robinson; publisher: Jobete Music, ASCAP. RSO RS892. Neil Sedaka's daughter steps out on her own with this remake of the old Mary Wells Motown hit. Her vocal has a breathy feminine quality and is even romantically alluring in a few spots. A jazzy piano break near the fade is another hook.

**ERNEST REY—Ain't This A Shame, Sweet Marie (3:01);** producer: Owen Bradley; writer: Jerry Vann; publisher: Gator, SESAC. MCA 40895. A lively harmonica/piano intro paves the way for Rey's spirited country-rock number. Some unusual production flourishes and Rey's confident voice result in a bright uptempo debut for this pairing of new artist with renowned producer.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

• Continued from page 88

### pop

**DAVID JOHANSEN—Blue Sky JZ34926 (CBS).** Produced by Richard Robinson, David Johansen. Johansen was a member of the New York Dolls several years ago and here goes solo. He serves up a powerful blend of energized, thumping rock 'n' roll with plenty of musical support from quality New York players. The vocal style is electric and keeps coming at you. **Best cuts:** "Funky But Chic," "Girls," "Pain In My Heart," "Cool Metro," "Frenchette."

**NANTUCKET—Epic JE35253.** Produced by Win Kutz. A powerful debut tapestry is presented here by this self-contained, North Carolina six-man group. The music is spirited rock hallmarked by catchy melodies and multi-part vocal harmonies. Lots of instruments come into play such as horns, keyboards, and moog bass in addition to the basic guitar/drum foundation. **Best cuts:** "Real Romance," "She's No Good," "It's Getting Harder," "Spring Fever," "Never Gonna Take Your Lies."

**FLAME, RCA AFL12690.** Produced by Jimmy Iovine. Marge Raymond's powerful vocals are the focus of this effort that combines bar band exuberance with Iovine's no-frills production. While the band could use some better material, and

while its execution is still a bit on the rough side, Flame has that rock 'n' roll spirit that makes up for a lot. There are also a couple of good guitar players in the band who know their way around a riff. **Best cuts:** "Walk Away," "Midnight Sun," "Too Many Cooks."

### soul

**EDDIE HINTON—Very Extremely Dangerous, Capricorn CN0204.** Produced by Barry Beckett. Former Muscle Shoals session guitarist, Hinton steps out here for his first solo effort. The album is blend of mellow and rousing numbers, distinguished primarily by Hinton's gritty, gospel-based vocal work. He is backed effectively by some Muscle Shoals colleagues, including producer Beckett on keyboards, and a four-man horn section. **Best cuts:** "Shout Bamalama," "Shoot The Moon," "Yeah Man."

**FOXY—Get Off, Dash 30005 (TK).** Produced by Cory Wade. Sextet combines the vocal dexterity of Manhattan Transfer and the like with the hardnosed funk of the Commodores—an unlikely combination, but one which works well thanks to disciplined harmonies and imaginative, fulsome arrangements. Plenty of Latin rhythms catch fire here, too. **Best cuts:** "Get Off," "You," "Lucky Me," "Goin' Back To You."

### country

**JOHNNY CASH—I Would Like To See You Again, Columbia KC35313.** Produced by Larry Butler (except one cut produced by Johnny Cash, Waylon Jennings). The title tune provides the thrust for the new Cash LP—it's easygoing and catchy. There are no surprises in the instrumental backing: loud guitar, bass, piano, percussion—and the voices injected at a high volume mix to sweeten Cash's distinctive voice. **Best cuts:** "I Would Like To See You Again," "I Wish I Was Crazy Again," "Who's Gene Autry?," "I'm Alright Now."

### disco

**BOMBERS—West End, WE104.** Produced by George Lagios. Keyboards and percussion standout on this discotized funk that has a pulsating beat running throughout. The five cuts are all dynamic, almost surreal in tempo, but the most memorable is "The Mexican," with its samba beat, effective vocals and zestful orchestration. Album is a Canadian import. **Best cuts:** "The Mexican," "Don't Stop The Music," "Super Max."

### jazz

**BENNIE MAUPIN—Moonscapes, Mercury SRM13717.** Produced by Pat Gleason. Maupin again displays his versatility on a variety of reeds through these seven cuts, all penned by Maupin himself. There is some smooth contemporary jazz here mixed with some funk-influenced material. Overall, the material strikes an appealing balance between intense and mellow moods. Back-up musicians include Bobby Lyle, Harvey Mason, Mike Sembello, Abraham La Boriel, Mingo Lewis, Onaje Allen Gumbs and Beverly Bellows. **Best cuts:** "Anua," "Just Give It Some Time," "A Promise Kept."

### classical

**BALLET SUITES—Stokowski, NBC Symphony Members, RCA ARL12715.** The great NBC Symphony was captured in stereo at the height of its powers, but these recordings have appeared only in monaural until now. Wider frequency range as well as greater spatial realism accrues from the stereo mastering, and the sound has remarkable sheen and lustre for its age. Menotti's "Sebastian" ballet music is performed with unmatched virtuosity, while the "Romeo and Juliet" of Prokofiev tends to drag.



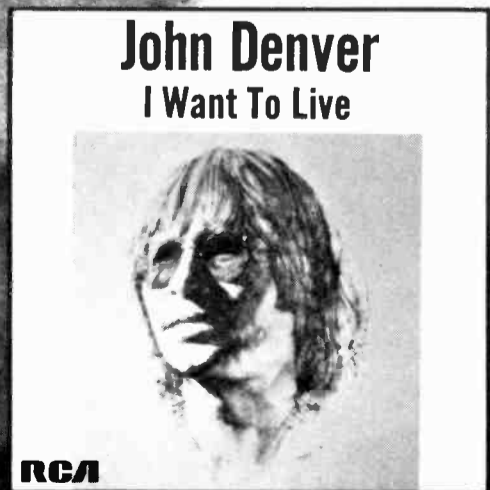


WHERE THERE'S ACTION...THERE'S REACTION

# "I Want To Live"

PB-11267

A New JOHN DENVER Single.  
The hit of his national tour.



RCA

AFL1-2521

RCA  
Records



Jerry Weintraub  
Management III  
Produced by Milton Okun



CONCERTS WEST

C O N G R A T U L A T E S

# The Beach Boys



**ON THEIR '78 AUSTRALIAN TOUR  
AND LOOKS FORWARD TO WORKING TOGETHER ON YOUR NEW SOUTH-WEST TOUR:**

APRIL 14 SUMMIT ARENA/HOUSTON  
APRIL 15 TARRANT CONVENTION CENTER/FT. WORTH  
APRIL 16 ASSEMBLY CENTER/TULSA  
APRIL 17 PINE BLUFF CONVENTION CENTER/PINE BLUFF  
APRIL 18 UNIVERSITY OF OKLAHOMA/NORMAN  
APRIL 19 UNIVERSITY OF TEXAS/AUSTIN  
APRIL 20 TEXAS TECH UNIVERSITY/LUEBOCK  
APRIL 21 NEW MEXICO UNIVERSITY/LAS CRUCES  
APRIL 22 ARIZONA STATE UNIVERSITY/TEMPE  
APRIL 23 UNIVERSITY OF ARIZONA/TUCSON

**CONCERTS WEST:**

700-112th Avenue N.E.  
Bellevue, Washington 98004  
(206) 455-9160

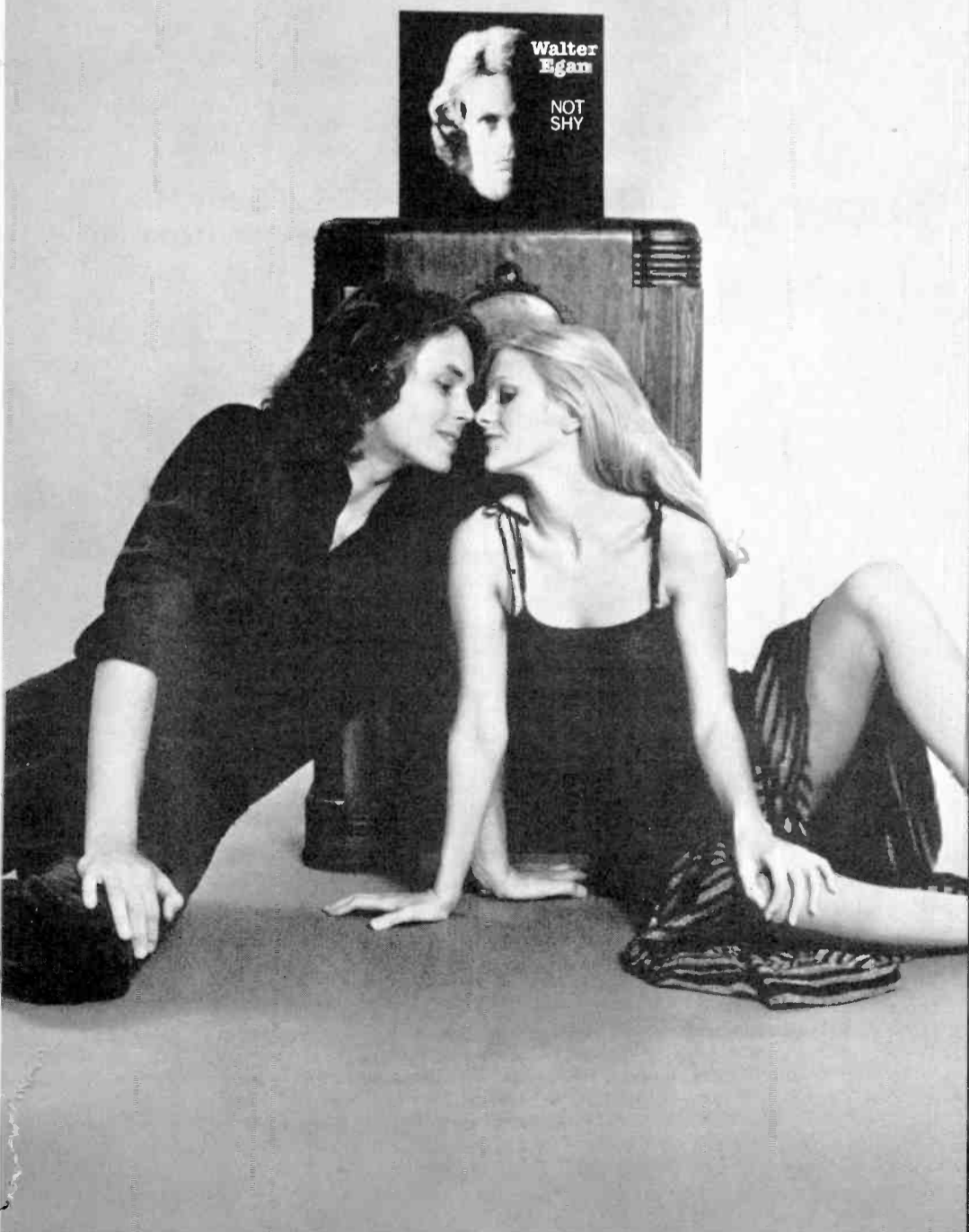
3883 Turtle Creek Blvd.  
Dallas, Texas 75219  
(214) 526-2154

**AND UP COMING SUMMER TOUR:**

*An Endless Summer....Indeed!*





# Pulling power.



**"Magnet and Steel"** 3-10719  
**The new Walter Egan single,**  
**from the album "Not Shy."** JC 35077  
**On Columbia Records and Tapes.**

Produced by Lindsey Buckingham, Richard Dashut and Walter Egan.  
Produced for Swel Scurds, Inc. and Contemporary Communications, Inc.  
Direction: Greg Lewerke, David Krabs and Steve Leber.

 "Columbia"  are trademarks of CBS Inc. © 1978 CBS Inc.

SAY FAMOUS, CHAPPELL

# Radio-TV Jingles Go For Standards

By DICK NUSSER

NEW YORK—Commercial producers and advertising agencies are turning more often to standard catalog items as background music for their jingles, at least two major publishing houses here report.

Both Famous Music and Chappell Music are reaping impressive sums from the exploitation of standards, traditional and contemporary, that are used to sell everything from dress patterns ("Lerner-Lowe's 'Show Me'") to cosmetics ("Moon River").

Famous Music's executive vice president Sidney Herman explains that his company has been actively pursuing commercial work for its catalog through the steady use of mailing pieces, promo disks and melody sheets it sends to the nation's advertising agencies.

"We try to select things we think can be effectively used in commercials," he adds. "And it has become a very lucrative area for us. We have tunes that earn upwards of \$100,000 a year on commercial use alone. You'd have to sell a lot of records to make that amount otherwise."

Chappell spokesman Vivian Freedman agrees. "I'd say that area, advertising and licensing, is becoming one of our largest income producers," she reports.

"At one time publishers thought that the use of their song in a jingle may dilute its value as a 'standard'," Herman says. "But they changed their mind when the money started rolling in."

"What's more interesting," Herman claims, "is that commercial use

often helps bring the song to people's minds again. We've had more requests for mechanical licenses for 'Moon River' since the Lip Quencher campaign began than we've had in the past five years."

Among the tunes from the Famous catalog now in use as jingles are "The Theme From Love Story" (used for a personal dating service); "Stella By Starlight" (Sun Line Cruises); "Call Me Irresponsible" (Mid-America Savings and Loan Assn.) and "That's Amore" (Gallo winery).

Chappell says that hundreds of tunes from its extensive catalog are being used in commercials, with many of the requests coming from agencies outside of the key ad marts such as New York, Chicago and Los Angeles.

"We get requests from all over," says Chappell's Maxyne Stein. "It would be difficult to find out exactly how many tunes are being used, since we make deals both here and in California."

Among the Chappell chestnuts used as jingles are "With A Little Bit of Luck" (mayonnaise); "Friendship" (seasonings); "Make Someone Happy" (both a hotel and a department store use this); and "It's Delightful" (a new tea product).

"We're handling inquiries right now for licenses for more contemporary things such as Leiber-Stoller's 'Poison Ivy' and 'Searchin'," reports Stein. "And we're approaching a deal for 'Don't Let Me Be Misunderstood' and 'Native New Yorker'."

CAM-U.S.A., another publisher here, recently added a jingle writing department to its operation, but in light of the news that the use of catalog product is on the upswing, it also intends to actively seek agency deals for its catalog although it will turn its writers-for-hire to producing original jingles as well.

## 'Earth' Colored

LOS ANGELES—Separate red, white and blue vinyl editions have been pressed on Gabriel Bondage's second Dharma album, "Another Trip To Earth."

# Big Fantasy Action

• Continued from page 67

news says he and Tyner shot specifically for just one record.

"We really addressed ourselves to the matter of choice of material and length of tracks. One selection will be 14 minutes but another will come in at four minutes."

An early summer release by Tyner is expected, with the Rollins to come later. The Rollins material, recorded during an April 12-15 engagement, also features guests Donald Byrd and Tony Williams. A Heider-Filmways mobile unit was used for both Tyner and Rollins with Fantasy chief engineer Jim Stern overseeing the recording.

Keepnews produced one of the five forthcoming Galaxy releases, a trio date with Red Garland, Philly Joe Jones and Ron Carter. Keepnews notes that Garland and Jones "played together in the '50s with Miles Davis but have never recorded a trio album together."

The other four Galaxy releases by Hank Jones, the Tommy Flanagan Trio, the Red Garland Quartet and Cal Tjader were all produced by Michel at the Fantasy studios.

The Tjader record features Shelly Manne and is for Tjader an atypical non-Latin effort. Most of the material released under the Galaxy logo is what Keepnews describes as "straight ahead acoustic jazz."

The other projects by Hammond, Summers and Newman have more crossover potential. Keepnews notes that Hammond, who formerly played only the organ, "is now doing multi-keyboard and synthesizer work and is also doing vocals for the first time on the album in progress. He also wrote all the tunes."

As for Summers, Keepnews indicates that the first album from his band Summer's Heat, titled "Cayenne," "had an encouraging reaction, almost strong enough to bring the record home, so we're going back in with the same team all around—Ndugu producing, Phil Kaffel engineering and the same band personnel."

Keepnews also says Fathead Newman "will be back in the studio within a month with me and William Fischer co-producers."

Another project still in the preliminary stages is a Keepnews alliance with singer Terry Garthwaite. "Right now," indicates the producer, "we've just about finished making the repertoire decision and are discussing the other preliminaries such as who will back her up."

Keepnews also notes that David Porter, head of the label's Memphis office, has submitted tapes on "two or three jazz artists from the Memphis area."

# Inside Track

United Artists Records distributors still have no word of what their fate will be. Artie Mogull, noted for his frequent unexpected personal calls to his wholesalers, has been strangely silent during this strategic period. It's reckoned that UA distributors are holding between \$15 million and \$22 million in their U.S. warehouses, an amount believed larger than their combined delinquency to the label. In addition, there's the problem of who becomes responsible for returns in the event they do lose the UA family of labels. And how soon will they get the differential between the cost of the inventory they return and the money they currently owe? In the past 18 months, several labels which have gone to branch distribution have been sluggish in settlement.

Mogull and Jerry Rubinstein have been cloistered in the UA Sunset Blvd. offices for week-long palavers. One reportedly was an a&r slashing, in which 75% of the act roster got axed. Distributors report the new release flow is dammed. Five albums were to be released this month, among which it is believed were Crystal Gayle, the Dirt Band, the "F.I.S.T." soundtrack and Earl Klugh.

And no one knows what Xeti, the aborted Rubinstein label, will contribute to the new melding. Staffers at Xeti were alerted to some prime maneuver by Rubinstein, it's known, a month ago when the former ABC Records chairman doggedly fought even a singles release.

Where the \$30 million payment to Transamerica (Billboard, April 15, 1978) for UA is coming from can't be determined. Insiders feel Rubinstein, an attorney/CPA with solid roots in the financial community, may be getting the largest part from oil interests. And then there's talk that the deal is dependent on a guarantee of full payment by EMI, with primary responsibility shouldered by Mogull and Rubinstein. Latest smoke from the smoldering deal has Steve Gold wearing a toupee disguise entering the 6920 Sunset HQ to return War to the UA fold. Meanwhile Don Arden and Jet continue shopping.

Richard Nader broadens his vistas with the May 10 CBS-TV movie, "Murder At The Mardi Gras," which he produced. The film, the first for the nabob of nostalgia, features Wolfman Jack and a group of breaking rock acts. . . . Eddy Manson, president of the American Society of Music Arrangers, is readying the organization's first workshop string quartet arrangement, May 13 here at Intermix Studio, Los Angeles, at 2 p.m. . . . Allen Rosen and Gene Godwin, the guiding lights of Recordland, parent of the Flipside Texas-New Mexico retail chain, hold their annual convention in their Lubbock base June 6-7, with the Marmadukes of Western Merchandisers/Hastings Book & Records stores, opening in nearby Amarillo June 8-10. It will be the 10th annual for Western, which pioneered the company convention trend.

## New, 'Super Fi' LPs Due

• Continued from page 90

However, no written contract had been signed at presstime, it was pointed out.

How will the Mobile Fidelity repressings differ from mass production runs?

According to Miller, the Original Master Series will be produced under the most rigorous quality controls. Records will be mastered using the half-speed cutting process by Stan Ricker at the JVC Cutting Center in Los Angeles and pressed in Japan by JVC.

Miller says CD-4 vinyl will be used. The harder plastic developed for discrete quad recordings is claimed to produce better high frequency response and reduce wear on the grooves.

Concurrent with the introduction of the Original Master series, Mobile Fidelity is acquiring manufacturer's sales reps for distribution in major markets. Robert J. Rapoport &

Assoc. will handle the line in California, Arizona, Nevada and Hawaii, explains Miller.

In the metro New York area, the line will reportedly be repped by the Somerset organization.

According to Miller, his company is close to concluding deals with A&M Records and MCA.

"Because Supertramp records are so technically excellent we are considering it," says Ken Powell, director of business affairs for A&M.

"We've spoken with the manager of the group and the group, and they think it's a potentially good idea. What took away some of our qualms is that the price is going to be so high and the distribution different from our own," Miller explains.

Other albums Miller says he plans to repress include "Tommy," the Who (MCA), "Stacked Deck," the Amazing Rhythm Aces (ABC) and Neil Diamond's "Taproot Manuscript," (MCA).

## Court's 'Indecent' Hearing

• Continued from page 3

The court said the policy to protect children would require censorship of programming (including adult programming) until 1 a.m., the time when the number of children listening to radio falls to its lowest point.

NAB, in a friend-of-court brief, has told the Supreme Court that the FCC had no right to ban from radio

words it considers "indecent." "Neither the Criminal Code nor the Communications Act permit the commission to act as a censor."

The Communications Act prohibits obscene broadcasts, but does not give the FCC the authority to declare a broad and varied range of programming material "indecent"—as it has done over the years, NAB points out.

Rocco Catena and fellow Capitol stock investors, who lost round one of their class action against Capitol Records in Federal District Court, Los Angeles (Billboard, April 15, 1978) are taking round two to the Circuit Court of Appeals. This time the bout could be held in either L.A. or San Francisco, according to Edith Newman, Catena counsel. There's \$120 million at stake. . . . Rande Goldman of Casablanca Records' p.r. wing, is back at work after six weeks' convalescence, following a collision injury. . . . When Six Flags Over Georgia, an outdoor amusement site, unveiled its newest ride, the Mind-bender, Stillwater took the first ride and performed its single, "Mind Bender," at a special advance press party.

Chuck Smith, Pickwick International president, will tell the Conference of Personal Managers, West, about the giant's rack, retail and indie label distribution activities May 22 in Los Angeles. . . . Blocks of the station management audience exited the Las Vegas NAB convention panel on music programming when Phil Everly responded to a query from David Moorhead of KMET-FM, LA., about how he writes songs. . . . The gold certification of "Carole King's Greatest Hits" put her in a three-way tie for second most gold albums by a female. King, Helen Reddy and Joni Mitchell now have eight each. Barbra Streisand leads with about 20. Not even RIAA knows the exact total.

The CMA board of directors is headed for a White House meeting Monday (17) evening meeting with President Jimmy Carter during its Washington meeting. . . . The Casablanca publishing companies have turned over print rights to Almo Music. . . . Big Ben's, the giant record/tape store opened recently by Ben Bartel and Lee Hartstone in the affluent black Baldwin Hills area of L.A., scheduled an all-time record live talent cast for Saturday (15). Over a period of three afternoon hours, Germaine Jackson, High Inergy, Cuba Gooding, Smokey Robinson and Mandre were to appear in the store consecutively. . . . A&M Records has loaned out Billy Preston to do several gospel albums for Myrrh Records, the Jesus rock branch of Word label.

The IRS is contesting Roberta Flack's Enterprises' 1973-74 tax deductions of nearly \$200,000 in pension contributions, \$24,000 for clothes and \$126,000 for travel. The feds want to impose personal holding company penalties of \$494,000. It's part of \$959,500 they claim she owes. Flack, the sole stockholder in RFE, says the deductions are valid business ones and claims the firm isn't a personal holding company.

That much heralded LP with Linda Ronstadt, Dolly Parton and Emmylou Harris apparently didn't come off too well creatively. The finished LP has been put on the shelf, so go the reports, with a second go-around now planned under better time conditions.

## CBS & Sony Help Lieberman Program

NEW YORK—CBS and CBS/Sony Inc. of Tokyo have joined to contribute \$400,000 to establish the Goddard Lieberman Fellowships for the American Academy and Institute of Arts and Letters.

The announcement was made at the academy's annual spring dinner here Wednesday (12) by its president, Jacques Barzun. The grants were made in memory of the late president of the CBS Records Group. CBS Inc. contributed \$300,000 and CBS/Sony gave the remainder.

The money will be used to make annual awards to young composers chosen by a committee of composer members of the academy. Part of the award will offset publication or recording of the composer's works.

## Awards Given To Cash And Manilow

NEW YORK—Johnny Cash and Barry Manilow are the recipients of this year's humanitarian and creative achievement awards, respectively, from the Music & Performing Arts lodge of B'nai B'rith.

The pair will receive the awards at the lodge's 14th annual dinner-dance June 10 at the New York Hilton. Dinner chairman is Herb Linsky, who can be reached for further information at (212) 582-2594. George Levy of Sam Goody is in charge of tickets and journal sales.

# The Chuck Mangione Story Feels So Good.

Chuck Mangione is special. There has always been something special about his music, about his concerts, about his fans, about him.

We felt the enthusiasm about his latest album, "Feels So Good," even before it was released. Which created the enormously successful "Mangione Month" last fall.

Needless to say, "Feels So Good" has exploded like no Mangione album before. It just became the first gold album of Chuck's career. And because of "Feels So Good," the single, there's no end in sight. With the current sales and airplay, it promises to be the biggest instrumental hit of the year.

For Chuck, it couldn't happen to a more special guy.

For us, it feels so good.

*Chuck Mangione*  
*"Feels So Good"*

*The Album* SP 4928  
*& The Single* AME2001

Produced by Chuck Mangione

*On A&M Records*  
*& Tapes*

© 1979 A&M Records, Inc.



# V A R I A T I O N S

EDDIE RABBITT SEES THE WORLD IN A MILLION VARIATIONS



## VARIATIONS

(6E-127) is the title of **EDDIE RABBITT'S** newest album.

Featuring the hit single, **HEARTS ON FIRE** (E-45461). A huge spice of life from the brightest star on the Country horizon.

Produced by David Malloy.

On Elektra records and tapes.



**Elektra/Asylum  
Country.  
We Deliver,  
Always Have.**

©1978 Elektra/Asylum Records  
Warner Communications Co. Printed in U.S.A.