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A Billboard Publication

The International Music-Record-Tape Newsweekly

April 22, 1978 • \$1.95 (U.S.)

New Pickwick Policy Unites Sales Efforts

By ELIOT TIEGEL

LOS ANGELES—"In no way is this a one-man show," states Chuck Smith, president of Pickwick International, the giant rackjobber, distributor and retailer, in explaining how the company's "new" management policy propels it collectively to new sales plateaus.

Smith and a number of key executives who run the American Can subsidiary have redesigned the operation to where there are collective decisions from the heads of the six operating divisions and four senior staff officers.

"The biggest single change in our company philosophy," continues Smith, president since June 1977 and before that chief operating officer for seven months, "is instilling the philosophy throughout that we are one company. Each division can complement and assist the others and we are better because of this."

"The Pickwick record division has
(Continued on page 90)

'MORE MUSIC' INCREASE FCC May Soften Stance On Public Affairs, News

By DOUG HALL

'Super Fi' Issues Of Top LPs Due

By ALAN PENCHANSKY

CHICAGO—Special "super fidelity" editions of major label albums will begin appearing in hi fi stores shortly, as companies such as ABC, London and Warner Bros. Records are becoming involved in the expanding audiophile recordings market.

These labels—and others it is believed—have begun licensing catalog product for special production runs to be sold in hi fi stores alongside direct-to-disks and digital recordings.

The first release of the new super fi pressings is scheduled for June, according to Brad Miller, principal of Mobile Fidelity Sound Lab, company that is negotiating to secure
(Continued on page 90)

LAS VEGAS—For years radio programmers have promoted their stations with variations on the theme "More Music." There are strong indications which came up at the National Assn. of Broadcasters 56th annual convention here last week that government is about to lend a hand of support for that concept.

Can you picture a radio station, any kind of music station, which carries little or no news and no public affairs programming?

FCC commissioners Margita White and Joseph Fogarty can. More importantly perhaps is the concurrence of Rep. Lionel Van Deerlin (D-Calif.), whose House Communications Subcommittee is busy rewriting the Communications Act.

White, during a panel on "The FCC Answers You," questioned the wisdom or need of requiring stations to program a certain percentage of their format in public affairs.

(Continued on page 30)

Duping Pact For CBS And Ampex

By STEPHEN TRAIMAN

NEW YORK—In a major move with widespread implications for domestic tape duplicating, an agreement in principle has been reached between Ampex and CBS.

In essence, the agreement provides for Ampex to take over certain CBS custom tape duplicating business on a long-term basis, with CBS in effect assuming the approximate three years remaining on Ampex's lease for its Elk Grove Village, Ill., duplicating plant.

At the same time Ampex will continue to service some of its existing custom duplication and private label customers, although the com-

(Continued on page 70)

Split Reaction From Industry To CBS Hike

LOS ANGELES—The nation's big users are split in their reaction to a newly announced CBS multi-tiered wholesale price restructuring.

Under the new program the base price for \$7.98 LPs is \$4.08 to subscribers and \$4.37 to dealers, up from \$3.96 and \$4.24, respectively.

Additional CBS pricing news on page 3.

Wearing his dual hats as head of the world's largest rackjobbing and retail organization, Chuck Smith of Pickwick International comments: "As a general proposition, we applaud the approach used by CBS Records in recognizing the service the rack performs as being a meaningful one worthy of special pricing."

"The only disappointment we have is they haven't realized the service we do as a rack for our retail stores. They fail to recognize we spend tremendous amounts for in-store signing promotions, marketing
(Continued on page 18)



PURE PRAIRIE LEAGUE takes off with their biggest and best effort yet. JUST FLY, a new blend of country and western, bluegrass, and good ol' rock 'n' roll. . . . And it works. This LP is sure to round up new fans, as well as keep the crowds stompin' at club and campus sellouts. JUST FLY, AFL1-2590, and the new single, WORKING IN THE COAL MINE, PB-112E0—genuine cowhide country rock on RCA Records. (Advertisement)

Artur Rubinstein To Talk, Hancock To Play At IMIC

LOS ANGELES—The diverse ends of the musical spectrum will be represented at IMIC '78 when renowned classical pianist Artur Rubinstein and contemporary jazz pianist Herbie Hancock make appearances at the International Music Industry Conference May 1-4 in Venice.

Rubinstein, 89, will discuss the importance of serious music while Hancock will perform in concert and partake as a panelist along with Bruce Lundvall, CBS Records president, on a panel entitled "The Jazz Market." Mike Hennessey, Billboard's European editorial director, will chair that session.

The widespread piracy dilemma, a key issue confronting the global music industry, will lead off the IMIC sessions on May 2, immedi-

(Continued on page 90)

Alexenburg Quits CBS For New MCA Label

By AGUSTIN GURZA

LOS ANGELES—Ron Alexenburg resigned his post as CBS senior vice president Thursday (13) to become president and chief executive officer of a new label financed and distributed by MCA.

Alexenburg's linkup with MCA was first exclusively reported in Inside Track in the Jan. 28, 1978 issue.

As yet unnamed, the new label will be based in New York and will be "completely autonomous" from MCA's existing records operation, according to Sid Sheinberg, president of MCA, Inc., who made the announcement.

(Continued on page 15)



"Who Is She . . . Madeline"—Obviously she has to be someone especially talented to attract producer Carl Davis. Her debut album for Chi-Sound Records "Who Is She . . . Madeline" (CH-LA863-H, distributed by United Artists) displays a wealth of versatility including an alluring romantic ballad "He Wants To Hear The Words," a funky "Who Is She And What Is She To You," and a hypnotically sexy disco number "I Love Makin' Love To You." (Advertisement)



PICK A NICK, ANY NICK
 The sound of today's music today, 12 different ways. "Pure Pop for Now People" from Nick Lowe, on Columbia Records and Tapes.

JC 35329

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HOW MUCH, HOW MUCH I LOVE YOU
love and kisses

NBLP 7091

Alec Costandinos brings
you the second smash
Love And Kisses Lp
from
Casablanca Record and
FilmWorks, Inc.

Guaranteed to make
dancers out of listeners...

Produced by Alec R. Costandinos

Hear them in the soon
to be released Columbia Pictures
Motown - Casablanca Production of
"Thank God It's Friday."





NEW WAVES—Mutual Radio's new satellite receiving dish is examined by Robert Wille of WKAI, Macomb, Ill., left, and Roy Blockinger an engineer from Sunnyvale, Calif. Additional photos and stories appear in this week's radio-television programming department.



INFORMATION PLEASE—FCC officials provide advice to broadcasters at the NAB's 56th convention in Las Vegas. John Hill of WVBR-FM, Ithica, N.Y., left meets with government official Dennis Williams in the left cubicle. And that's the FCC's Martin Levy chatting with Bill Terry of KRBC-TV, Abilene, Tex., right.

NEVADA'S SANTINI

Congressman Rips Performers' Fee

By ELIOT TIEGEL

LAS VEGAS—Nevada Congressman James Santini emphasized his support for the NAB's opposition to a record performance royalty in his welcoming comments at the broadcasters' 56th annual convention here last week.

Santini, called a friend of broadcasters by Len Hensel of WSM, Nashville, said it was "irrational" for broadcasters to be charged 1% of net sales for a record performance royalty.

Saluting the NAB's own Washington-based lobbying effects against the proposed new royalty, Santini emphasized that "nothing matches the efficiency of the individual broadcaster pleading his individual case to individual congressmen or senators."

Santini bade the conventioners to demonstrate against the "realities of an additional \$25,000 burden. There is no rhyme or reason," he

continued, "other than to fill the pocketbooks of recording studios.

"It is legislation of a special nature aimed at your jugular vein."

Complete coverage of the NAB convention may be found on pages 28, 30, 32, 34, 39 and 40.

The solon noted that with such matters as the passage of the Panama Canal bill and matters involving energy, "a piece of legislation like this can slip in the back door. You as individual broadcasters can influence your individual congressmen or senators. I ask you to share this burden with me."

Further public distaste for the idea of the performance royalty was expressed throughout the convention (see separate panel discussion story in radio section) with Len Hensel of WSM, Nashville, and chairman of the NAB's radio board of directors, commenting: "We are asked to face the music and pay the fiddler as well," following Santini's remarks.

And Vincent Wasilewski, the NAB's president, in his opening re-

(Continued on page 16)

High Court Tackles Japan Import Issue

By MILDRED HALL

WASHINGTON—The Supreme Court will hear arguments Tuesday (25) on the crucial question of whether the U.S. should impose a countervailing duty on imports of all Japanese consumer electronic products from television sets and tape recorders to the brand new VTRs.

At issue is whether Japan's rebate of a consumer excise tax for its exporters constitutes a subsidy unfair to U.S. competitors, under U.S. trade laws.

Zenith Radio will argue that the exemption definitely is a bounty or subsidy under the law, and the Treasury Dept. is duty bound to impose a countervailing tax to protect the home industry from floods of imports at prices lower than U.S. manufacturers can afford to meet.

In friend-of-court briefs, a group

(Continued on page 70)

ISAAC STERN AT IMIC '78

LOS ANGELES—Isaac Stern, the noted violin virtuoso, will join renowned pianist Artur Schnabel on the IMIC '78 panel on classical music in Venice May 4. Stern and Schnabel, two of the most respected artists in their fields, will discuss the state of classical music at the session.

Pickwick Intl Will Bow Jazz Line On Quintessence

LOS ANGELES—Pickwick International will bow a Quintessence \$3.98 jazz line in either July or August. The new line will use the same "best of" concept which is the basis of the Quintessence classical line which has proven a strong success for the company in its first year of operation.

The jazz line will have a knowledgeable consultant working it, or as Chuck Smith, Pickwick's president, puts it: "It will be run by a recognized professional with stature."

Quintessence Jazz will cull titles from the broad licensing arrangement which exists with such manufacturers as ABC, UA, MCA, Capitol and RCA.

(Continued on page 89)

CASE OF WBAI-FM IN N.Y.

Top Court To Hear 'Indecent' Tales

WASHINGTON—The Supreme Court will hear argument Tuesday (18) on whether the FCC has the right to restrict broadcast of language it defines as "indecent" during hours when children are in the audience.

In effect, the high court will also have to decide whether, as the FCC claims, broadcasting is so "uniquely intrusive" into the home that the commission has a right to give it "different treatment" from that of print media.

At issue is the 1974 broadcast of a George Carlin comedy album containing what are now referred to as

"the seven dirty words" that cannot be said over the air.

Pacifica's New York station WBAI-FM played the recording with advance warnings to listeners of possible shock. But a father complained that his child had heard the album played over their car radio.

The U.S. Appeals Court rejected the FCC's 1975 ruling against the use of "patently offensive words." The Appeals Court called the commission's declared policy so broad and vague that it could exclude from the air literary classics, the Bible, and even the Nixon tapes.

(Continued on page 102)

CBS Follows Suit In Tiered Pricing

By ROMAN KOZAK

LOS ANGELES—CBS Records followed WEA, Phonodisc and Capitol Records in that order with a tiered price restructuring effective May 1 last week. In the adjustment, qualifying accounts that redistribute product to three or more physically separate retail sites will be billed at a base price of \$4.08 for \$7.98 list product.

Subdistributors who distribute product to non-affiliated retailers, meaning pure rackjobbers and one-stops, receive a functional 2% dis-

count from that base. Dealer price will be \$4.37.

The price hike includes all product excepting singles, Masterworks, Odyssey and mid-price lines.

Those accounts that sell both affiliated and non-affiliated stores will receive a discount determined on a sliding scale. If the percentage of total product sold to affiliated stores is more than 87.6% but less than 100%, the percentage off the base price is 1/4 of 1%.

If it is 62.6% to 87.5%, the discount is 1/2 of 1%. From 37.6% to 62.5% it is 1%. From 12.6% to 37.5% it is 1 1/2%. Those accounts that sell less than 12.6% of product to affiliate stores get a 1 3/4% discount. Those that sell nothing to affiliates get the full 2%.

CBS sent its accounts Friday (7) an application for classification to qualify for the base price, and for CBS to determine how much discount is due.

The company promises periodic reviews to assure that the proper proportion of purchases are eligible for the functional discounts.

(Continued on page 89)

Inner City Is First With Bar-Coded LPs

By DICK NUSSER

NEW YORK—Inner City Records, a division of the Music Minus One Music Group here, got the beat on the industry Monday (10) by becoming the first label to ship product bearing a bar code on the LP jacket.

The bar coding information on three LPs is on the back cover in the upper right hand corner.

"We signed up for this at NARM," a company spokesman says. "We anticipate retail use at first and then we expect to use it ourselves in our warehouse."

Symbol Technologies of Long Island handled the initial production

(Continued on page 90)



Billboard photo by Neal Preston

GOLDEN GREASE—Olivia Newton-John and John Travolta accept gold records for their RSO single, "You're The One That I Want" from the upcoming soundtrack LP from the movie "Grease." At the ceremonies in Los Angeles are Al Coury, RSO Records president, left, and Rich Fitzgerald, right, the label's promotion vice president.

APRIL 22, 1978, BILLBOARD

15% Settlement Plan Filed For Jimmy's Music World

Also Offers 30% Option

By ROBERT ROTH

NEW YORK — Creditors of Jimmy's Music World will receive at least 15 cents on the dollar if they accept the plan of arrangement disclosed in court Tuesday (11).

Stephen Karotkin, attorney for Jimmy's, told U.S. Bankruptcy Judge John J. Galgay that "We've reached an agreement in principle with the Bank of Commerce," concerning payment of the \$1.1 million in secured debts.

This agreement had been holding up the plan for the remaining creditors (Billboard, April 8, 1977). No details were available since William Kahn, the bank's lawyer, was in Dallas and could not be reached for comment.

Albert Togut, counsel to the creditors committee, told the judge. "This is really what we've been waiting for." Togut added that he was "very hopeful that the plan could be filed within two weeks."

Although the plan of arrangement will not be filed with the court until copies are mailed to all creditors, it was said in court that creditors will have to choose between two options.

Under the first option, providing for 15% of the debt to be paid, general creditors would initially receive 10% and the remaining 5% in two equal semiannual installments.

Creditors may also choose to receive 30% overall, but could then receive only 5% upon confirmation of the agreement in court. The remaining 25% of the debt would be distributed under a formula calling for 2½% in one year; 4% the second year; 4%, the third; 5% the fourth; 5% the fifth year; and 4½% in the last year, 1984.

Creditors may choose either option. It is not required that there be uniformity of selection but the Bankruptcy Act specifies stringent requirements for the plan to be approved.

Under the law both 51% of the number of claims and creditors representing a majority of the debt must approve the plan of arrangement.

Late last week members of the creditors committee were receiving their copies of the plan. A high level source said he thought "the majority of creditors will probably go for option number one," to avoid the six-year wait.

Togut told Judge Galgay that he hoped the plan would be approved by the end of the year. When the court expressed concern about the creditors being informed of the proceedings, he was told information was usually available in Billboard.

FCC PROBING DJ PERKINS?

By JEAN WILLIAMS

LOS ANGELES—The FCC appears to be looking into the activities of Al Perkins, music director and morning DJ at WJLB in Detroit.

It is alleged Perkins has engaged in unethical practices, using his position at the station to boost his outside activities.

It is further alleged that Perkins, one of the country's most influential persons in black radio, "plugged" (Continued on page 89)



ROBINSON RAPS—Tom Robinson, left, leader of Britain's progressive Tom Robinson Band, stops by station KTIM-FM in San Raphael, Calif., on a recent promotional swing of the U.S. to do an air interview with deejay Tom Tolces. The band's debut LP is due in May and will be distributed on Harvest Records in North America by Capitol.

NO PROGRESS MADE CBS Press Plant Strike Continuing

By ROMAN KOZAK

NEW YORK—The giant CBS pressing plant in Pitman, N.J., remained shut for the second straight week (last week) following a strike called by Teamsters Union Local 676 (Billboard, April 15, 1978).

The Pitman plant supplies a large percentage of records sold on the East Coast, pressing not only for CBS, but also doing custom pressing for Polygram, A&M, Arista, ABC, Island and others.

While there have been no significant shortages of product yet on the East Coast, industry sources say that should the strike go on for three or four more weeks, the strike would begin to make itself felt industry-wide.

Representatives for CBS and the union are meeting Tuesday (18) with federal mediator Chris Sickles in what are described as "exploratory talks." The company and union representatives had met for seven weeks prior to the strike but so far progress has not been reported by either side.

Cause of the strike has been a dispute over wages and mandatory work on Sundays. The union demands that workers be given an option as to whether they want to work on Sundays.

"We have had men who worked 30 weeks straight without a day off. What good is getting the extra money if the men can't spend time with their families?" asks Walt Bednarczyk, organizer at the union.

"So far it hasn't been too bad. We have had a couple of things dribble in from the Terre Haute plant," says Lou Rice, general manager of Trans World Music Corp., a one-stop and rackjobber in Albany.

"The bucket is not yet empty. Columbia was good enough to apprise us in advance that a strike was imminent, so we were able to stock up in advance."

Kay Ayres, director of production at Polygram Distributing Corp., says that while CBS presses some Polygram product at Pitman, Polygram also has product pressed in other

factories. "We are able to work around it. But if the strike goes on for a while, the whole industry will be affected," she says.

In addition to pressing product, the Pitman plant also does warehousing for its accounts, and with the warehouses closed some of the accounts are finding it difficult to fill catalog orders. Also returns and the paperwork involved with billings have been disrupted by the strike.

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Executive Turntable

Ron Alexenburg leaves CBS as senior vice president after 13 years to join MCA in charge of a new New York-based label. (See story on page one.) ... Barry Grieff has left ABC Records as vice president for creative services and marketing with Gary Davis, promotion and sales vice president, picking up those assignments. ... Jim Levy named vice president of business affairs for



Levy

GRT Corp., Sunnyvale, Calif. With the company since 1973 he was manager of business affairs for GRT Music Tapes. At the same time, Howard Silvers is named vice president, sales, GRT Record Group. He was formerly national sales manager, GRT Record Division, and will now be based in Los Angeles. ... Arthur Martinez named to the newly created post of division vice president, RCA Records finance and inter-



Silvers

national, now responsible for overseas operations in addition to the finance post held since 1973. In the restructuring of the company's New York headquarters, Karl Kurz Jr. is named division vice president, international operations, and Kelli Ross, division vice president, international creative affairs. They have been division vice presidents, international and international publishing, respectively. ... Jon Peisinger appointed vice president, marketing development, at Polygram Distribution, New York. He was Eastern regional director. ... Roger Smith elected a vice president of Warner Communications, New York, while continuing his duties as director of investor relations. ... Bob Lapoff joins Polydor Records, New York, as financial projects supervisor to the company's finance department. He

moves from Polygram Audit. ... George Tavares named manager, business affairs, for CBS Records International's Latin American operations, based in Coral Gables, Fla. He was manager, area desk West, for CRI. ... Pat Woods



Martinez

named director of administration, West Coast division, for Chappel Music Co. She had been an administrator at Bicycle Music. ... Glen La Russo takes over as international product manager for Salsoul Records, New York, moving from a similar post at Polydor. ... Jim Burns appointed national credit manager for London Records, New York. He joined the label in 1969 as chief accountant and has held several administrative posts



Pradinos



Jasper

with the firm. ... Carol Jasper becomes manager, national secondary promotion, for Epic, Portrait and Associated Labels in New York. She has been national singles sales manager. ... Jan Barnes new national FM and LP director, special markets, for ABC Records, Los Angeles. She was formerly Midwest regional promotion representative, special markets. At the same time, Laura

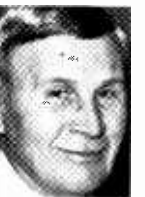


Mims



Ehrman

Mims is now West Coast regional promotion director, special markets. With the label four years, she was regional Midwest promotion rep, special markets. And Earlene Jones becomes regional Midwest promotion representative, special markets. She previously worked for Whitfield Records. ... Paul Sheffield, WEA's Dallas regional sales manager for the past five years, appointed Dallas regional branch manager. He succeeds Tom



Jones

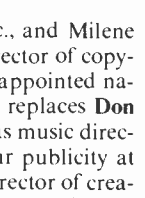
Sims, who has joined Galaxy Distributing, Dallas, as president. At the same time, Larry Kelley appointed Dallas regional sales manager. He had been a sales representative for WEA. ... Michael Ehrman joins the law department at MCA Records in Los Angeles after having been an associate in the law firm of Strote and Whitehouse. ... Jan Walner becomes local Southern California



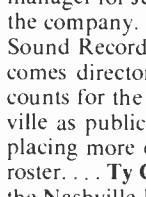
Rothstein

promotion representative for Casablanca after having held a similar position with Private Stock. ... Joel Rothstein is tabbed as Sweet City Records' Midwest tertiary promotion man basing in Cleveland. ... Suzan Kapner appointed director of creative services for MCA Music's office in Los Angeles. She had been an associate professional manager for Peer-Southern. ... Mel Foree named

vice president, director of promotion department, for Acuff-Rose Publications, Inc., Fred Rose Music, Inc., and Milene Music, Inc., while Dean May moves into the vice president, director of copy-right department, slot at the Nashville firms. ... Roy Acuff Jr. appointed national promotion director for Hickory Records, Nashville. He replaces Don Powell who has returned to Alamogordo, N.M., and will serve as music director for KPSA Radio. ... Jim Pettigrew named director of tour publicity at Capricorn Records, Macon, Ga. ... Pat Higdon promoted to director of creative services at Cedarwood Publishing Co., Nashville. ... Robert Grossi is sales manager for Jem Records, New York, stepping up from a salesman's post with the company. ... Joseph Mooney is vice president of financial affairs for Big Sound Records, Wallingford, Conn., from financial advisor. Benji Grant becomes director of merchandising and promotion, from liaison to retail accounts for the firm. ... Ray Pradinos joins Lavender-Blake Agency in Nashville as public relations director. With this appointment, the agency will be placing more emphasis on gaining national television exposure for its talent roster. ... Ty Coppinger named assistant to the president of Top Billing, Inc., the Nashville-based talent management/booking agency. ... Don Keirns has resigned as president of Chardon, Inc., to form ARTA Productions, Inc., in Nashville. Wes Westenberger and Barbara Clay are working with the firm as agent and office administrator respectively. ... Larry Hart joins Universal Management in Nashville as vice president and director of talent. ... Jessica Josell is vice president of Morton D. Wax & Associates, New York, moving from executive director. ... Jim Optner appointed vice president in charge of contemporary artists at Mecca Records, New York, moving from ATI, where he handled booking and tours. Also vice president, in charge of r&b acts, is

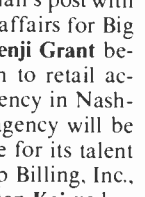


Foree



Foree

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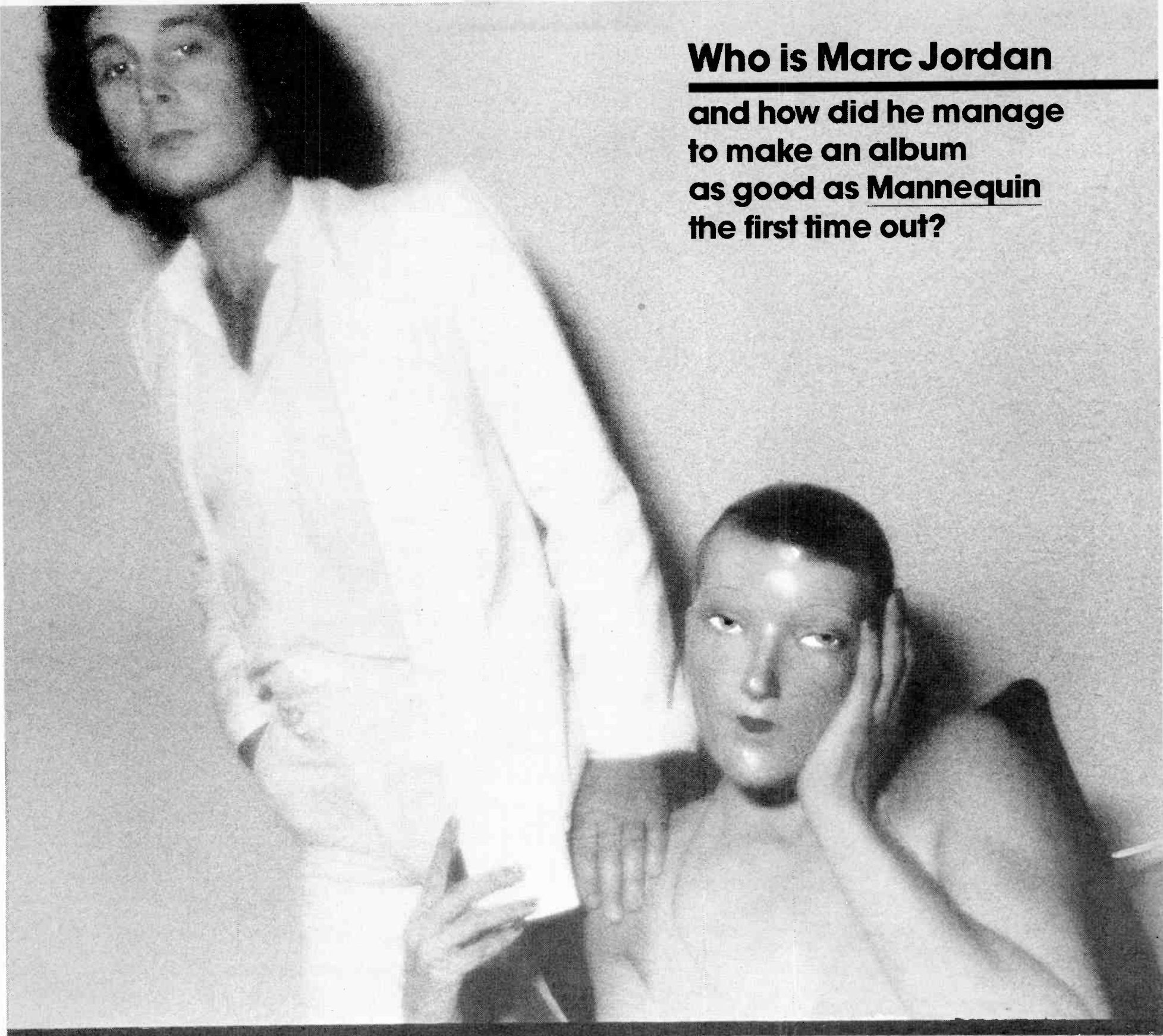
ASK THE MAN WHO OWNS ONE.

"THIS YEAR'S MODEL" IS NOT MERELY NEWER THAN "MY AIM IS TRUE," IT'S ALSO BETTER. SOME PEOPLE ARE FINDING THAT HARD TO BELIEVE... UNTIL THEY HEAR IT. AFTER ALL, "MY AIM IS TRUE" WAS THE CHOICE OF QUITE A FEW CRITICS FOR 1977 ALBUM OF THE YEAR... NOT BAD FOR A DEBUT. PEOPLE WERE OPENLY WONDERING HOW ELVIS COSTELLO WOULD LIVE UP TO ALL THE PRESS COVERAGE, RAVE REVIEWS, ETC., ETC. THE ANSWER WASN'T LONG IN COMING. "THIS YEAR'S MODEL" IS ALL OVER THE RADIO. AND AN ELVIS COSTELLO/NICK LOWE/MINK DeVILLE TOUR IS READY TO ROLL.

"THIS
YEAR'S MODEL."
ELVIS
COSTELLO.
ON COLUMBIA
RECORDS AND TAPES.
PRODUCED BY NICK LOWE.



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Who is Marc Jordan

and how did he manage
to make an album
as good as Mannequin
the first time out?

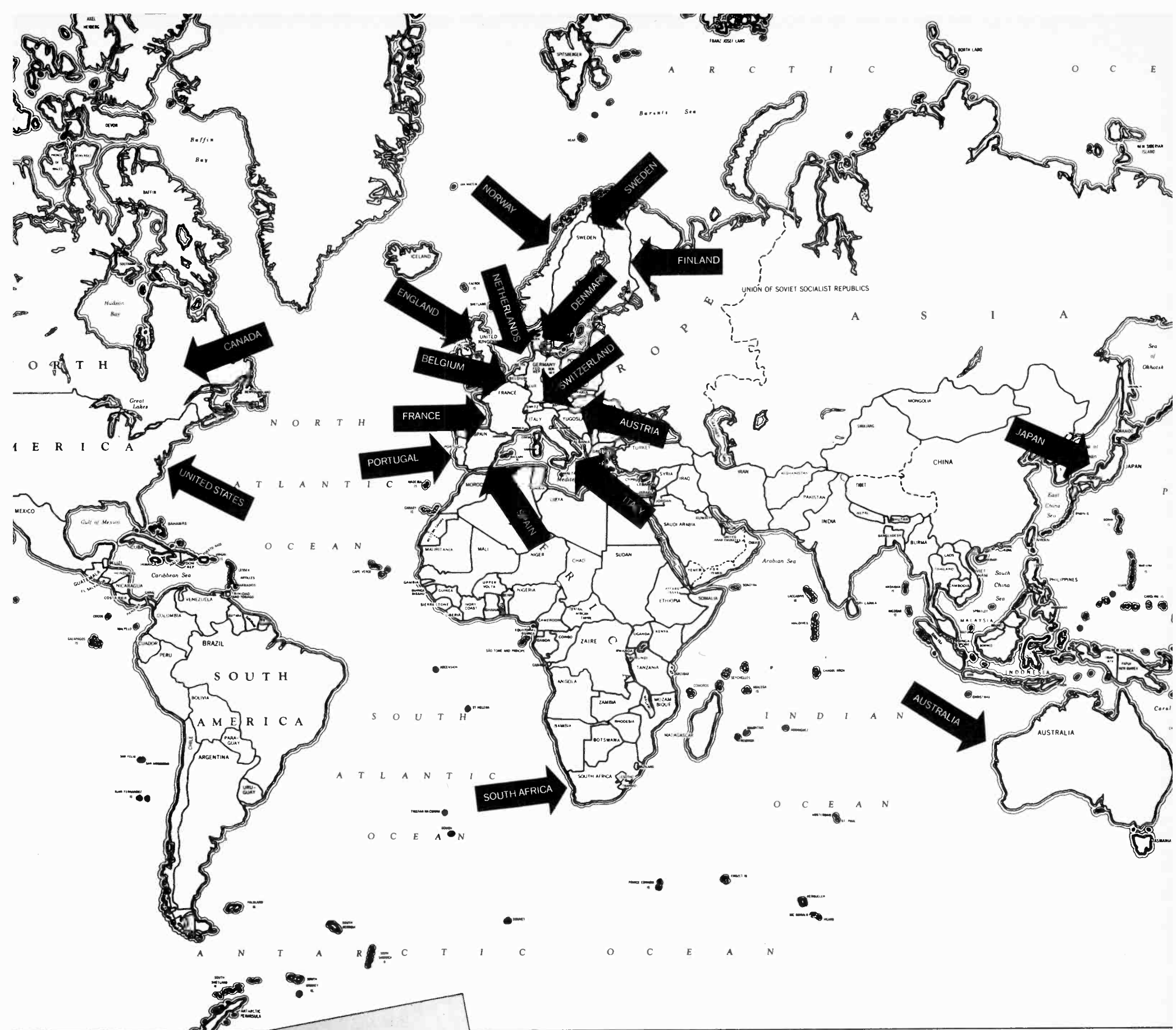
"I like to write about life's jagged edges," says the smart, slightly eccentric composer-singer behind Mannequin, one amazingly intelligent first album. Between the sharp urban edges of such songs as "Survival," and "Dancing on the Boardwalk" reside some of the year's most sophisticated pop music and some of the most seductive, powerfully personal vocals ever put to plastic. All of it emanating from a single, undeniably brilliant source.

Marc Jordan Mannequin

Featuring
"Survival," "Jungle Choir"
and "Marina Del Rey"



Produced by Gary Katz
On Warner Bros. records & tapes
BSK 3143



Produced by David Parker.

Luisa Fernandez gets around.

Sit back and get ready to watch Luisa Fernandez take on the world! With Europe's new disco darling, it's sure to be *some* trip!

WEA International and Atlantic Records U.S.A. are proud to announce the international release of "Lay Love On You," a dynamite single from the dynamite disco darling—Luisa Fernandez. Released in Germany, "Lay Love On You" soared straight to the top of the charts. Already out or soon to be released in Australia, Austria, Belgium, Canada, Denmark, England, Finland, France, Italy, Japan, Netherlands, Norway, Portugal, South Africa, Spain, Sweden, Switzerland and the United States.

So keep your eye on Luisa Fernandez. She really gets around.

"Lay Love On You." Her new single 3477
on Atlantic Records and Tapes.





This week's #1 Best Seller
Best Selling

ALBUM COVER MIRRORS

12 1/2" x 12 1/2"

THIS WEEK'S BEST SELLERS	ALBUM NUMBER	ARTIST & TITLE
1	1240	ALICE COOPER Welcome To My Nightmare
2	1520	ALLMAN BROTHERS Eat A Peach
3	1170	ANDY GIBB Flowing Rivers
4	1450	ATLANTA RHYTHM SECTION A Rock And Roll Alternative
5	1070	BAD COMPANY Burnin' Sky
6	1040	BAMBU Papel de Fumar
7	1130	BEATLEMANIA
8	1360	BLACK OAK Race With The Devil
9	1480	BLONDIE Blondie
10	1160	CREAM Fresh Cream
11	1420	DAVE MASON Let It Flow
12	1530	DAVID BOWIE Heroes
13	1410	DONNY OSMOND Donald Clark Osmond
14	1310	DONOVAN Donovan
15	1180	ELTON JOHN Captain Fantastic
16	1290	ELVIN BISHOP Raisin' Hell
17	1100	EMERSON LAKE & PALMER Works
18	1120	ERIC CLAPTON No Reason To Cry
19	1320	FIREFALL Firefall
20	1460	FOGHAT Fool For The City
21	1350	GREGG ALLMAN The Gregg Allman Band
22	1380	HELEN REDDY Ear Candy
23	1210	JAMES TAYLOR JT
24	1300	JOURNEY Next
25	1000	KISS Destroyer
26	1001	KISS Love Gun
27	1020	LED ZEPPELIN Led Zeppelin I
28	1021	LED ZEPPELIN The Song Remains The Same
29	1220	LINDA RONSTADT Hasten Down The Wind
30	1090	LYNYRD SKYNYRD One More From The Road
31	1411	MARIE OSMOND This Is The Way That I Feel
32	1340	MARSHALL TUCKER BAND Carolina Dreams
33	1510	PABLO CRUISE A Place In The Sun
34	1010	PETER FRAMPTON I'm In You
35	1390	RENAISSANCE Live At Carnegie Hall
36	1550	ROBIN TROWER In City Dreams
37	1060	ROGER DALTRY One Of The Boys
38	1150	ROOTS
39	1570	SATURDAY NIGHT FEVER Saturday Night Fever
40	1230	STEVE MILLER Book Of Dreams
41	1490	STEVE WINWOOD Steve Winwood
42	1250	STILLWATER Stillwater
43	1051	THE BEE GEES Children Of The World
44	1050	THE BEE GEES Main Course
45	1110	THE GRATEFUL DEAD Steal Your Face
46	1270	THE OUTLAWS Hurry Sundown
47	1030	THE ROLLING STONES Black And Blue
48	1031	THE ROLLING STONES Made In The Shade
49	1040	THE WHO Who's Next
50	1540	UFO Lights Out
51	1190	UTOPIA Oops! Wrong Planet
52	1260	WAR Platinum Jazz
53	1330	WILD CHERRY Wild Cherry
54	1081	YES Going For The One
55	1080	YES Tales From Topographic Oceans
56	1370	YVONNE ELLIMAN Love Me



Billboard photo by Joe Gino
MOBBED PLAYERS—Fans mob RSO's Player at an album autograph signing at Laury's Record Store in Niles, Ill. In the center of the mayhem are J.C. Crowley of Player and Ron Moss and Wayne Cook, both of Player.

TIES LOCAL TO REGIONAL

MCA Revamping Promo Wing

LOS ANGELES—MCA Records is restructuring its promotion department and for the first time local promotion men will report to regional promotion managers.

Previously local promotion people reported to MCA branches and the label's Universal City headquarters.

According to Stan Bly, vice president of promotion, the change will enable the department to keep in tighter communication, react quicker on records, establish better working relationships and make it easier to solve problems that might arise in the field.

As of now, four regional promotion managers have been appointed encompassing four districts. District I, based in New York, will cover the East Coast, with Sammy Vargas at the helm; District II, with a Detroit base, will be responsible for the Midwest with Denise Moncel as regional manager; District III will cover the Southeast and base in Nashville, Leon Tsilis as manager; and District IV, based in Houston, will for now also cover the West, with Wayne McManners as regional manager.

Bly says more staffers will be added as the program develops, along with an expansion of the r&b staff and a broadening of the country staff. The regional managers will be responsible for all formats.

Joy Hall will continue to do national album promotion. Jeff Lyman

General News

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continues as national country promotion, with Paul Lambert taking over as national promotion director, all reporting directly to Bly. Lorine Mendell, formerly based in Atlanta, will now work in Los Angeles and do

national secondary singles promotion.

Bly hopes the restructuring will be in effect by the end of April as replacements for vacated positions are filled.

Casablanca Sinking \$1 Mil Into 'Friday' Album Promo

By JOHN SIPPEL

LOS ANGELES—Casablanca Records president Neil Bogart is supporting his fervor for the "resurgence of adult nightlife" with a \$1 million-plus ad, promotion and merchandising budget behind the three-record soundtrack album from disco movie "Thank God It's Friday."

The \$12.98 list record and/or tape album releases Saturday (22), with the movie premiering nationally May 19 in San Francisco. Bogart has

Young Boys Spending \$53 Million On Music

By STEPHEN TRAIMAN

NEW YORK—While younger buyers may not be as dominant in the record/tape market as previously believed, a just-released Boys' Life study indicates its 1.556 million subscribers age 10-17 spent a hefty \$53 million on LPs, singles, prerecorded and blank tapes the past 12 months.

Their favorite artists tend toward soft rock and MOR, with Elton John, Olivia Newton-John and Kiss the top male and female singers, and group, respectively. They spend an average 11.4 hours weekly listening to them.

The research also estimates the group spent more than \$71 million on audio equipment, including record player components/compact, consoles and portable/table models: 8-track, cassette and reel-to-reel tape decks.

Conducted by Richard Manville Research for the magazine, which has scouts as about 85% of its total subscribers, the study is based on questionnaires returned by a statistically reliable panel of 1,000 subscribers with respect to age, geo-

(Continued on page 70)

locked up four major tv shows for picture and album promotion and will engineer a high school and college newspaper ad campaign plus local radio station contest in primary markets.

The film, produced jointly by Motown's Rob Cohen and Bogart, is riding on a disco-paced adult return to after-hours entertainment concept. The 138-minute long album, probably lengthiest track package ever, contains two LPs and a one-sided 12-inch disco single, all contained in separate heavy gauge individually illustrated four-color sleeves in a single illustrated jacket. The TGIF awareness program begins May 18 when Merv Griffin devotes two consecutive 90-minute shows to the film. While all cast principals and groups will probably appear, Griffin will also include other luminaries from the disco field.

On the final night 12 winning dance couples, selected from contests being staged in discos cross country, will compete.

On May 19, Donna Summer co-hosts "Midnight Special," which will feature acts and film clips from the movie. On May 27, Dick Clark steps down from the host podium of "American Bandstand" for the first time in 26 years, when he introduces Summer at the show's beginning, after which the ABC-TV feature centers on the cast album.

Bogart isn't hewing to the traditional radio-only promotional procedures either. On Saturday (22) 3,000 disco DJs and selected retailers will receive a specially produced set of 10 12-inch disco singles from the film.

Early in May, 5,000 cartons containing a cassette, 8-track and record

(Continued on page 89)



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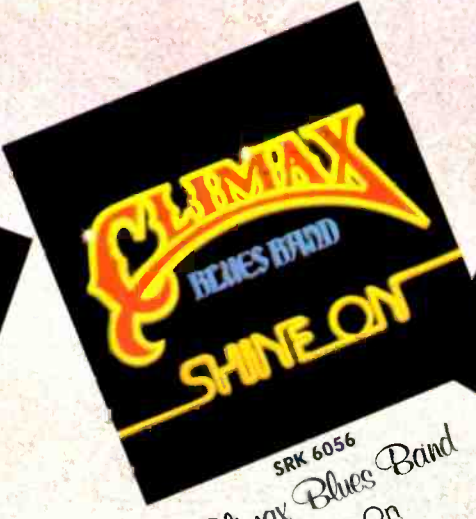
Scarlet Fever
Scarlet Fever
BSK 3174
Scarlet Rivera
Scarlet Fever

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The Paley Brothers
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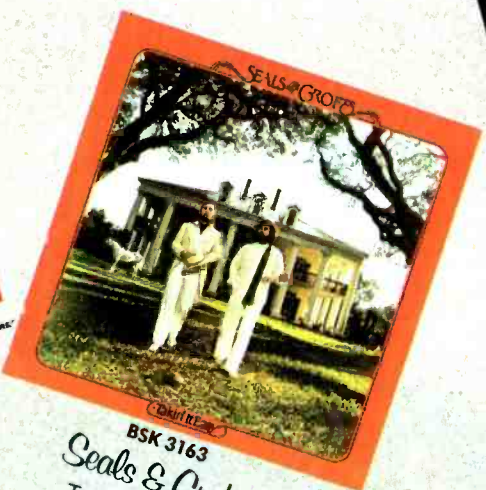
BSK 3150
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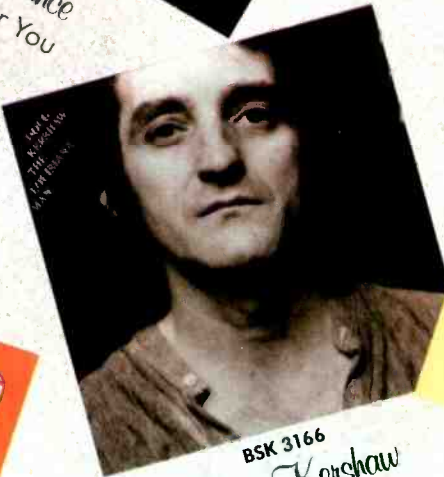
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Etta James
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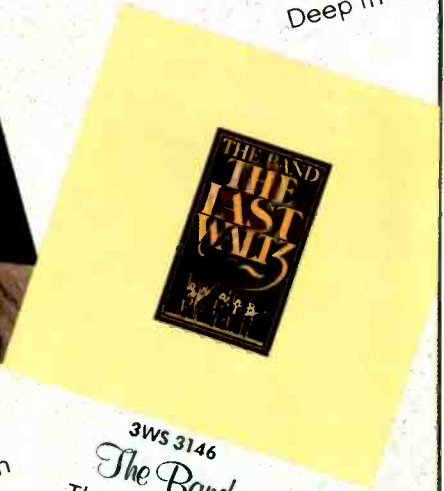
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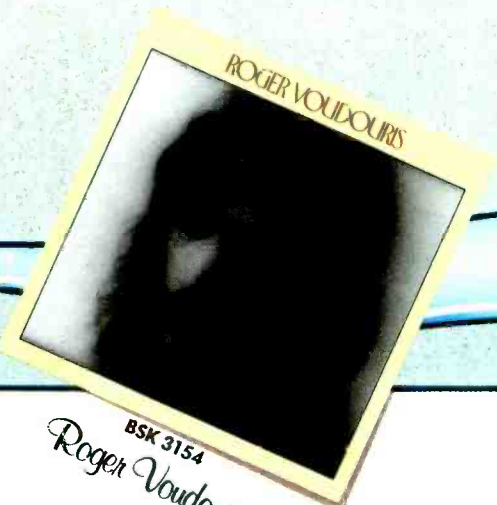
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Doug Kershaw
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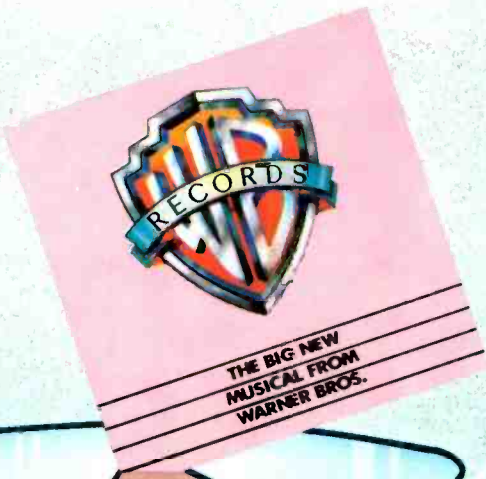
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RIAA Report Scans Critical Loose Ends & Accomplishments

By STEPHEN TRAIMAN

NEW YORK—Issued virtually on the eve of its 10th annual cultural award dinner in Washington Tuesday (18) honoring Joan Mondale, the RIAA annual report highlights a critical year of both accomplishments and major unfinished business.

Among key topics covered are copyright revision, piracy, counterfeiting and infringement; the market expansion study with participating sponsorship of the Electronic Industries Assn./Consumer Electronics Group, electronic bar coding, postal and freight rates, tax matters and immigration problems, establishment of the White House liaison committee and a new industry committee on electronic data processing.

A special memorial page cites the accomplishments of leading industry performers and executives who died in 1977, including CBS' Goddard Lieberson, Dr. Peter Goldmark, WEA's Joel Friedman, Billboard's Paul Ackerman, RCA's Elvis Presley and other major artists such as Bing Crosby, Maria Callas, Leopold Stokowski, three members of the Lynyrd Skynyrd group and Guy Lombardo.

After reviewing key provisions of the new Copyright Law, the report focuses on such vital unanswered questions as a performance royalty for broadcasters, compulsory license reporting requirements tied to the definition of "permanent distribution," and a full study of all aspects of off-the-air home taping by the new Copyright Tribunal.

While pluses from RIAA anti-

piracy efforts outweighed the minuses, the rise of counterfeiting is seen as significant in the apparent decline of piracy, along with increasing reports of inaction among some federal prosecutors in bringing alleged infringement cases to trial.

Important judicial decisions were capsuled, with the members of convicted defendants actually sent to jail rising. But the bottom line is a determination to intensify anti-piracy efforts even more.

The market expansion project aimed at reaching the adult market is highlighted, but unfortunately credit to the EIA/CEG's joint sponsorship is missing. Ignored is the survey's equal value to both the software and hardware segments of the industry, as expressed in page one of the report based on interviews with key industry personnel in both areas. Phase two—an in-depth consumer attitude panel survey—should be available soon.

Progress and problems on bar coding were noted, with the first companies able to apply for the code numbers as of mid-October; opposition to the special rate fourth class mail increases and new packaging guidelines was documented; the equal treatment campaign for bus shipments of records and tapes was capsuled; qualification of master tapes as export property eligible for disc tax benefits, and progress on an amendment to allow record companies an extended period to deduct returns from calendar-year income for tax purposes were also noted.

Alexenburg To Head New Label Of MCA

• Continued from page 1

Gene Froelich, MCA, Inc. assistant treasurer, says the label will be an MCA subsidiary, financed totally by the parent firm.

MCA's strategy in headquartering the new label in New York, Froelich explains, is to "better compete for acts in the New York market."

The term "autonomous," Froelich says, means that the new label will operate its own staff and handle all its a&r and marketing functions on its own.

Decisions as to which direction the new label may take are "totally up to Alexenburg," says Froelich.

Contacted in New York, Alexenburg said, "I am starting the label from scratch here on the East Coast. I have to get an office, staff and, of course, artists. Plenty of artists."

In a press release, Sheinberg says that the financial commitment from MCA will be such that the new label could afford almost any act in the business."

Set to start about May 1, the new label will temporarily operate out of MCA's New York offices until it acquires space of its own.

Alexenburg had been with CBS in varying capacities for 13 years. His most recent post was as senior vice president and general manager of Epic/Portrait and the Associated Labels.

The 34-year old Alexenburg started in the record business as a counter clerk and warehouse worker for the Chicago-based Garmisa Dis-



Ron Alexenburg: MCA offers him a new challenge.

tributing, which he eventually served in a promotion position.

Assistance in preparing this story provided by Roman Kozak and Laurel Gates.

He left in 1965 to become Midwest regional promotion manager for the then newly formed, CBS-owned Date Records.

He has worked for CBS ever since. In 1966, he was promoted to national singles sales manager and moved to New York.

In 1968, at the age of 25, he became director of national promotion for CBS Records, later moving up to vice president of promotion.

He held his latest position as general manager of Epic/Portrait and Associated Labels for the last two years.

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GOLDEN LADY—Millie Jackson finds the perfect setting for her second gold album "Feel'n Bitchy." The Spring Records artist and her producer Brad Shapiro, center, are now working on a new LP at Nashville's Soundshop with engineer Ernie Winfrey, right.

NAMM Adds 'Sounds' To Music For June Chi Expo

By ALAN PENCHANSKY

CHICAGO—The National Assn. of Music Merchants (NAMM) is renaming its big June trade show here to reflect increased participation of electronics exhibitors.

Show's number of plugged-in presenters has risen 450% in the last five years, says the association, which will rename the show International Music & Sound Expo at its run here, June 24-27.

It was formerly the International Music Expo.

NAMM's winter Western trade expo is being renamed Winter Music & Sound Market, president James W. Johnson announced.

"Our executive committee has discussed, for the past two or three years, some way of acknowledging the presence and contributions of the fastest growing segment of the industry—electronics—to our overall profitability," explains Johnson.

"We've seen the manufacturers in this area grow by leaps and bounds,

and today's successful music retailer is heavily into these instruments and products used for the home and performance recording."

Suppliers of electronic guitars and sound equipment and accessories (including portable discos) make up the majority of NAMM electronics exhibitors, according to the association.

Synthesizers and sound modification instruments also are being shown increasingly, as well as recording equipment, including semi-pro and high-end consumer audio gear.

According to NAMM, 162 electronics exhibitors attended the 1977 expo held in Atlanta. The association, rooted in the musical instruments retail trade, had its first electronics exhibitor in 1953, Fender guitar. Until 1967, when the Consumer Electronics Show was founded, the expo was regularly host to consumer electronics and audio suppliers.

June expo will be held here at McCormick Place.

Capricorn Acts Shape Up Tour

NASHVILLE—Capricorn Records is finishing touring plans for three of its acts with new albums just on the market: Bonnie Bramlett with "Memories," the Dixie Dregs and "What If," and the Eddie Hinton debut LP, "Very Extremely Dangerous."

Meanwhile, the Marshall Tucker Band prepares to embark on the most extensive touring campaign in the group's history—a trip arranged by the Paragon Agency in Macon.

The Marshall Tucker Band's new "Together Forever" LP has been completed and will ship in mid-April. It's the group's first collaboration with Stewart Levine as producer, and was recorded at Criteria Studios in Miami and Hollywood Sound Recorders.

"Searchin' For A Rainbow" has become its first platinum album, and five of its previous six LPs have been certified gold.

New Firm Name

LOS ANGELES—Magna-Vision, manufacturer of projection television units, has changed its name to PTV Network to avoid consumer confusion due to the number of companies with "Vision" in their name. In order to maintain the company's identity, the current logo design is being retained.

TV Cameras Zoom On Muscle Shoals

MUSCLE SHOALS—The Muscle Shoals recording industry is the subject of a two-part series filmed recently by the news department of WNGE-TV, of Nashville.

Andy Garnezy, a reporter for Channel 2, and photographer Bob Turner spent two days filming two of the nine studios in Muscle Shoals.

Filming at Fame Studios and Muscle Shoals Sound Studios, they got footage of Tony Orlando and Dobie Gray recording. Jerry Wexler, a Warner Bros. producer co-producing Orlando with Barry Beckett, was interviewed.

Bay Area Benefit

SAN FRANCISCO—Canetic Productions presented a benefit concert at the Old Waldorf here Sunday (16) for Bruce Baker, production manager of the group Kingfish.

Funds raised will be used to defray legal costs involved in an alleged illegal search and seizure related to drugs. Kingfish, the Goodman Brothers, Eggs Over Easy and Blessing will perform. The Kingfish combo has LPs out on the Jet and Round labels.

UNCOMMON IN POP CIRCLES

Pairs Ringing Chart Bells; 4 Couplings Are Top Sellers

By ADAM WHITE

NEW YORK—Eight normally solo recording acts are enjoying top chart action—in some cases, their best placings in years—as a result of pairing off with other acts.

Their success signals something of a chart trend, as couples capture the top slots in Billboard's Hot Soul and Country Singles this week, and take three starred top 20 positions on the Hot 100.

It could also lead to further teamings, as other soloists with slack disk careers look to vinyl mates as a solution. The practice is time-tested in country music, but still relatively rare in pop circles.

Artists currently teamed on the charts are Roberta Flack and Donny Hathaway (Atlantic), Olivia Newton-John and John Travolta (RSO), Johnny Mathis and Deniece Williams (Columbia) and Kenny Rogers and Dottie West (UA).

For Flack-Hathaway at starred number five pop and number two soul with "The Closer I Get To You," the disk marks a return to chart heights they shared in 1972 with "Where Is The Love."

It is also Flack's first major hit since "Feel Like Makin' Love" topped both pop and soul listings in August 1974.

"You're The One That I Want," which moves from 19 to a starred

11 on the Hot 100, is Newton-John's best placing since "Please Mister Please" went top five in August 1975—though she did enjoy an uncredited appearance on John Denver's top 20 entry, "Fly Away," early the following year.

For Travolta, the duet is shaping up stronger than his only previous major hit, "Let Her In," which peaked at number 10 in July 1976.

For Mathis and Williams, "Too Much, Too Little, Too Late" marks the former's first top 20 single for 15 years, and the latter's biggest hit to date.

Last time Mathis gained the upper reaches of the charts was in 1963 with "What Will Mary Say." His duet with Williams, first occasion the stylist has recorded with a female singer during his entire career, is also his first soul chart topper.

For Rogers, "Every Time Two Fools Collide," which steps up to number one country this week, is a repeat of his country chart topping "Lucille" last August. For UA label mate Dottie West, disk is her first country number one; previous best was a number two placing for "Country Sunshine" in November 1973.

Turning singles into doubles on disk has been employed before in popular music, of course, most frequently in country music. There, the narrative nature of the reper-

toire and the closeness of many of the acts has yielded a variety of combinations, including George Jones & Tammy Wynette, Porter Wagoner & Dolly Parton, David Houston & Barbara Mandrell, Bill Anderson & Jan Howard, Ernest Tubb & Loretta Lynn, George Jones & Melba Montgomery and Willie Nelson & Waylon Jennings.

And Dottie West's current chart topping duet with Kenny Rogers is one of several pairings of her career; others have been with Jim Reeves, Jimmy Dean and Don Gibson.

Soul twosomes are less legion, but they do include the likes of Otis Redding & Carla Thomas, Chuck Jackson & Maxine Brown, Jerry Butler & Brenda Lee Eager, Dionne Warwick & Isaac Hayes, Dorothy Moore & Eddie Floyd, Bobby Bland & B.B. King, plus Marvin Gaye's unions with Mary Wells, Tammi Terrell, Diana Ross, and Kim Weston.

Pop pairings by soloists are generally infrequent, though there are many uncredited get-togethers—the Denver/Newton-John outing already mentioned, for example, and the Elton John contribution to Neil Sedaka's "Bad Blood" in 1975.

John's duet with Kiki Dee on "Don't Go Breaking My Heart" in 1976 was the last time a couple topped the charts.

May 1 Target For A&M's Branch

By ED HARRISON

LOS ANGELES—A&M's newly formed branch distribution operation in the West, A&M Pacific Distributing, Inc. (Billboard, Feb. 18, 1978), is eyeing a total operative date of May 1, as office space is now acquired and sales managers have been appointed.

In San Francisco, offices have been secured at 900 3rd St. with Kent Mitchell, formerly of RCA, as sales manager; in Seattle, offices will be located at 5612 6th Ave., with Robert Scharbert, an A&M employe promoted to sales manager.

In Denver, the address is 1642 S.

Nevada's Santini

• Continued from page 3

marks, indicated the royalty "promises to be one of the most heated topics." He noted that broadcasters opposition is strong, with six member volunteers at the recent Los Angeles performance royalty hearings to espouse their stance.

Wasilewski also pointed out that about half the audience at that meeting were from the broadcasting community.

Don Zeifang, the FCC's senior vice president for government relations, in his report to the convention, said the royalty would result in a "\$15 million loss" to broadcasters. He called passing the bill "legitimizing an illegitimate principal."

The NAB's position, he explained had three major points: a copyright represents an original work or a unique creation and a performance is neither; the major artists are already rich and don't need the cash and the sidemen on the dates have their unions through which to seek better payment rates.

Parker Rd., Parker Plaza, Mickey Beheler, of Together Distributors, Charlotte, is sales manager; and at the label's 58,000 square foot distribution warehouse in Sun Valley, Calif., Les Silver, formerly of GRT, has been named sales manager. Aubrey Moore has already been named as general manager of A&M Pacific.

A sales manager in the Phoenix branch has not been named. Herb Allen, formerly of WEA, is the credit manager and Bill Mathews, a former CBS employe, is the warehouse manager. In all, about 45 persons are expected to be hired for all five branches.

Bob Fead, vice president of distribution, says the reason for the West branch operation is similar in situation to what happened in Boston (where A&M maintains a sales office) and Atlanta (where A&M and Motown jointly operate Together Distributors) in that independent distributors "exhausted themselves" to the point where A&M "was not comfortable with the situation."

Fead emphasizes the label has no plans to phase out independent dis-

(Continued on page 89)



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Price Boost By CBS Receives Split Reaction

• Continued from page 1

programs and consolidation of shipments which allows more CBS product to be sold through Musicland."

Smith says the new price rise will mean Pickwick will have to raise its own prices to its rackjobbing customers who will, in turn, raise their own shelf prices.

It could take up to 120 days to implement the price raise with all customers, Smith adds. "You have to sit down with each customer and work out what his price is, what the comparable prices are in his market, how he can preserve his markup."

"And with a national retailer, you have to work out his regional program. You also have to start a whole new ticket program. It could be August before we're all done."

Assistance in preparing this story provided by John Sippel, Roman Kozak and Eliot Tiegel.

Paul David, head of Stark Record Service, which racks some accounts but specializes in retail with its 80-plus Camelot/Grapevine retail stores, "is not happy with the CBS program. They do not recognize our cost saving contribution when we service our affiliated stores."

"We incur the same costs and represent fully the same and even more savings than do the racks. Just because we service our own stores, does this change the situation? We should be recognized as a central warehousing function, same as a rack. How many of these rack purists are left?"

"I like the Capitol Records plan best. Cost savings can be applied by a firm where it chooses to apply them. This represents a threat to our store expansion and it could affect the growth of other chains."

"Suppose Stark and others abandon our central warehousing? Will CBS send a salesman as regularly to our one Hattiesburg, Miss., store as they do to metropolitan area stores we have?"

Can CBS with its present warehousing handle perhaps thousands of additional drop shipments weekly? Look at the huge increase in paper work necessary if we decided to dropship from the plant.

"There's a lag between the shipments arriving at our individual stores and our receiving documentation of receipt of those shipments unless CBS can assure us here at North Canton that we will have pa-

CBS Promoting 2 Acts Via Tape

NEW YORK—The CBS Records Group has cut a deal with the Video Tape Network here for release of a concert tape featuring acts Meat Loaf and Journey.

Both VTN and the CBS college promotion department are working on the project, a 30-minute video clip of a concert featuring Meat Loaf, who record for Cleveland International/Epic, and Journey on the Columbia label. VTN services more than 534 campuses.

Order Pilot Script

LOS ANGELES—NBC has ordered a pilot script from Dick Clark Teleshows for a "Frankie And Annette" situation comedy series starring Frankie Avalon and Annette Funicello, with Clark as executive producer. The network aired a special starring the duo last October, "From Bobbysox To Bikinis."

per covering the shipment and when the shipment is received. Our computer has to wait until that documentation is in.

"Stark, if it chooses to be shipped to our central warehouse, pays a penalty on new releases getting into the 80-plus stores spread over 22 states. How can I reconcile the investment we just made in adding thousands of square footage to our warehouse?" David asks.

Jack Kirby, United Distributing, Houston, who has a partial ownership in many of the Evolution stores and the one Sundance store which he services, intends to sell out his retail holdings after surveying the four price restructuring programs, which began with a WEA plan (Billboard, Feb. 4, 1978). "For example, Jim Pappas, who was our tape buyer, left us to go into retail. He owns three Evolution stores. He intends to buy three more." Kirby says he wants to protect his bottom line by going to a pure one-stop status.

Tom Keenan, Everybody's Records, Portland, Ore., says his firm will concentrate more on building volume for its Downpour Distributing, a one-stop wing that serves a small number of outside accounts.

"There is no rationale for a pure one-stop getting an extra 2% discount. Evidently, manufacturers don't think that central warehousing is the best thing for industry growth. We in retail do. We've had price increases from WEA, Phonodisc, Capitol and now CBS. M.S. Distributing and Sound are raising their prices, too, because independent labels are now charging them more."

"In the face of WEA and CBS announcing peak profits on the record and tape side (Billboard, April 15, 1978), why is the retailer being asked to pay more and more for service?," John Cohen of the 30-plus Disc Records/Zebra chain asks.

"What is the function of CBS Records? Will it only release and promote product? If racks get 2% more discount than retailers, should we take the same tack as the rack and buy the new act only when it becomes a hit, as the racks traditionally do? Do I have to start to charge for display space in my stores to compensate for some of my losses?"

"I like the CBS program a lot. We are flexible at Record Bar/Tracks," Barrie Bergman states. "We have variable options. It allows us to select. Our controls are in the computer. We can go either way."

"Right now, I think that our early move will be to dropship most of our stores. We can't do it in our warehouse for seven cents. We'll use the 30,000 square feet of warehouse space in Durham for other things."

Bergman feels the general trend toward wholesale price hikes will force him to raise some shelf prices, but he hopes to maintain his specials prices at their present level.

This was a unanimous reaction from retailers who would comment right after the program notice was received. CBS, in most cases, mailed the announcement Friday (7), with some accounts receiving it as late as Wednesday (12).

Lee Hartstone, president of Integrity Entertainment here, operator of the 111-store Wherehouse, Big Ben's and Hits-For-All stores in California, said he had a statement Wednesday (12) but reversed his decision to talk the following day.

Lou Fogelman of Music Plus here says he expects a price increase, but points out that every chain in Southern California is watching the newspaper ads to see who will go first.

"Oddly, even before the CBS announcement, prices here have been lowered over the past three weeks. We'll bite the bullet for the present. I'm actually more concerned with the lack of new powerhouse releases."

"I hope labels realize that in the state of California we have a political race coming closer and the advertising on tv and radio is increasing. That will up rates and make it difficult to buy prime time spots."

"And it's going to be worse as we come closer to November. Labels have to notify us well in advance so we can make buys at the best price and the best time."

"I've noticed, too, a falldown in service recently. Will this deterioration in delivery increase as more and more people go to dropshipping individual stores?"

On the East Coast, many CBS ac-

'HOLOCAUST' TV MOVIE EXPLOITED

NEW YORK—The unusual rush-release of a two-sided pop single from a television movie soundtrack is tied to the anticipated blockbuster viewing audience of the four-part NBC-TV production of "Holocaust" that began Sunday (16) for four straight nights.

With the RCA Red Seal soundtrack LP shipped to some 190 classical stations April 6, the single with "Holocaust Theme" backed with the "Berta/Josel Theme" went to some 600 adult contemporary radio outlets last week. Termed "catchy tunes," both feature the National Philharmonic Orchestra conducted by Morton Gould.

Project was a joint effort of Tom Shepard, division vice president, Red Seal a&r; Irwin Katz, Red Seal merchandising director; Mike Becce, national singles promotion director, and Karen Williams, who assisted on the campaign from the label's Los Angeles office.

TK Hits With 4 Acts On LPs

NEW YORK—TK Records, which built a reputation as a strong singles-oriented independent label, is scoring with four album releases these days and gearing up for more LP action.

"We're slowly becoming an LP label," says TK spokesman Janet Osteroff, who points out that albums by Peter Browne, Ralph MacDonald, Voyage and the USA-European Connection are all represented on this week's Billboard Top LP chart with stars. With the exception of Browne, who records for the TK-distributed Drive label, the LPs carry TK's Marlin imprint.

So far, the biggest selling album artists on TK's roster have been K.C. & the Sunshine Band and George McCrae, whose "Rock Your Baby" sparked the disco boom a few years back. Current LP releases cover rock, jazz and r&b, however, as well as disco.

The label has no less than nine LPs ready to roll in the weeks to come, including new product from the Sunshine Band, McCrae, T-Connection, and others. Again the slant includes more diverse pop sounds than the disco music which helped boost the label into its present status.

counts are puzzling over the implications of the CBS pricing move. Some say that while a price rise is never welcome, there have been so many recently they have become expected.

The accounts also say they are not sure what will be the result of CBS imposing a service charge on delivering LPs to specific retailers.

Some welcome the charge since at seven cents a record it may be cheaper to have CBS deliver records to individual stores than it would be to do it themselves.

"We're still reeling from it," says Lou Rice, general manager of Trans World Music Corp. in Albany, N.Y. "Before I can comment on it, I still need some clarification from CBS."

For instance, if we special order a product for one of our stores, will we be hit with a service charge on it?"

"I think it's fairly equitable," says George Levy, president of the Sam Goody chain in New York and Philadelphia. "Everybody's prices are going up. And I think their method for determining prices is fair."

"I think it's just making it harder for everybody," says Phil King, of New York's King Karol chain. "Everybody is getting into the act with a different price. It's just going crazy."

"But I like that service charge. I personally think seven cents is a cheap price. I'd like to see who else can deliver records to a store at seven cents a record."

CBS Prices As Of May 1

Suggested List	Dealer Price	Base Price	Disks
\$ 5.98	\$ 3.27	\$ 3.06	CL.
6.98	3.82	3.57	KC, KCS, KE, KZ.
7.98	4.37	4.08	BXN, JC, JE, JR, JZ, PC, PE, PR, PZ.
8.98	4.92	4.59	BOS, FLS, JS, KOL, KOS, KSE, OL, OS, PS, S, KS 30000.
9.98	5.47	5.10	B2N, C2, C2L, C2S, C2X, CXS, E2, JG, JEG, PG, PEG, PZG, PSG, SG, S2X.
11.98	6.56	6.13	KC2, KE2, O2L, O2S, OSL.
14.98	8.20	7.66	C3L.
15.98	8.75	8.17	K4X.
17.98	9.85	9.19	O3L, O3S.
19.98	10.94	10.22	C4, C4L.
8-Track Tapes			
7.98	4.37	4.08	181-O, CA, EA, JCA, JEA, JRA, JZA, K18, N18, PCA, PEA, PRA, PZA, ZA.
8.98	4.92	4.59	181-2, JSA, KSA, SA, SKA.
9.98	5.47	5.10	182-O, 18B, C2A, EGA, GA, GAX, JGA, JAG, PGA, PAG, GAP.
13.98	7.66	7.15	182-2.
Cassettes			
7.98	4.37	4.08	161-O, CT, ET, JCT, JET, JRT, JZT, K16, N16, PCT, PET, PRT, PZT, ZT.
8.98	4.92	4.59	161-2, JST, KST, ST.
9.98	5.47	5.10	162-O, 16B, C2T, EGT, GT, GTX, JGT, JTG, PGT, PTG, GTP.
Specially Priced Tapes			
9.98	5.47	5.10	CAX/CTX 32288.
11.98	6.56	6.13	CAX/CTX 34404, EAX/ETX 35069, SAX/STX 32923.

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Producer of Klaatu, on Capitol Records (U.S.)

Producer of Domenic Troiano, on Capitol Records (U.S. and Canada)

Producer of Max Webster, on Anthem Records (distributed by Capitol Records-EMI of Canada, Ltd.) and on Capitol Records (U.S.).



ADDS PERSONNEL & SERVICES

ASCAP L.A. Office Responds To Growing Pop Writer Needs

By JIM McCULLAUGH

LOS ANGELES—Because of increasing concentration of the pop music industry in Los Angeles, ASCAP's West Coast office has been expanding its activities both in terms of addition of personnel and with more emphasis on songwriting and education seminars, according to John Mahan, Western regional executive director of the performing rights society.

"West Coast personnel is up to six members," explains Mahan, "and we are in the process of growing even more."

There are now three membership representatives in the Los Angeles office as well as three administrative office personnel.

ASCAP maintains membership offices in Los Angeles, New York, Nashville and London and has sales offices in 14 locations in the U.S. There are 19 licensing persons in the

Los Angeles wing, 10 in San Francisco and four in Seattle.

The addition of personnel, indicates Mahan, is three-fold: to more efficiently carry out the expanding servicing aspect of the organization, building new member rolls coupled with extensive educational seminars, as well as meeting with established writers and publishers.

"The traffic has become increasingly heavy in our Los Angeles office," notes Mahan, "and we are seeing many more younger writers who need information about performing rights societies. There's been a lot of misinformation about ASCAP and performing rights societies in general among both old and new writers. Many of our energies are being placed on more education."

Mahan says the West Coast arm of ASCAP has been stepping up its

activities by going around more often to attorney, writer, manager and publisher offices disseminating information.

Motown Unites Pop And R&B Promo

• Continued from page 6

working counter-productively. The distinction was almost a divisive force."

The move, Davis says, is basically designed to break down prefabricated barriers which prevented his field force from "working their maximum potential."

Says Davis: "Promotion is really a misnomer. It's all public relations. It's all a people business and all a matter of building friendships."

"So it doesn't make any sense to restrict a man in the field from visiting a pop station just because he's been formally designated an r&b guy."

"You and I both know that it's not feasible to forget the realities of life. But under the old way of operating, we found that some of our people were not allowed to cultivate friendships that could have been useful in promoting Motown product."

Miller states it this way: "The distinctions between pop and r&b are based on categories that the radio stations have given themselves. But it's more and more evident that promotion people have to be full-service people."

"It's impossible to just say to the whole promotion staff, 'go out and get 'em played.' To some degree there still will be a pop staff and an r&b staff. But there will be an emphasis on cross-pollination of efforts."

Aside from increasing promotion effectiveness, Davis says another prime reason for the restructuring is to help lift sagging internal morale.

Davis says when he entered the firm, he felt "one of my first orders of business would be to instill a renewed spirit."

As an extension of that morale-lifting strategy, Davis says the firm has scheduled a meeting of the promotional field staff and all Motown distributor representatives in Las Vegas Friday (21) to coincide with the Diana Ross opening there.

It will be Motown's first national promotion meeting in more than a year and Davis says its main thrust will be to "bring the staff together under desirable conditions."

"My personal promotion demean-

Registrations Up At '78 Musexpo

NEW YORK—Reduced trans-Atlantic airfares, continued subsidies by British Commonwealth nations, and reduced participation fees are credited with boosting registration for this year's Musexpo meeting in Miami Beach Nov. 4-8.

Musexpo's president, Roddy Shashoua, reports that reduced rates for domestic air travel are also helping swell advance registration for the fourth annual gathering of the inter-

national record and music industry market.

Registration fees are reduced until May 30, with office booth fees knocked down to \$1,000 which includes free registration for five company members.

Shashoua believes those factors may double attendance at this year's meet. He notes that more registrants are coming from Japan and South America this year.



ISLAND INTERIOR—Plants, posters, hand-painted signs and a carpet of sand combine in a picturesque retail promotion, displayed in the Disc Records Schaumburg, Ill. (Woodfield Mall) store. The elements were brought together by Disc's new national marketing department and Elektra/Asylum to promote "Thunder Island," a new Jay Ferguson LP.

RCA SHOVING 'EARTH' LP

NEW YORK—RCA Records is following up its 425 radio station premiere of the "Earth" LP by Jefferson Starship with an extensive marketing and promotional campaign.

It has provided dealers with a customized display prepack featuring artwork based on the "Earth" cover. Other in-store material includes easel-backed counter displays, browser header cards, window streamers, four-by-four-foot and 22-by-22-inch posters, stickers, and mobiles.

According to RCA's research, 25 million persons heard the LP when it was recently premiered on 425 radio stations.

NMPA Adds 6 To Tally At 155 Firms

NEW YORK—Six new members have joined the National Music Publishers' Assn. so far this year, bringing its tally to 155 companies.

The firms are: Buttermilk Sky Music Publishing Corp., New York; Claridge Music, Los Angeles; Limax Music Inc., Santa Monica, Calif.; Silk Music Publishers, New York; Garrett Music Enterprises Inc., Los Angeles; and Julep Publishing Co., Nashville.

Grisman To Score

LOS ANGELES—David Grisman, mandolinist and founder of the David Grisman Quartet will score and also appear in "King Of The Gypsies," a Dino DeLaurentiis film due for release this fall.

UCLA Extension

UCLA Extension, in cooperation with *Billboard*, presents

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WJAR, WAKR, WGAC, WRIE, WDXB, WELW, WRVA, KLIN, WAJR, KBAD, WGCM,
KKQQ, WROA, WJNO, KOTH, WRIS, KBLI, WATR, KBMW, WJAK, WFLN, WZLE,
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JF 35-020

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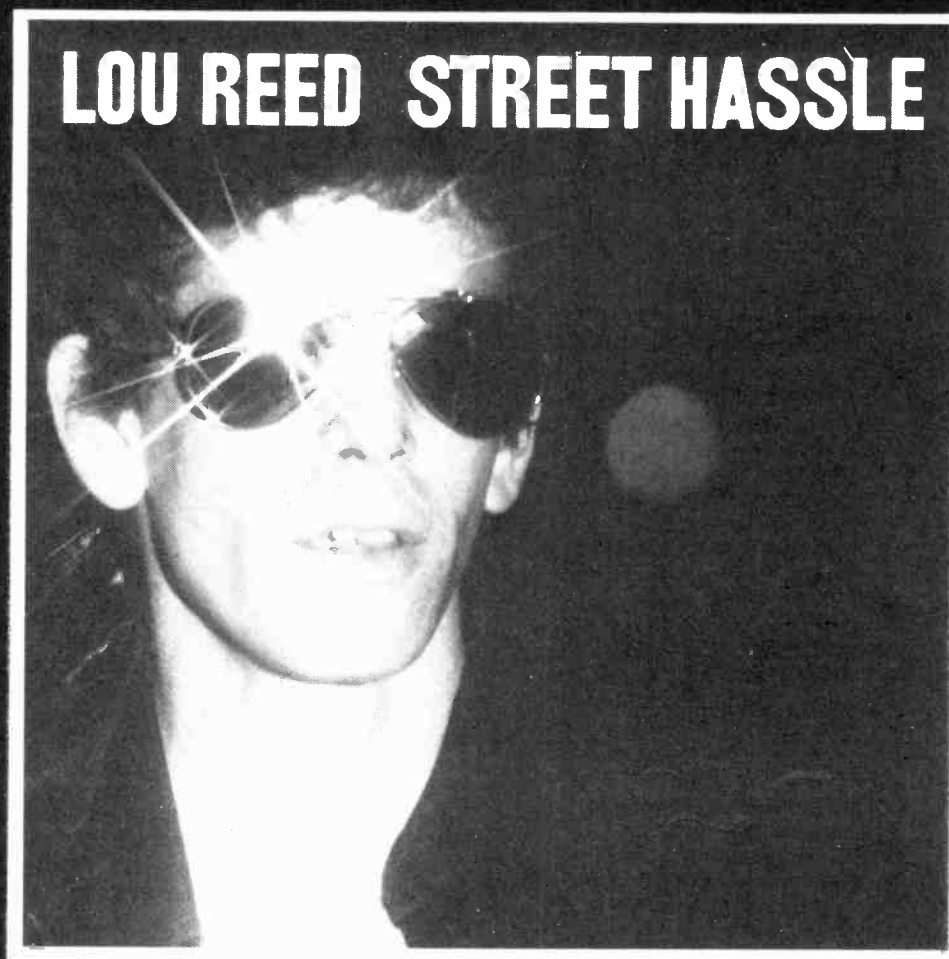


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Produced by Peter Asher



FCC's AM Radio Rulemaking Seen For July

But Which System Wins Is Year Away

LAS VEGAS—The FCC will issue a notice of proposed rulemaking on AM stereo by July, Harold Kassens, former FCC official and presently with A.D. Ring Associates told a full house attending the NAB panel on "Getting Ready For AM Stereo."

Kassens, chairman of the national AM stereophonic radio committee, added that his guess was that after the FCC received comments from interested parties on its proposed decision, there would be within a year a final ruling on which of the five available AM stereo systems would be granted a license to be used by broadcasters.

The obviously interested audience of radio station owners and executives heard Chris Payne of the NAB's Washington staff state that AM stereo would work with available station transmitters. But the quality of the fidelity would depend on the transmitter utilized.

The NAB, he pointed out, was being neutral and avoiding endorsing any of the systems up for consideration by the governmental agency. These include Belair, Motorola and Magnavox (which were field tested by the national radio committees)



The NAB's Chris Payne, left and Harold Kassens of A.D. Ring, offer their projections for the future of AM stereo.

and two others, Harris and Kahn which have gone direct to the FCC for consideration without field testing.

Asked by someone from the floor what the NAB would do if the gov-

ernment voted in favor of a system which did not provide broadcasters with the best results, Payne, with a slight smile cracking his face responded: "We are using various devious means so you can get the right system."

To show the audience what AM stereo sounds like, Payne played a demonstration tape of Enoch Light ping pong stereo with plenty of separation. The tape was from one of the field tests and was broadcast on WGMS in Bethesda, Md., and picked up on an experimental receiver five miles away.

Asked from the floor to identify the system, Payne refused.

Earlier he had commented that "every ARB reminds you that AM could use a booster shot."

Kassens, former assistant chief of the FCC's broadcast bureau, predicted that AM stereo's impact

would be greater than color television.

Payne, explaining the NAB's position, said the trade group hoped the government would establish a two-step standard, the first which would allow everyone to immediately get into the new mode with whatever kind of equipment it chose to initially invest in and second, in about five years, technical standards would be tightened up to improve the sound.

Payne boosted AM stereo as sounding "really good" in cars and having superior quality over FM stereo which has distortion and multipath problems.

"Car manufacturers tell us that AM stereo car radios will cost less than AM-FM mono units," Payne added. The comment perked up the audience.

"Right now," continued Payne, "a

number of manufacturers like Delco, Ford, Motorola, Magnavox and Hitachi are prototyping all five systems.

"So the time it takes to get on the market will be a lot shorter." Payne also indicated that integrated circuit manufacturers are hard at work on AM stereo equipment, which will also speed the equipment into the marketplace.

Payne also noted that Harris was selling AM stereo equipment in its exhibition booth. "There will be stations who want to be the first in their markets to have AM stereo," he said, "and they will be promoting this fact along with the radio manufacturers."

This should increase AM stereo's awareness with the general public which presently is not too intuned to this forthcoming breakthrough.

Payne and Kassens both went to great lengths to explain that the technology for AM stereo is not new, with the patents going back to the 1920s.

Kassens said he wasn't sure what caused the groundswell of interest in 1976.

Kassens also popped this interesting statistic: according to Ford, 60% of all factory installed radios in 1977 were FM stereo. The point he pointed out was that 60% of autos in 1977 needed only to add an AM stereo unit to already existing stereo equipment like speakers and amplifiers.

The home receiver market, he continued, will offer \$300-\$400 units as well as cheaper models.

Payne noted that in parts of the country not covered by FM, AM radios and stereo tape players are being sold to tractor owners, opening new listenership areas.

Payne speculated that the station floundering in a present format or one which switches regularly, would

(Continued on page 34)



NAB's John Dimling



NBC Radio president Jack Thayer

FASTER, MORE ACCURATE

Trac 7's Impact On Programming

By HANFORD SEARL

LAS VEGAS—A faster, more accurate programming tool of radio was foreseen by NBC Radio president Jack Thayer in his forecasting the impact of Audio & Surveys entry Trac 7 this fall.

Speaking on an NAB panel, "New Dimensions In Audience Measurement," composed of Cary Simpson of WTRN, Tyron, Pa., NAB research vice president John Dimling and RAB research vice president Richard Montesano, Thayer voiced confident optimism about the system's thoroughness.

"Fast is what Trac 7 is all about," reported Thayer. "It's economically viable and on impact will sell at the same price as present syndicated services."

Thayer anticipated the new service, which features computerized CRT screen units, will be equipped in 20 major markets by this fall in such cities as New York, Detroit, Chicago, Philadelphia and Los Angeles.

Trac 7's breakdown features telephone contacts with only one mem-

ber of a family household, "but on a seven-day contact, a more accurate barometer of measurement," claimed Thayer.

Planning to openly compete with Arbitron in the radio advertising market, which now controls 92% of the analysis business, the new operation can be adapted to all size markets, Thayer maintained.

"The system is designed for customer-oriented research which will make radio a greater advertising medium and build bigger radio bucks," said Thayer. "We will include more marketing measurements than in the past."

The new system, designed by Adds (Applied Digital Data Systems) involves a seven-minute interview process which includes various programmed questions, evaluations and ideas. The computer instantaneously records the results.

"The speed of reporting back and professional accuracy in this new system is very high," maintained Dimling. "We'll cover 82% of a listening day on a 24-hour basis."

Local TV Music Rates Attacked

Litigation To Lower License Fees May Be Recommended

LAS VEGAS—If negotiations with ASCAP and BMI fail to produce workable new local television station music licenses, the all-industry television music licensing committee will recommend litigation to its member stations.

That was the message carried before the NAB convention by Leslie G. Arries Jr. of WIVB-TV, Buffalo, chairman of this negotiation body.

The committee and ASCAP agreed to a six months' extension at the end of 1977, Arries said, and the extension period expires in June of this year.

Said Arries: "The available economics data has persuaded the committee that stations are paying far too much for the music they use on local television."

Arries said the reason for this is that the first station music licenses, negotiated in 1949 when tv was still in its infancy, were modeled after the radio music licenses. And radio uses much more music than tv.

Arries noted that the music license fees remain linked to station revenue while broadcasters believe music contributes "little, if any, to the growth in station revenue."

The executive pointed out that music use on tv declined about 14% in 1976 and 1977 from music

use in 1972 and 1973. "Feature music is only about 4% of the local broadcast day," Arries said, adding that when the broadcast industry was young, "stations and networks paid for music on approximately the same basis. More recently, however, ASCAP and BMI negotiated the fixed dollar music license fees with the networks and as a result, the networks now pay much less than local stations for music."

Arries offered these statistics via slides:

Between 1969 and 1976 local station payments rose from \$36.7 million to \$59.1 million, an increase of 61%.

Network payments in the same period declined from \$11.2 million to \$8.7 million, a decline of 22%. In 1976 local stations paid more than 4½ times as much as the networks per dollar of revenue for music.

"Network music payments," Arries said, "per dollar of income have declined sharply to one-fourth the 1969 percentage (the beginning of the current local station music license pact). By contrast station music payments per dollar of income remained at the 1969 level in all years but 1976, when there was a modest decrease. Local stations now pay twice as much as networks per dollar of income."

"Comparisons with the networks provide the strongest evidence that local stations pay far too much for music. The linking of local television music fees to program revenue makes little sense because most local and national spot revenue is from programming with little or no music."

"Music, one of the least important elements in station programming, is one of the most costly, the only element linked to station revenue and the only element of program cost over which the stations have no control."

Arries said that negotiations with ASCAP and BMI "have made little progress. At our latest across the table meeting, ASCAP refused our request to negotiate a fixed fee license like the networks' license. ASCAP also rejected our request for a substantial reduction in the declining stairstep formulae."

"We have repeatedly explained to ASCAP that television broadcasters nationwide strongly believe that we pay far too much for music. The committee has agreed to exchange information on the value and use of music with ASCAP and BMI."

"We want to examine and discuss any evidence ASCAP or BMI may have. We will attempt to convince them that music fees should be reduced substantially."

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Associate Producer:
Richard Starkey, M.B.E.

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Ringo

Performers' Royalty Spurs NAB Oratory

By DOUG HALL

LAS VEGAS—Calling the performers' royalty bill "an act to legitimize an illegitimate principle," NAB chief lobbyist Don Zeifang appealed to all broadcasters to "explain the justice of our cause to your own congressman."

"Justice" to Zeifang would, of course, be the solid defeat of the bill introduced by Rep. George Danielson (D-Calif.), which if passed would assess radio broadcasters alone "more than \$15 million a year," according to Zeifang.

The bill "would mean more red tape for all of you; and more big government for the taxpayers to support," Zeifang said. He explained the bill would "assess all but the smallest radio broadcasters 1% of their net advertising revenues."

The resulting pool of money, "as the legislation is presently written, would be divided equally between the record manufacturers and performers whose talent is used on those records," Zeifang explained.

Why is this an illegitimate principle? Zeifang reasons: "To get a copyright and receive royalties, you must have an original work, a unique creation. The performances



NAB's Don Zeifang

rendered on sound recordings are neither. Records represent artistic recreations, renditions or reproductions. Thus, a studio piano player whose playing of the keyboard contributes to a sound recording is no more entitled to be paid a copyright

fee than the secretary whose 'playing' of a typewriter keyboard in a secretary pool is entitled to one."

This reasoning by Zeifang is interesting because it probably will be the basis for a legal attack on the bill, should it ever become law.

Zeifang also complained that the record companies "are enjoying huge profits. The music business is much larger than the radio business. The top talent—the Sinatras, the Elton Johns, the John Denvers—is extremely wealthy. To soak the broadcasters in order to subsidize the recording artist and record manufacturers with a phony copyright royalty would be to enact a "travesty," said Zeifang.

Zeifang asked, "What about the poor sideman?" He answered, "If musicians are underpaid there are lawful bargaining procedures available to them to negotiate a better deal with those who profit from their labors, namely, the recording companies and the recording stars. The broadcasters should not be placed in

the position of a substitute employer."

Zeifang charged: "This bill attempts to extract the buck from the very people who are essential to recorded music—the radio stations.

Many recording artists have freely admitted to the indispensability of on-air play. In fact, Dolly Parton told the more than 1,500 ABC radio affiliates gathered at an ABC convention dinner, "I have to be nice to you guys. I couldn't have a hit without you." Zeifang recalled, "One of NAB's witnesses at the judiciary subcommittee's hearings in Los Angeles two weeks ago was Willie Davis, president of KACE of that city. Mr. Davis, who is black, quoted one of the most popular black stars of recent years, Bill Withers, whose biggest hit a few years back was 'Lean On Me.' Withers said in Jet Magazine 'Every dime I've got is from records and I live or die by the radio.'"

Zeifang also pointed out that

"music played on popular radio is so important to the record distributors that hundreds of promotion men are gainfully employed going around doing everything legitimately possible to get airplay.

Zeifang argued that without the new bill, "We have a system that's basically unbalanced, that is, we broadcasters—most of us—get free program material. It's valuable, we admitted. The record groups, in return, get free advertising. That's valuable, they admitted. Passage of HR6063 (the performer royalty bill) would completely destroy this balance."

In addition to advising broadcasters to lobby their own congressmen, Zeifang advised them to work with members of NAB's legislative liaison committee, which he termed, "are the most important broadcasters in America. They provide the political and organizational leadership in each of the 50 states and in

(Continued on page 34)

'More Music' Theme May Win FCC's OK

• Continued from page 1

She noted that listeners who tune in a classical music station do not tune in to hear public affairs discussions.

She might have added that it is unlikely that listeners tuning in other music stations are listening for public affairs discussions either.

Commissioner Fogarty says he likes to listen to uninterrupted "wall-to-wall" music in his car and he said an arbitrary "6% of public affairs programming doesn't make a bit of sense."

Van Deerlin, in a "Van & Vince" armchair discussion with NAB president Vincent Wasilewski, went further. He startled and pleased his audience with the comment "I see no reason for the regulation of radio. I'm talking about format—the five minutes of news on the hour.

"There are enough signals in a market that there can be a wide spectrum of formats. It's a dreadful waste of time for the FCC to be looking over the shoulder of stations."

He attacked FCC required ascertainment surveys as "records that nobody ever reads" and "not serving the public interest." He also called the Fairness Doctrine "an intrusion on the First Amendment."

He predicted a tough fight in Congress to drop this requirement from the broadcasting law. Wasilewski concentrated on the NAB's opposition to a proposal for broadcasters to pay a spectrum fee and the concept of mandated access, an idea which would require broadcasters to turn over a given amount of time to individuals and groups who want to express their views.

Van Deerlin responded that he thought mandated access belonged on cable. As for the fee, which he really took no position on, he did point out that it was not a tax as it has been characterized by the NAB.

He explained it was a fee for the use of the public airways much like cattlemen or lumbermen pay a fee for the use of public lands.

The "Van & Vince" show never got to be the heated debate some expected it would. And the discussion never dealt with the fear of NAB that the spectrum fee will be the



Billboard photos by Bonnie Tiegel
NAB president Vincent T. Wasilewski opens the 56th annual convention.

trade-off price for the deregulation of radio.

Van Deerlin promised that the new communications bill would be ready by June 1 but he avoided commitment on what it will contain. He did assure broadcasters the bill would never pass if it were anti-anything: anti-broadcasting, anti-CB, anti-common carrier.

The gathering, held at the Las Vegas Convention Center, drew record numbers of attendees (more than 6,000) and exhibitors, with a growing number in the professional sound field who are now pitching broadcasters in addition to their regular recording studio-type clients.

The exhibition area was divided into radio and television hardware firms, with a few blank tape representatives plus JVC, pushing its discrete quad broadcasting system, among the manufacturers of transmitters, consoles, microphones and other radio hardware firms.

Credits

LAS VEGAS—Coverage of the FCC's 56th annual convention provided by Doug Hall, Hanford Searl, Eliot Tiegel and Ray Herbeck Jr. Photos by Bonnie Tiegel. Section edited by Doug Hall.



KMET vice president David Moorhead



Vanderbilt's Dr. Richard Peterson



Phil Everly

SEX, DRUGS, POLITICS

Song Lyrics In Panel Spotlight

By ELIOT TIEGEL

LAS VEGAS—Sex, drugs and politics in lyrics were the guidelines for "The Music Makers," the only NAB convention panel devoted to music programming.

David Moorhead, general manager of KMET-FM, Los Angeles, moderated the panel which included artist-composer Phil Everly and Dr. Richard Peterson of Vanderbilt Univ., who provided a historical perspective on the effect of potent lyrics on radio airplay.

The panel—a harbinger of the NAB's August seminar on radio programming—proved to be lacking in interest to the audience attending the opening radio plenary session, for when Everly began discussing the creative aspects of songwriting, many in the audience headed for the exits.

Dr. Peterson, an academic researcher, said he doesn't believe that "kids know what the lyrics of their favorite songs are about, but they do know what these lyrics are." Peterson said kids don't interpret lyrics like adults do.

The educator said radio today is

in an era of "highly critical morality," with what he called "smut hounds" all around looking for things to attack.

And if broadcasters fall under the influence of people who exert pressure on stations to keep songs off the air because of lyric content then "radio can become so bland that it won't be interesting to anyone and will lose its audience."

Station operators, Peterson emphasized, have an interest in freedom of expression and "if you don't keep it, you won't keep your audience."

Peterson, speaking of the roots of radio, mentioned a relationship with the early medicine shows in that pitches and hoopla for products surrounded the entertainment value offered.

Said Peterson: "The dilemma of how to attract audiences goes back to those early days."

Everly, representing the performer, indicated he feels the "new wave of lyrics today are more open and more expressive and reflect the

times" better than the tunes he wrote in the '50s.

Moorhead, a former disk jockey, asided that he got fired three times in his career for what he said while playing Everly Bros. songs.

Everly added that "Wake Up Little Susie" was banned in Boston in 1957 and that "today it would be silly to say it was risqué."

Everly said he hears things in songs today he wouldn't put in his own tunes.

Peterson noted that "Wake Up Little Susie" was more powerful than some of the politically themed tunes of the '60s, notably "Eve Of Destruction," which he felt didn't have as much impact on youth.

Looking to the future Peterson sees "all formats" moving in the same direction" with crossover the key word. And with all songs trying to sound alike, the odd song will not have a song to catch on ... or be heard.

The professor said that callout research was putting the broadcaster back in touch with his listener, with

(Continued on page 39)

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Satellite Radio Networking Looms—Distantly

By RAY HERBECK JR.

LAS VEGAS—The programming possibilities inherent in the imminent dawn of radio networking by satellite are practically as limitless as the space from which it will be transmitted.

However, when it will be transmitted is a question on which none of the six NAB panelists of "Satellite Distribution Of Programming" could agree.

All cards are in the deck—satellites are orbiting, costs are within reach and programming (Mutual or NPR) available.

But the FCC is the dealer and until—or unless—it approves the massive application now pending by the Mutual Broadcasting System, the fabled "uplinking" of multi-channel network programming in 15 kHz may be farther down the road than even the most pessimistic of Mutual's highly optimistic group could imagine.

Members of the satellite panel were Ralph E. Green, CBS radio; Dr. Guy Beakley, satellite communications division, Scientific-Atlanta, Inc.; Dr. S. N. Verma, Western Union; Andrew F. Inglis; RCA; Dr.



Mutual's William Wisniewski

J. Walter Johnson, California Microwave; and Gary Worth, Mutual Broadcasting. Moderator was Bill Wisniewski, vice president of engineering for Mutual.

Their roles were defined by their respective contributions or interests in how and when uplinking will occur:

Mutual Future Holds Satellites And Music

By RAY HERBECK JR.

LAS VEGAS—More than 350 members and prospective outlets of the all-news and sports Mutual Broadcasting System learned that music is in their future when they attended an invitational NAB Sunday brunch here to hear about the 780-station network's plan to uplink 500 outlets "in 1978" to Western Union's Westar communications satellite.

Mutual vice president Gary Worth alluded to stereo music programming as another move, though at least two years down the road. "We want to get our present business on the satellite and working properly before we expand," he says. "But music is definitely on Mutual's agenda now."

Nevertheless, some skepticism regarding not so much programming as Mutual's claim that members would receive satellite programming at no increased cost pervaded the ranks, both before and after the four-hour presentation.

The show included a dazzling audio/visual sales program designed to swell Mutual to 1,030 stations by September, in-depth panel explanation of how the satellite system will work and buoyant remarks by president Ed Little as well as Worth.

Reason for additional doubt about the system emerged when Worth, nearing conclusion of the program, cast aside advice of his lawyers to urge those in attendance to write the FCC and convince the agency that the satellite network is indeed needed.

"Mutual is the applicant," Worth explained, "but our member stations are not. You can apply pressure where we cannot. I urge you to speak up."

Though Worth never alluded to obvious fact in his remarks, the members in attendance understood that if Mutual is to meet its goal of uplinking this year, FCC approval must be forthcoming quickly. Mutual can begin construction of receiving dishes within 60 days of approval.

However, Worth admits he does not have a handle on when approval will come down—or if Mutual's ap-

plication is measured by the pound, because this has never been done before. "There is a lot for the FCC to consider."

Mutual is proposing installation of 500 10-foot dishes, manufactured by California Microwave, to eventually carry up to six separate programs simultaneously, affording member stations the luxury of picking and choosing shows "at the flip of a switch."

One recurring complaint among Mutual outlets is the ever-present prospect of a special news event or sports feature pre-empting regular station programming, whether or not the station wants its programming pre-empted.

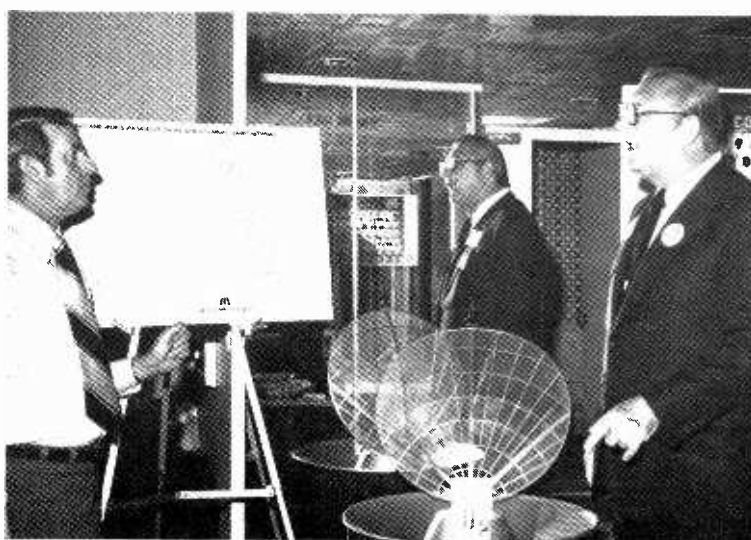
Additionally, the satellite will eliminate line noise as Mutual will abandon its 2,200 miles of AT&T telephone cables (at a \$3 million per year savings) and, in Worth's dramatic words, "go into space 22,300 miles." (That is the optimum distance for efficient communications in satellite operation.)

Worth appeared irritated when he announced that NBC has asked for a three-week extension in which to reply to Mutual's application. The deadline for replies was to have been Thursday (13).

"We told the FCC that Mutual did not want that extension granted," Worth declared. "I have my own suspicions as to NBC's reasons but the effect will be to delay linkup yet another three weeks. We put that decision on the back of the FCC."

Mutual's entire satellite campaign is in reality staring at complete installation and operation no sooner than mid-1979 or early 1980, even if the FCC decision is favorable and falls within 60 days. That could mean construction would begin within 40 months at the rate of 50 earth stations per month by Worth's own estimate. With no hitches, only 200 would be installed in 1978.

Mutual's vice president of engineering, Bill Wisniewski, admits Worth is "overly optimistic" in his timetable. Wisniewski foresees at least one full year before installation gets underway at a rapid rate.



Mutual's president, C. Ed Little, right, discusses his network's new satellite system with Gordon Barnes of the Post-Newsweek Corp. That's another Little in the background, courtesy of a mirrored wall.

Worth employed the same 20-minute audio/visual presentation used on his own affiliates here Sunday (see separate story) to convince them of the programming possibilities and value of Mutual's proposed system.

Green of CBS (which is holding back on satellite networking) played devil's advocate by bringing Worth's high flying expectations down to earth for some hard cost analysis and, to Worth's obvious displeasure, some speculation that the FCC may not approve Mutual's application as now prepared.

AP Satellite May Pressure Mutual

LAS VEGAS—In a free enterprise version of "Star Wars," an outer space battle for earth radio stations appears imminent with announcement here that AP Radio, broadcasting division of the oldest news gathering service, will be leaving AT&T telephone lines for either an RCA or Westar satellite as soon as the FCC approves Mutual Broadcasting's application.

Significant is AP's insistence that it will never enter music programming for music stations. Its more expensive resources for news will, in effect, apply pressure to Mutual to diversify into music programming sooner than anticipated, if only to stay competitive through program flexibility.

Deputy director of broadcasting Bob Benson agrees, that the AP has been lining up all but nine of its 560-member outlets in preparation for the move. Benson explains that the AP decided to sit back and watch Mutual do the agonizing over FCC approval because the approaches taken by each service are similar. Both intend to use 10-foot receiving dishes and to retain ownership of the equipment. However, AP Radio will insist on member stations assuming site preparation costs.

"It's the only true variable in the set-up," explains Benson, who programmed music stations including WLS, Chicago before helping form AP Radio three years ago. "Dishes are a set price; but where you place them can affect overall cost."

He points out that a dish on level ground with a concrete slab is a simple, comparatively inexpensive operation. But placing that dish on a roof creates an uplifting "sail effect," particularly with lightweight aluminum or fiberglass dish construction. Costly foundation preparations must be made to counter the problem. **RAY HERBECK JR.**

Beakley, Verma, Inglis and Johnson all dwelled on more highly technical aspects of antennas and satellites, which their firms either have helped build or place in orbit.

About 200 station executives heard Worth explain the Mutual proposal as "bringing network radio its first improvement in transmission facilities in 52 years."

With 500 10-foot diameter, dish type antennas in place nationwide receiving three channels (ultimately six) from the Westar satellite, Mutual could provide simultaneous transmission of regular news programming, a sports event in English and the same event in Spanish. Or stereo programming could be transmitted plus the news operation.

Worth's main selling point is programming flexibility offering stations a choice in what they broadcast merely by a flip of the switch. When six channels are operational, stereo programming (including music) would be available as well as the informational options.

Green of CBS agreed with all the positive points mentioned by Worth, but then raised several negatives, obviously justifying CBS' stand in not jumping into the radio space race too quickly (though CBS has used satellites for long-haul transmissions).

"An operation the size of CBS must look more closely at the return on our capital investment and re-

Mutual Buys Chi's WCFL

LAS VEGAS—The Mutual Broadcasting System, which made big news at the NAB convention touting its satellite network system, made more news by reaching an agreement to acquire WCFL Chicago.

The deal estimated at \$12 million will make the 44-year old radio network a station owner for the first time. William A. Lee, president of the Chicago Federation of Labor and Industrial Union Council, owners of the station since it went on the air in 1926, and C. Edward Little, Mutual's president, signed a letter of intent here. Both executives were attending the NAB caucus.

WCFL is a full-time 50kw clear-channel station. The company is expected to acquire other radio stations and possible television stations as Amway Corporation, which acquired Mutual last year, infuses new money into Mutual. Mutual's commitment to satellite transmission represents a \$10 million investment.

curing maintenance costs," Green explained, citing Mutual's estimates of \$2,000 to \$3,000 per site installation of an antenna.

"This appraisal is so optimistic it scares me," Green asserted. "CBS sees the figures totally more like \$1 million in site preparations alone plus \$4.5 to \$6.5 million in other facilities. Additionally, we foresee annual operation cost of \$1.5 million."

Green was more optimistic when he tantalized the managers with the possibilities of CBS being more interested, either by satellite or by ground means, in digital transmissions which he characterized as offering yet better quality but more privacy, "though digital as well will be costly."

However, Green's main objection centered on the fact that, as of yet, television uplinking on a network basis at the same time as radio remains impractical for CBS, ABC and NBC.

"Perhaps a system shared by all radio networks would be more affordable," he offered, adding that for now there are too many unanswered economic questions for CBS.

Aside from economics, however, Green cited the necessary FCC approval as a major stumbling block. "Mutual has asked for a blanket approval, in which it does not specify in advance where receiving antennas will be located."

This will require an FCC waiver, Green asserted, predicting that Mutual's application "may have problems" because it simply is not specific enough.

On the other hand, RCA's Inglis announced that his firm, which has been testing for radio networking possibilities with satellites since 1974, will file supportive data in the next few months for Mutual's proposed simplified licensing procedures.

"Others in our industry are joining in this effort. We are hopeful that the FCC will act favorably and expeditiously," he said.

Inglis employed slides while convincing delegates that satellite distribution is better and as safe as line feed, "since an outlet in Alaska will receive the same quality of signal as one in Manhattan or anywhere else."

He also explained the cost variables, with which managers will have to contend:

The technical quality of a 15 kHz channel with a high signal-to-noise ratio will be more expensive than a five kHz channel with lower signal to noise ratio.

The size and quality of earth antennas and associated electronics will vary from six-foot to 10-foot to 15-foot versions, with cost tradeoffs possible due to varying power requirements on the satellites ("space costs").

The number of affiliates in the network will lower costs as more stations share in overall operation of a system.

The number of channels will affect costs, since additional channels can be added relatively cheaply so the more that are used the lower the per channel cost.

Inglis summarized the state of the system best when he concluded, "The satellite carriers and equipment suppliers are ready now. We believe our customers, the radio networks, are ready as well."

"The final step required to make this service a reality is FCC approval of the smaller antennas for this service and the adoption of a simplified licensing procedure."

But when that will happen remains anyone's guess.



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NAB Convention Report

MAKE MORE WITH LESS

Promotion Panelists Cite Local Sponsor \$ Share

LAS VEGAS—"Putting Zip Into Your Promotions Without Zapping Your Budget" drew about 300 NAB delegates anxious to learn how to make more promo mileage out of less dollar expenditure.

Unfortunately, the panel presentation made less of its own touted zip by zapping its audience down to about 150 by the end of an overlong session, scheduled for 45 minutes but lasting 1½ hours.

Those who stuck it out were treated to the more pertinent suggestion of concluding panelist Hal Stein of WHWH in Princeton, N.J. Stein takes promotion one step further than doing more with less—he strives to make more money at the same time.

Other panelists were Marsha West of radio and television station KOA in Denver and Al Lobeck of KRNT and KRNTQ in Des Moines. Moderator was Roger Ottenbach of KCRA-TV, Sacramento, president of the sponsoring Broadcasters Promotion Assn.

Stein took pains to explain the tenuous position of his outlet located "midway between the first and fourth-rated metropolitan markets in the country (New York and Boston)."

Yet, his station ranks No. 1 in Princeton and enjoys more listeners "than the next six local stations combined."

Stein attributes success to "promoting like hell" by tying every effort into revenue, generating local sponsors. In fact, Stein's most lucrative idea drew gasps of surprise for its audacity—the gimmick forces the audience not only to listen to commercials but to log them as well.

Called "Spot-O," it's a form of bingo in which every square on a card is sold to a local sponsor, who also airs commercials on the station.



WHWH's Hal Stein



KOA's Marsha West

The listener logs the day and time the spot is heard on the card. Four in a row wins, five gains a better prize: a filled card has a shot at the grand prize.

Stein's inventive mind also has placed WHWH call letter cards in every store of a local 140-shop mall. It's called "Hunt... Elton John" or another name star. The individual letters comprising the star's name are hidden on various placards throughout the mall. The listener must log at which store each letter was found. A completed name card wins. Naturally, all mall stores have paid for the opportunity to participate in the promotion.

West focused not so much on making money as how not to spend it. "I concentrate on zero budget promotions," she explains "by tying into ongoing, well-established, non-profit organizations which already have track records in public events."



KRNT's Al Lobeck

She cites the March Of Dimes walkathon, the Cystic Fibrosis radiothon, etc. West, however, takes the idea one step further by localizing the even more. For instance, KOA "sponsored" instead a March of Dimes "Snowmobile Marathon," which proved attractive because mountainous Denver is ski and snow conscious.

West points out the importance, however, of not using the words "sponsored by," since an accident in any public event could destroy public goodwill toward a station for many years.

Lobeck demonstrated how to stretch a few promo dollars into long-distance benefits through imaginative cost-sharing. For instance, he set a \$4,000 limit for a car giveaway, obtained a \$400 pledge in trade-out for on-air time with 12 local car dealers and instantly had \$4,800 to play with.

The listeners were fed with commercials describing each dealer's contest car, on display with placards in their showrooms. The winner had to pick one of the 12 cars as prize. Meanwhile, Lobeck's outlet pocketed the extra \$800.

\$50,000 Benefit

NEW YORK—A benefit broadcast for the Lynyrd Skynyrd band netted more than \$50,000 to be used as scholarships for children of band members killed last year in a plane crash. The show was broadcast over the King Biscuit network of 235 stations on behalf of the Van Zant-Gaines Memorial Trust.

DJ Jim Ladd of KMET donated his services for the concert.

FCC's Radio Rulemaking

• Continued from page 28

probably be the candidate to become the first AM stereoer in its market.

The availability of AM stereo may affect the balance of formats, with younger listeners switching from FM stereo and its prime rock sounds to the AM stereo counterpart because of the faddish aspect.

As for the cost of conversion, Payne offered these figures: a stereo adapter for the transmitter: \$3,000-\$4,000; a modulation monitor (to hear how defined and strong the signal is: \$3,000-\$4,000; a loudness device: \$2,000.

An additional \$10,000 was projected by Payne for new on air studio equipment: console, turntable, monitors; new production studio equipment of a similar nature.

NAB Oratory

• Continued from page 30

many of the largest markets." He added that "these volunteers will be calling on you for congressional contacts in opposition to HR6063. We at NAB will turn ourselves inside out to help you in your congressional contacts."

Earlier in his opening address, NAB President Vincent Wasilewski labeled "top priority" NAB's efforts to "ensure nonpassage of this legislation."

monitoring speakers in executive offices plus new cartridge machines, open reel players and other miscellaneous audio equipment.

The costs of the individual pieces of equipment will carry a broad range of prices, the NAB engineering official noted.

Payne underscored the compatibility of all the systems before the FCC. "AM stereo sounds great on a mono receiver," Kassens noted.

Asked if there would be an advantage to an AM station going to stereo as a combatant move against an FMer which went to quad, Payne answered: "You won't see a parallel kind of interest by the FCC in quad."

As for any diminution of a station's coverage area by shifting to stereo, Payne said there would be no difference in the mono sound. But with stereo, he added, "it varies from system to system. But it should be negligible."

Added Kassens: "The FCC can make it as good as FM. It can cost broadcasters a lot of money or they can make it cheap for you." They'll have to wrestle with the technical parameters, Kassens underscored, adding that the five systems are all slightly different.

Noise—will there be noise on AM stereo, the pair was asked. "There can be the same amount for stereo as there is for regular AM," said Kassens.

ELIOTT TIEGEL

NAB Convention Report

Research Consultants Are Vital, Says Panel More Than Arbitron Needed By Stations

By HANFORD SEARL

LAS VEGAS—Outside research consultants other than Arbitron are needed programming services for today's highly competitive radio market, reported a panel of major NAB station members.

Led by NAB's research director John Dimling, the four-man panel included Ron Sack, general manager of Albuquerque's KOB; Charles Murdock of Cincinnati's WLW, and Steve Casey, researcher at Los Angeles' KHJ. They discussed "Research Means More Than Just Ratings."

"What's more important is to perceive what the whole ball game is about, the reality and facts," said Sack. "Outside research services are not just for sick radio stations, but for any and all who want to succeed."

According to Sack, KOB was fourth in the Albuquerque market in 1972, but by 1976, without changing the station's basic programming format, KOB listed at No. 1 after services were rendered by consultant Frank Maget.

Good station programmers were deemed an important factor in guiding stations' success by Sack with consultant services acting as an aide, not a substitute. An L.A. Dodgers broadcast project was scrapped when a survey revealed less than 12% of the market was interested.

"A station has to know what it needs, and will the service work as well as having justified questions answered regarding both Arbitron and consultant services," stressed Sack. "The most important thing is to know what the listener is tuning in for."

WLW's Murdock was critical of radio programmers for relying on Arbitron ratings as the final authority for respective market evaluations. He advised strongly for utilization of consultant services.

"We spent \$20,000 for our Arbitron ratings," revealed Murdock. "It's an absolute crime as to why stations won't spend an extra thousand or so to evaluate Arbitron findings to learn about their weaknesses."



KHJ's Steve Casey



KOB's Ron Sack



WLW's Charles Murdock

Murdock stressed the importance of keeping abreast of trends, detailing market likes and dislikes about station programming from music, news and sports broadcasting to personalities, contests and advertising.

Re-interviewing, penetrating, re-evaluation of Arbitron results and close examination of station practices were encouraged by Murdock. Chamber of Commerce use for research also was endorsed as a viable tool.

"The best of both worlds must be used, for we can never know too much about our market," said Murdock. "The team that knows the most about itself and the opposition will be the winner."

Murdock detailed the shuffling of two male DJs from afternoon to evening brackets after an outside consultant evaluation, which resulted in higher male listening ratings. Not

surprisingly, TV personalities were more widely recognized in the survey.

Steve Casey, researcher for RKO flagship clear-channel 50,000-watt station KHJ in Los Angeles, spoke highly of call-out, passive research styles currently popular within the industry, and stressed the need for localization.

"It's important to find out what the target audience wants, with outside research a valuable tool in projecting long-range effects," Casey said. "A station shouldn't be limited by national trends or sales figures."

A Top 40 station, KHJ incorporates a music research poll, paneled by 700 L.A.-based listeners, Casey reported. Questioned Monday through Friday, the sample target audience reveals music likes and dislikes.

Those results are fed into a computer, which reflects programming input. Only those inter-

ested in KHJ's rock format were sampled, stressed Casey, who credited consultant Jack McCoy for the analysis.

In a question-answer period, Casey hailed Arbitron methods and added a danger of self-radio surveys to "stroke rather than find the truth" in a station's format problems.

"There's more competition for the 12-34 powerful youth market, very specialized formats for chunks of that market among stations," said Casey. "There's better research to do now because of the complex nature of this situation."

A suggestion from the audience to share outside consultant expenses in a syndicated type format between stations was dismissed by Sack. "I wouldn't share my studies with anyone," said KOB's general manager.

Music Goes Back To '30s On New York's WRTN-FM

By DICK NUSSER

NEW YORK—WRTN, a Westchester County FM outlet, is hoping to bring its "country club sound" into the Big Apple.

Basically, the musical mix follows traditional MOR formats, except station owner William O'Shaughnessy eschews strings and maintains WRTN "is more than nostalgia," although the call letters are an acronym for "ReTurN Radio."

The overall slant is romance, or what O'Shaughnessy calls "the boy-girl thing," and it leans heavy towards classic romantic ballads from the 1930s to the present. "Happy, blithe, lilting" music its ads state.

"We'll play the Beatles' 'Love Songs,'" he says, but WRTN favors Nat King Cole, Ethel Merman, Fred Astaire, Blossom Dearie, the Ames Bros., Ink Spots, the Kirby Stone Four, big band classics and small combo classics, as long as they're what O'Shaughnessy calls "grabbers."

"That's what a guy whirling around a dance floor with a couple

College Lecture By New York DeeJay

NEW YORK—WNEW-FM DJ Pete Fornatale travels to C.W. Post College April 25 to present a multimedia lecture "Rock, Radio And The Children Of The Media," which he composed and will narrate.

Fornatale, while defining national and international events in terms of pop music, also probes the effect of radio on the mass audience.

of shooters under his belt asks for as he edges up to the bandleader," he explains.

O'Shaughnessy says the format has been in preparation for nearly three years, when he first noticed the void in the market when WNEW-AM here moved to a more contemporary mix. Until that time, the Metromedia outlet was radio's quintessential MOR programmer, a reputation enhanced by DJs William B. Williams, Julius LaRosa and Jonathan Schwartz.

After spending a considerable amount of money on new studios and equipment, including a new transmitter that can zero in on mid-Manhattan on a clear day, and a new library, WRTN went stereo last December.

O'Shaughnessy admits it was dif-

N.J.'s WSLT Facing Delay

OCEAN CITY, N.J.—WSLT, AM station at this Southern New Jersey resort community, will have to wait until next fall before it can hope to cash in on the rock image that was identified for many years with Radio WIBG in Philadelphia, whose signal strength reached into the resort area.

Fairbanks Broadcasting Co., which took over the operation of WIBG last fall, asked the FCC to wait until Oct. 11 before permitting the local station to change its call letters to WIBG.

In an effort to develop a new image for WIBG, the Fairbanks company changed the station's call letters to WZZD. Earlier this year,

difficult getting some of the music together, but he was helped in his search by musicologist George Simon and bandleaders Lester Lanin and Michael Carney.

WRTN is clearly making a pitch toward the New York market, with promotion themes touching on two established AMers that O'Shaughnessy sees as the competition. "What WNEW forgot, WRTN Remembers," is one. The other swipes at WPAT, its nearest neighbor on the FM dial. Neither station considers WRTN a threat and O'Shaughnessy admits that reception in Manhattan depends on a lot of variables, from weather conditions to which floor the listener lives on.

Nevertheless, letters of approval have been rolling in from listeners, the station claims, most of them

WSLT applied to the FCC for the change of call letters.

Fairbanks said the Oct. 11 date will mark exactly one year since WIBG was officially changed to WZZD, and the time period would be "equitable and fair" to avoid confusion to the listeners and advertisers. Attorneys for the Philadelphia station told the FCC that Fairbanks conducted a "vast campaign" last year "in buying the old WIBG." Since WZZD and WSLT broadcast in substantial common area, WZZD feels it would cause "unfair competition and confusion to the public" if the local station adopted the WIBG call letters now.

denizens of the affluent suburban green belt extending from Northern New Jersey to Connecticut.

Among the letter writers gushing praise for Return Radio were WNEW-AM's former general manager John Van Buren Sullivan, Julius LaRosa (who has returned to singing since departing WNEW), and Starr Broadcasting Group president Bruce Johnson, who listens in drive-time on his commute from Westport, and who thinks WRTN is "a brilliant stroke."

Song Lyrics

• Continued from page 30

more tunes being taken off the air more rapidly because of "negatives from the audience."

Moorhead lauded the album-oriented rock format for allowing programmers to play music based on their gut feelings.

Peterson, commenting on the relationship between radio and record companies, noted the two industries are being "driven apart." He pointed to the fast turnaround time for songs on a playlist, adding that stations are airing disks before they are available at retail, thus breaking the cause and effect relationship of airplay to sales.

The era of closeness, Peterson said, is only linked to the rock era, begun in the '50s.

In touching on the proposed artist performance royalty, Moorhead said he was concerned about the future of new artists who would obviously suffer if radio had to pay for the disks it plays.

Claude Kirschner, veteran announcer remembered as the ringmaster on Saturday kiddy shows, has the morning assignment from 6 a.m. to noon, followed by Joel Maxwell in the afternoon. Frank Kinsman takes over at 6 p.m. and spins until midnight when the station goes off the air. O'Shaughnessy has hopes for a 24-hour-a-day broadcast schedule if the format proves a success.

WRTN produces all of its tapes in its new production studios in New Rochelle and then sends the finished product by microwave to its tower in Westchester. A Harris System 90 automation system is used, employing the voices of announcers Claude Kirschner (best known as the ringmaster on the old television kiddie show "Super Circus"), Joel Maxwell and Frank Kinsman.

"We're considering adding a full-time morning man," O'Shaughnessy adds.

Lettermen Taping Special In Canada

LOS ANGELES—The Lettermen will tape a one-hour television special May 8-10 in Edmonton, Canada with the Edmonton Symphony Orchestra for worldwide syndication by Filmways here.

The vocal group will perform 20 songs in the solo venture, being produced by Nick Wry for I.T.V.

Director will be John Blanchard; musical director, Tommy Banks.



Hanson is a welcome neighbor daily for 4½ hours.

WISN's Hanson: Waking Up Milwaukee 21½ Years

By MARTIN HINTZ

MILWAUKEE—Ask Charlie Hanson where home is and he'll reply in a hurry. "Right here," he says, punching the air for emphasis. Hanson's "right here" is Radio 11-WISN, where he's been the laid back voice of Beertown for the past 21½ years.

Hanson has been dean of Milwaukee's morning men for so long, you feel as if you should call him "dad." And now he's on top of the rating heap again in this metro market, as WISN made a clean sweep across the morning board. Of course, Hanson has been No. 1 more often than not over these past years.

He attributes his longevity and popularity in a town noted for its tough and fickle listening audiences to becoming friends with the folks out there. He makes that as much of his job as crawling out of his suburban Waukesha bed and hitting the freeways to the downtown station to arrive by 5 a.m. to get ready for his 5:30 a.m. show.

Hanson has spoken at more rubber chicken dinners, hosted innumerable charity shows and has shaken more hands than a one-armed Republican in an election year.

But he loves it and thrives on it—and the hard push pays off.

"Oh sure, I've had offers to go elsewhere. I admit I've looked around. But I love Wisconsin; my family is here. I couldn't think of anyplace better to raise kids," Hanson says. "Besides, if you move around too much, you don't get a foothold in a community."

That aspect has been all-important to Hanson who, with his wife Betty, has reared six kids "and two rock bands."

"In the early days, everyone thought they had to get to the coast to make it big. But I couldn't see living there. It might have been okay for me alone but not with a wife and youngsters," Hanson goes on. "Sure, I could have made twice as much gross, but the net was damn near the same as here. It's not the money, it's the lifestyle," he says.

Hanson has subsequently traveled, listened and watched a lot. He still feels he made the right decision to stay in the Milwaukee market.

And the city is glad he did. For 4½ hours every weekday morning, Hanson entertains. There's really no other word for it. The ratings prove

it—he's got the entire 18 to 55 market, both men and women.

Everything on Hanson's show is free flowing, even the commercials. "The fellows say fly with it, so I do. Everything is different each time. It's hard on me, but the sponsors like it," Hanson relates. "It's a mental exercise and by the time you get through you are tired. There are some days I can hardly turn my head. It takes a lot of concentration and timing."

He usually spends afternoons in his office at home, preparing for shows for the next two days. "I like to get something ready, something to fall back on. In fact, I always carry a notebook around, just to jot down observations, jokes or ideas. Sometimes, I even wake up at night," Hanson says.

"Ever have those times? You get this great idea: write it down. But by morning you look at it again and say, 'What the heck was that all about?'" he says with a laugh.

One of Hanson's trademarks is the use of skits, his plastic face throwing out up to four voices in succession to carry on a running patter about weather, comments on the news, commercials or whatever.

A favorite character is "Shakey," sort of an educated, idealistic guy in a realistic world, as Hanson describes "him." The figure is based on a man Hanson met covering the courts in Madison while attending the Univ. of Wisconsin.

"He had been arrested at least 168 times for drunk and disorderly, but mostly it was just a protection for him. He never really did anything bad. But anyway, when he died, they couldn't get everyone into the church, he was such a popular figure," Hanson recalls.

When Hanson started doing night radio spots on Madison stations, he would introduce various characters on the air just to alleviate the boredom. "There was Wilbur the janitor and Shakey and a bunch of others. People really liked them."

When Hanson moved to WBAY-TV in Green Bay after graduating from the Univ. of Wisconsin at Madison (with a double major in economics and speech), the characters moved with him. He hosted a live variety show there for several years before returning to radio. "They've been with me ever since," he says.

LAS VEGAS—Dolly Parton sang her current hits—"Two Doors Down," "Here You Come Again"—as well as some of her old country material such as "Joline," and "Coat Of Many Colors" and Howard Cosell soundly roasted top ABC radio brass. It was all part of a giant 25th anniversary affiliates' dinner at the NAB convention.

Dolly's performance was so inspiring, at least to ABC radio network vice president and general manager Bob Mahlman, that Mahlman jumped on the stage at the end of her performance to give the buxom cross-country star an affectionate kiss. He then got in a plug for WHN New York, a country station and ABC affiliate.

Cosell heaped the usual insults of incompetence and laziness on ABC radio president Hal Neal and network president Ed McLaughlin in the inimitable Cosell manner. More than 1,500 affiliates and other ABC guests attended the event, which is always the biggest party of the NAB convention and which this year was a sit-down dinner.

WXLO New York (99X) program manager Bobby Rich adds Sue O'Neal in 10 p.m. to 2 a.m. slot. Sue comes to the Big Apple from WGCL Cleveland, where she did morning drive. . . . WCBM Baltimore stages 68 hours of '50s, '60s rock 'n' roll

Shakey can say and do things he wouldn't do, Hanson says. "If I fluff a commercial, Shakey can come in and cover for me. Sometimes, it's an automatic response when I'm working fast."

It takes Hanson about 25 minutes to drive in from home. He gets to WISN, puts out his thermos of milk, gets his sound effects ready, looks over the material prepared by the continuity department and checks the music listings.

"My music is picked for me, by an engineer working the board. The selections are pretty good, made by people who study that sort of thing. I don't have that kind of time," he says.

He's then on for the next 4½ hours straight. "By being on that early sort of gives us a jump on the competition. You'd be surprised at the number of people up then."

"I guess maybe I'm more of a performer than anything else. Maybe there would be some guys who couldn't stand on a stage for 45 minutes in a spotlight, but I've had to do that. It's not more talent; it's training. Those television days helped," Hanson says.

"I've never analyzed what I am. I just give it my best shot every day. I'm no good standing off and looking at myself and seeing who I am. My kids used to come home and ask me what I did for a living."

"It was always a problem to fill in those occupation blanks on school forms. Even I've said, 'What a silly way to make a living,'" Hanson reflects.

But then he goes on, "I've talked in front of all sorts of groups and on my show. It gets people cheerful and relaxed. That's a good thing. I guess; laughter solves a lot of problems."

He does his own bookings for convention talks, movie voiceovers and similar outside jobs. "The station doesn't mind my working around. It's good promo. When I do my own agenting, I can control it better. My time is valuable so I can plan better," he says.

Vox Jox

By DOUG HALL & RAY HERBECK JR.

April 7 through 9. Special program is intensification of regular oldies format. . . . KCKN Kansas City holds 23-mile walkathon for March of Dimes featuring station's personalities.

★ ★ ★

WINE/WRKI Danbury, Conn., realigning its staff. Kevin Burland promoted from p.d. at both stations to operations manager at both. WRKI (1-95 FM) morning man Tom Zarecki takes on added duties as WRKI p.d. Burland continues to program WINE and will continue as morning man on that station.

★ ★ ★

WIRL Peoria 7 p.m. to midnight "madman" Mark Wainwright hosted 30-hour discothon for benefit of St. Jude's Children's Hospital. . . . WFTL Fort Lauderdale pitted personalities Terry Gross and Mike Carlton against Bobby Riggs to kick off the local spring tennis tournament and won local tv and newspaper coverage. WFTL also did live reports. A sandcastle-building contest by the station drew 5,000 to the beach.

★ ★ ★

WKLS-AM-FM Atlanta (96 Rock) plans free "Rebel Jam" May 3 at Atlanta's Fox Theatre. Scheduled to appear are Stillwater, the Dixie Dregs and Sea Level. Other acts will probably be added. Tickets are being given away by the station through April 30.

★ ★ ★

Music director Michael Canning of noncommercial KRVM-FM, Eugene, Ore., needs record service for his album-oriented rock outlet, which also airs jazz in evenings. 503/687-3370. 200 Monroe St., Eugene, Ore. 97402. . . . David Burnell, p.d. of WERC-AM-FM in Toledo, complains his service lacks new, hot releases by "name groups," i.e., Ronstadt, Doobie Brothers, Bee Gees, etc. 2801 W. Bancroft St., Toledo, Ohio 43606.

★ ★ ★

Reports from soon-to-be-auto-

TV REVIEW

'Boone & Family' Pleasant Special

"Pat Boone And Family," 60 minutes, April 8 on ABC. Produced by Bernard Rothman and Jerry Weintraub. Weintraub, executive producer; George Wyle, musical supervisor.

LOS ANGELES—Pat Boone along with all his family (wife, four daughters, son-in-law and grandson) puts together a television special that rivals the old King Family series.

It's a pleasant enough show that moves along easily. Most of the musical material is little known, some deservedly so. Fans expecting daughter Debby to sing "You Light Up My Life" or Pat to pull out his old chestnuts such as "April Love" may have been disappointed.

Debby particularly shines through the proceedings, even on a dumb tune like "You And Me," a duet with Parker Stevenson of ABC's "Hardy Boys/Nancy Drew Mysteries." Stevenson is adequate in what is billed as his singing debut.

Possibly the high point of the show is Pat singing to his grandson Ryan of 15 months, "You And Me Against The World." DOUG HALL

mated WTCQ "98 Q" in Vidalia, Ga., are beginning to resemble the last reports out of the Alamo. As numbers decline, responsibility is being shared among the dwindling on-air staff. P.d. Scott Kerr has departed for WNUE in Fort Walton Beach, Fla. and Cowboy Bob has joined BJ 105 in Orlando, Fla. Sea Stipe is now operations manager as well as sales and morning drive; Dave O'Brien doubles as music director and production director, plus midday; John Savage is in afternoon drive. All are looking for new spots, but intend to continue "until the machine plugs in." 912/537-9202. Box 900, Vidalia, Ga. 30474.

★ ★ ★

Ted Stecker has joined WNDU, South Bend, Ind., as program director. . . . Tom Anthony is new p.d. of WSIR in Winter Haven, Fla., and needs service badly for his adult contemporary outlet. . . . Bob Everland, p.d. of WAYV-FM in Atlantic City also needs service for his album-oriented rocker.

★ ★ ★

KCOH in Houston is celebrating its 25th anniversary on the air. . . . WHYI-FM "Y-100" in Miami rallied 2,000 more "walkers" than last year for the annual March of Dimes "Superwalk," which raised \$200,000 in pledges. The station arranged for a benefit show by KC and the Sunshine Band for 8,000 as part of the operation.

★ ★ ★

Ron Marks of soon-on-the-air 92K FM in El Paso has added three more on-air staff—Bill Pryce in production, Tony Bravo nights, and Maggie Brock, news.

Bubbling Under The HOT 100

- 101—WHEN TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists 1137
- 102—AM I LOSING YOU, Manhattans, Columbia 3-10674
- 103—GET ON UP, Tyrone Davis, Columbia 3-10684
- 104—OH, WHAT A NIGHT FOR DANCING, Barry White, 20th Century 2365
- 105—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 106—WALK RIGHT BY, Anne Murray, Capitol 4527
- 107—WISHING ON A STAR, Rose Royce, Whitfield 8531 (Warner Bros.)
- 108—SUPERNATURAL FEELING, Blackbyrds, Fantasy 819
- 109—KEEP ON DANCING, Johnny Taylor, Columbia 3-10709
- 110—TRUST IN ME, Vicki Sue Robinson, RCA 11227

Bubbling Under The Top LPs

- 201—MANDRE, Mandre Live, Motown M7900R1
- 202—SPINOZZA, David Spinozza, A&M 4677
- 203—STYX, Best Of Styx, Wooden Nickel BWL1-2250 (RCA)
- 204—JAMES BROWN, Jam 1980's, Polydor PD1-6140
- 205—STIFFS, Stiffs Live, Stiff STF 001 (Arista)
- 206—KENNY ROGERS & DOTTIE WEST, When Two Fools Collide, United Artists UALA 864H
- 207—GENE COTTON, Save The Dancer, Ariola America SW 50031
- 208—KOOL & THE GANG, Spin Their Top Hits, Delite DSR 9507 (Mercury)
- 209—STARLAND VOCAL BAND, Late Night Radio, Windsong BXL-1-2598 (RCA)
- 210—BOBBY WOMACK, Pieces, Columbia JC 35083

More hits that go pop, soul and AOR are jumping out of the jazz charts every day. George Benson, Chuck Mangione, Grover Washington Jr. — their music's popping up all over!

The acoustic-jazz and jazz-fusion scene is exploding into every format. Is it exploding for yours?

We're Orcas Productions, Ltd. And we've got jazz programming for PDs who don't like jazz. But do like hits. And ratings. And a show that sells.

We've got JAC: Jazz Album Countdown. A weekly three-hour programming block in a box. Based on Billboard's Top 40 Jazz Chart. Hosted by nationally-known air personality and PD, Rod McGrew.

The Jazz Album Countdown. It's jazz for programmers who always thought it didn't sell. Until now!

Just seven weeks into our syndicated series and we've already got believers in over 80 markets. Just listen to their feedback!:

"UNBELIEVABLE RESPONSE!"

WKFR-FM: Battle Creek, Mich.

"REALLY STARTING TO BUILD!"

WJLD: Birmingham, Ala.

"IMMEDIATE POSITIVE REACTION!"

WSPD: Toledo, Ohio

"EXCELLENT SHOW!"

WGL: Fort Wayne, Ind.

"A REAL IMAGE-BUILDER!"

WAPL-FM: Appleton, Wisc.

"PEOPLE WANT COPIES OF THE SHOW!"

KIOE: Honolulu, Hi.

"A HIT!"

KYME: Boise, Idaho

"GETS BETTER EACH WEEK!"

WAOK: Atlanta, Ga.

"SOLD OUT!"

KISM: Bellingham, Wash.

"JUST WHAT THE INDUSTRY NEEDS!"

WGIV: Charlotte, N.C.

But you'd probably rather hear it for yourself.

So, drop us a line on your station letterhead. Ask us for your own JAC sample program. Three discs-worth of what we're talking about. A sample continuity sheet. And a sales idea that's ready to spring into action for you . . . on a market-exclusive basis.*

Attach this coupon to your request. Mail it today. And we'll be glad to rush out your own JAC-in-the-box!

JAZZ ALBUM COUNTDOWN

Dick Cook, Radio Relations
1230 N. Horn, Suite 403
Los Angeles, Ca. 90069



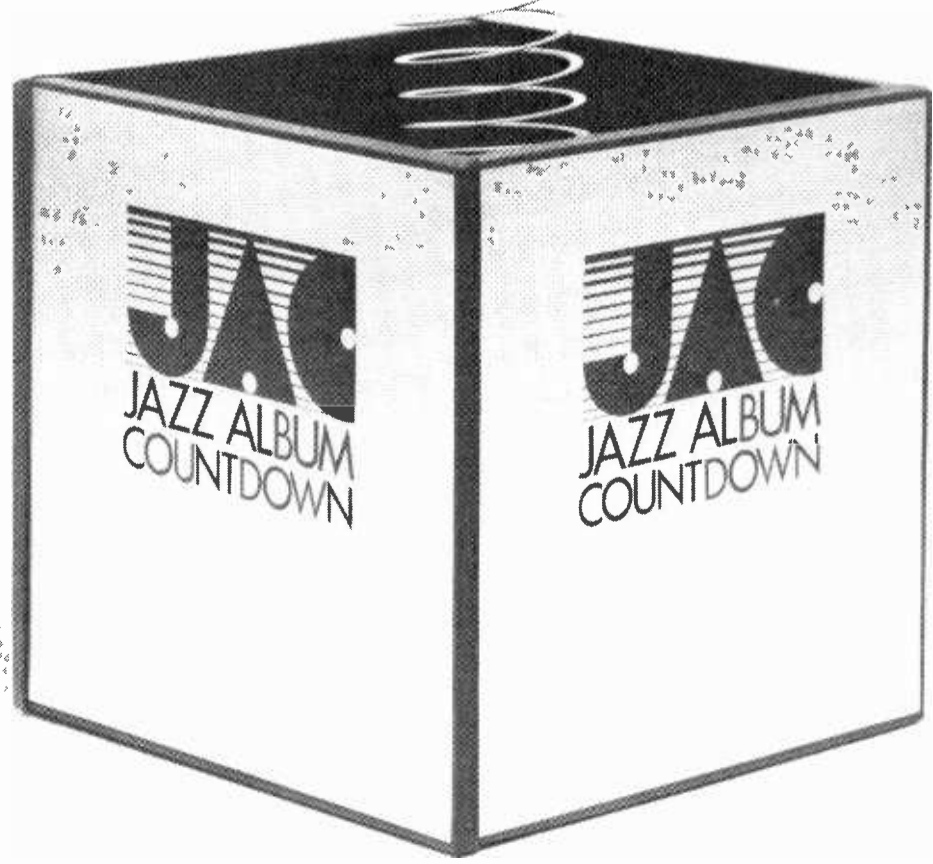
Yes! Please send me a sample of the Jazz Album Countdown show.

Name	Title	
Call Letters	Station Street Address	
City	State	Zip

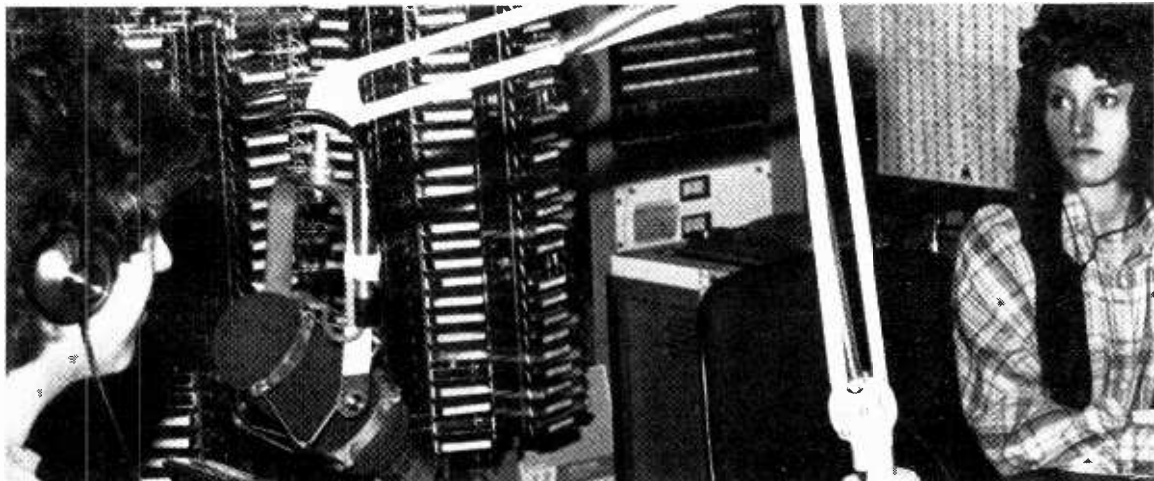
*JAC is exclusively available in your market on a 13-week minimum, time-trade contract basis. Six one-minute local avals per hour. Available as one three-hour block or three one-hour segments. Packages shipped pre-paid. Unlimited airplay permitted. Promo spots, ID tags and ad mats available from Orcas at no additional charge.



**THE SHOW
THAT'S A HIT
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OF THE BOX!**



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Los Angeles, California 90069
(213) 657-4253



KSAN VISIT—Tom Robinson, singer, songwriter, bassist, and leader of England's Tom Robinson band stops in at KSAN San Francisco studios to visit KSAN p.d. Bonnie Simmons, a TRB supporter.

TELEVISION REVIEW

Time Takes Its Toll, But 'Big Band Bash' Good Try

"Big Band Bash," three hours March 18 on PBS. Produced by John Adams for WNET (13) New York; Jack Sameth, executive producer; Walt Levinsky, musical director.

LOS ANGELES—You can't go home again, but one can give it a hell of a try.

PBS put together a well-intentioned and partially satisfactory marathon of music of the 1935-50 period with "Big Band Bash" and merits a cap E for effort. Woody Herman, Count Basie and possibly Dizzy Gillespie came off strong with their live contributions but for the others the PBS Cameras mirrored, in the main, tired voices, tired faces and a failed attempt to recapture the halcyon days when all of us were younger and had the world in a jug.

It's ironic and somehow sad that the best portions of this ambitious show were the old film clips of Benny Goodman's band, Duke Ellington, Artie Shaw, Louis Armstrong, Glenn Miller and a nail-thin Frank Sinatra with Mark Warnow's "Lucky Strike Hit Parade" orchestra captured forever at their artistic peaks. Each segment was a gem.

Basie, Herman, Gillespie, Earl Hines, Sammy Kaye, Fran Warren, Dick Haymes, Helen Forrest,

Johnny Desmond, Anita O'Day, Warren Covington's Millerized outfit and Maynard Ferguson's crew all valiantly labored to re-create the "good old days" of the swing era. But if Kaye's schmaltzy saxophones and Don Cornell's stiff, unyielding singing represented the worst corn of the '30s and '40s, their corn is even more undigestible today.

Most of the live acts worked with a New York studio orchestra fronted by Walt Levinsky. A too-brief interlude with Teddy Wilson, Joe Venuti, Grady Tate and George Duvivier came off well but plainly was inserted as a spot filler.

Joe Williams and Helen Humes appeared with Basie in spots which sounded underrehearsed. Ferguson failed to impress with his shrieking, unmusical trumpet eruptions and an oversized, nonswinging orchestra bogged down by electronic affectations.

Four-bar excerpts from classic old records, each tied with a photo still of the artist, tightened the program sporadically. But the 1978 attempts to produce music of a long gone era were far from successful; better to be grateful it once existed and that much of it still is available on reissued LPs for those who care to hear it as it truly sounded.

More than 200 PBS channels carried the show as a feature of the network's twice-annual fundraising drive. The donation pitches in Los Angeles were amiably conducted by KGIL-AM's Chuck Cecil, whose "Swingin' Years" program emphasizing the old big bands is syndicated nationally to more than 40 stations. In New York, Hugh Downs appeared as emcee.

DAVE DEXTER JR.



CASSIDY CO-HOST—Shaun Cassidy recently co-hosted Art Laboe's morning drive show at KRLA in which Cassidy announced a contest for listeners to attend his upcoming L.A. concert.

Stations Aid San Diego's Balboa Site

SAN DIEGO—KCBQ and KGB, two highly competitive rockers here, have tied themselves more closely to the community by raising funds in separate moves to refurbish the city's ravaged Balboa Park.

The popular recreational area has been hit in recent weeks by several fires which destroyed the Aerospace Museum and Old Globe Theatre.

KCBQ has announced an all-day rock concert set for Aug. 20 in San Diego Stadium. Billed as the first annual "Spirit Of San Diego" festival, the show will aid the museum and theatre restoration efforts plus the county's Combined Arts And Education Council. Program director Jimi Fox is lining up top talent, but no acts have yet been firmed.

KGB has taken a more direct approach by recently donating \$62,000 to the city council to complete fundraising for a proposed \$74,000 soccer field at Balboa Park, \$12,000 of which had already been budgeted by the city.

The station's mascot, the KGB chicken, gently outraged council members in presenting the check, but no one refused the funds. KGB made the gift as its 50th anniversary commemoration to the community, according to chicken-garbed Ted Gianoulos of station management.

OFF BROADWAY REVIEW

Canadian 'Bistro Car' Delightful Hit

NEW YORK—"A Bistro Car On The CNR" is a delightfully engaging little musical revue with some of the prettiest music heard either on or off Broadway in a long time.

The show, with music by Patrick Rose and lyrics by Merv Campone and Richard Ouzounian, originated in Canada, and is based on the entertainment provided in the bistro car of the Toronto/Montreal express train on the final run of its operation.

Using more than 22 songs, "Bistro Car" probes the lives of its performers through reflections on their careers as traveling entertainers. Through sometimes funny, often haunting, always pretty melodies, the show sweeps the audience up in its mood and carries it along on an emotion-filled journey through the scenic Canadian countryside.

In spite of its size (only four performers) "Bistro Car" has class. It is done with professionalism, and just the correct amount of flair. Although no record label has yet picked up the rights to the original cast album, the music is tailor-made

SAN LUIS OBISPO FM

KCBX Fire Merely Spurs Better Future

By DAVE DEXTER JR.

LOS ANGELES—An "even better" KCBX in San Luis Obispo will result from a \$425,000 fire which destroyed the station Feb. 12, says Steve Urbani, program director.

"We are primarily a jazz FM outlet in this college town located precisely half-way between Los Angeles and San Francisco," says Urbani. "The fire destroyed virtually all of our jazz library and broadcasting equipment, but we have regrouped and are determined to run a stronger operation in the months ahead."

KCBX began only 2½ years ago as a 38-watter licensed as a member of the National Public Radio network. When fire struck last month, it was beaming a healthy signal of 3,600 watts at 90 on the dial from its transmitter atop Cuesta Peak in the Los Padres National Forest.

"As word got out that we had been knocked off the air," Urbani notes, "we received offers of help from many sources—KUSC in Los Angeles, KPBS, San Diego; KALW, San Francisco, and Pat Henry's embattled jazz station KJAZ in the Bay Area. Someone at WSMC in far-away Collegedale, Tenn., also called in to offer assistance."

Joe Incarelli, development director of KCBX, says financial support is most acutely needed. The station has been using facilities offered it by Cliff Branch and his Warehouse

Sound Co., the nationally prominent mail-order stereo and sound equipment firm, in space which ordinarily is used as a recording studio.

KCBX was off the air less than a week, but urgently needs funds, technical equipment and record albums—particularly jazz—to resume its normal programming.

Station manager Steve Burrell, who founded KCBX with Urbani, reports that a signal translator to serve 169,000 residents of the Santa Barbara area to the south will be installed shortly after May 1 "even though we are a non-commercial, non-profit operation relying on listener memberships, underwriting, grants, Corp. For Public Broadcasting assistance and local fund raising activities."

Surveys indicate a majority of KCBX's listeners are students at Calif. Poly San Luis Obispo. In addition to jazz, Urbani programs music revolving around the arts and NPR's "All Things Considered" news show daily.

"We have been knocked to the canvas," Burrell declares, "but we are back up again and punching. Our growth plans and improved programming will move right along as projected. That is, if we can raise money and regenerate interest in our operation."

Smith-Hemion Collabing With Waugh

LOS ANGELES—Smith-Hemion Productions has formed a base in Nashville with an association with Irving Waugh, a leading country music figure.

New KXXO Format

TULSA — KXXO-AM has dropped its Top 40-disco format to go with a talk-news-information format. Travis Reeves is the general manager of the AM and KMOD-FM operated in San Antonio.

Waugh, who retired recently as president of WSM, Inc., Gary Smith and Dwight Hemion are working on three television projects for production, two to be in Nashville in conjunction with Opryland Productions and one in Los Angeles/New York.

Included are: "Merry Christmas From The Grand Old Opry," taped on stage at the Grand Ole Opry House showcasing its stars and families; "The ASCAP Special Of 1978," outlining the history of popular music in the U.S. from 1914; and "New Faces Of Nashville," featuring up-and-coming country music performers that will also be syndicated.

Smith Hemion maintains bases in Los Angeles, New York and London for television production.

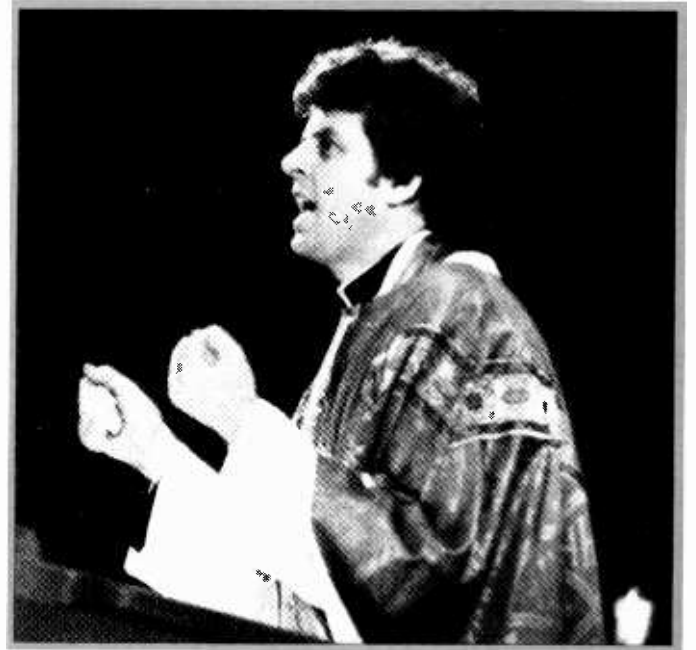
Waugh had recently formed Tree Television in association with Jack Stapp, chairman of the board of Tree International, the largest country music publisher in the world.

Network slotting for the two initial specials are in the process of being finalized.



EXCITABLE GIRL—Roz Frank, music director of WNBC-AM in New York, gets "mauled" by a werewolf, there to promote Warren Zevon's fast-breaking Asylum single "Werewolves Of London."

RADCLIFFE JOE



AT MUSIC IN THE AIR,
 "P.S.A." STANDS FOR
 "POWERFUL SHARE OF AUDIENCE."
 presenting
 "FATHER HARRY: GOD SQUAD"
 The PSA tuned into your bottom line!

We know the broadcaster. The radio man who thinks there's only one thing deadlier than a PSA... a religious PSA! The programmer who'd rather the air be "dead" than "inspirational."

Well, there are all kinds of inspiration. And all kinds of PSAs. We think we've got the best of both. In one syndicated series called "Father Harry: God Squad."

"Father Harry: God Squad" goes after those 18-35s. With a message inspired by hit music. Hit copy with a hit delivery. Eliminating the tune-out factor. And all in a quick, non-denominational 60 seconds.

Does "Father Harry" deliver? KFRC says he does. And not just on Sunday either. Morning heavy Dr. Don Rose calls "God Squad" the "best religious broadcasting I've ever

heard." And the listeners of San Francisco agree. Just look at the ratings.

Ratings points are compatible with PSA points. Father Harry has proved it more than once. Just ask The Armed Forces Radio Network. They rate his AFRTS half-hour Top 10. That's stacked up against all their programming. Not just their religious shows.

"Father Harry: God Squad" plays well in all contemporary formats. Any day of the week. Any minute of the hour. Especially that double-A time in need of a triple-A booster. That's exclusive in your market.*

Sounds like a godsend? In more ways than one! Send for a free "Father Harry: God Squad" sample disc today. It might be the answer to your programming prayers.

*All market exclusives will be defined by format and SRDS market listing. Subject to the following cost schedule:

Top 200 markets:
 13-week cycle (65 shows)... \$125.00

All other markets:
 13-week cycle (65 shows)... \$100.00

Station conflicts subject to the final resolution of
 Check must accompany order.

For more information, phone (212) 764-7307.

MUSIC IN THE AIR

1515 Broadway, New York, N.Y. 10036 Attn: Barbara Stones

Check all that apply:

- Yes! Rush me a free sample disc and more information about "Father Harry: God Squad."
 Yes! Yes! Rush me additional information on other market-exclusive syndicated offerings from MUSIC IN THE AIR.
 Yes! Yes! Yes! I can't wait! Sign me up for "Father Harry: God Squad" now! My check is enclosed.

Please print or type:

Names		Title	
Station	AM/FM	Format	
Street Address			
City	State	Zip	
(Area Code) Telephone Number		Signature	



Bay Area Smaller Labels Suddenly Jumping

All Music Types Spotted In Upsurge

By JACK McDONOUGH

SAN FRANCISCO—The high level of small label activity in the Bay Area continues, some of it helped along by the recent NAIRD conclave which was held here and which brought together many of the principals of local labels.

Kicking Mule, overseen domestically by Ed Denson in Berkeley, is having an active period spearheaded by the label's agreement with Sonet of Sweden to distribute Sonet's "Giants Of Jazz" series in the U.S.

This is a series of current recordings by established jazz figures. Denson emphasizes that "this is not reissue jazz. All of these records were cut in the last two years."

There are 16 albums in the series now, which Kicking Mule will release in quarterly batches of four each. The spring release is comprised of "Motoring Along" by Al Kohn and Zoot Sims; "Just Friends" by Barney Kessel; "The Bop Sessions" with Dizzy Gillespie, Sonny Stitt, John Lewis, Hank Jones, Percy Heath and Max Roach; and "Sliding By" by Joe Venuti.

The summer release features disks by Lee Konitz, Vic Dickenson, Buddy De Franco and Sonny Stitt with Art Blakey's Jazz Messengers. Ruby Braff, Philly Joe Jones, Art Farmer, Illinois Jacquet and the New York Jazz Quartet are some of the artists featured in fall and winter releases.

Denson indicates that the licensing contract is for three years and he expects to put an additional eight disks on the market in 1979 and again in 1980. The records will be pressed domestically with exact reproduction of the European art and liner notes on American jackets. List will be \$7.98.

Denson says that "Sonet has been cautious about entering into an American agreement. They've been approached by other companies but they didn't want the line coming out

with a company that already had a jazz line, and of course that was where the contacts were coming from.

"But we've had no jazz until now, and we also have a friendly relationship because they license Kicking Mule in their territory and they can stay in touch easily with our Stefan Grossman in London. Plus the fact that Sam Charters, who has worked with us, is producing most of these records."

Kicking Mule, which now has 45 titles in its mostly guitar catalog, will add 22 new titles in 1978, with albums by Grossman, Bert Jansch, Ralph McTell, Happy Traum, Dave Evans, David Cohen and Bob Baxter among those scheduled for first quarter.

Most of these will have guitar books available for the practicing guitarist, a bonus the label has always provided. Kicking Mule also has recently added Silo in New England and Michael Ginsburg in Knoxville to bring its distribution network to 24.

At Arhoolie, Chris Strachwitz has established Back Room Records, a distribution company that will handle specialty labels and ethnic music and will also handle Arhoolie outside of California. Arhoolie will continue to be distributed in California by Rhythm Research.

The Arhoolie label recently added nine new titles, among them albums by Flaco Jimenez, Mance Lipscomb and Clifton Chenier. Strachwitz reports that Zydeco accordionist Chenier was his best seller over the past year and will appear in the July 5-15 period at George Wein festivals in Nice and Holland, following European appearances this past December and January.

Arhoolie will also be out soon with an album of old-time Yiddish material titled "Klezmorim" plus an LP by five young women known as the Any Old Time String Band.

Strachwitz also maintains a specialty-label retail store, the Down Home Music Co., at the Arhoolie/Back Room headquarters in El Cerrito.

1750 Arch Records of Berkeley has added 11 new titles to its 1978 catalog, ranging from renaissance music to new jazz. Titles include "Claude Debussy: Preludes, Book 1," by pianist Jeanne Stark; "Elizabethan Lute Songs" and "Dowland: Fantasies And Dances For The Lute" featuring lutenist Joseph Bacon; "An Album Of French Songs" by baritone Martial Singher; and Art Lande's first solo LP, "The Eccentricities Of Earl Dant." (Earl Dant is an anagram of Lande's name.) The 1750 Arch catalog now totals 18 titles, with national distribution through 10 firms such as Record People, Frank Cooke, Orwaka and Pacific Record & Tape.

Bay Records of Alameda will bring its catalog total to 21 titles with the release of albums by Hank Bradley, the Good 'Ol Persons and John Herald. Bradley plays fiddle, mandolin and guitar and writes music, says Bay partner Sheila Cogan, "that sounds as if it might have been written in the 1930s." The Good 'Ol Persons is a four-fifths female bluegrass group. The John Herald LP, also a bluegrass disk, has Herald backed by East Coast musicians and is Bay's first non-local effort.

The new Solid Smoke label in San Francisco has one of the most interesting of the local records, a collection of 17 rockabilly tunes recorded

in 1956-57 by the Johnny Burnette Trio.

The projects was put together by Rick Tolmach and Marty Arbutich, operators of the Used Record Shoppe, who licensed the material from MCA. "So far as we know we're one of few new small labels ever to license an entire LP's worth of material from a major," says Tolmach.

"MCA didn't even know it had this stuff and it didn't even have a photo of Burnette. But there's tremendous collector's interest."

California Zephyr has released its second package on the Iron Horse label, with manager Michael Hunt reporting a lineup of 34 distributors. "The first album," says Hunt, "was made in lieu of an audition tape. It put us onto the college-fair-rodeo circuit, and gave us the freedom this time to make the record we wanted to make." A single, "I Ain't Really A Cowboy (I Just Found the Hat)" has been getting local play on KTJM, KVRE, KFAT and KRAK, with the band set for a Northwest swing in April and a Southwest tour in June.

World Records, which had success two years ago with a recording of the Hoodoo Rhythm Devils that was picked up by Fantasy, has new albums due by Rick & Ruby and Bruce Stephens says Bob Simmons of World. The zany couple will be backed by Joe Crane and Glenn Walters of the Hoodoos and the album will feature "various celebrity guests."

Stephens, who wrote "Fillmore Shuffle" (recorded by Sammy Hagar) and "Hole In My Soul," has done an album of all original songs backed by bassist Lonnie Turner, guitarist Greg Douglas (of Steve

Miller Band) and drummer B.J. Wilson (Procol Harum).

Both albums were produced by Jack Leahy at Funky Features studio. Simmons also reports that World has in hand an album's worth of live material from Biff Rose, which may be released on Waterhouse, now operating out of Denver.

Waterhouse has just released an album from the local Rogers & Burgin band, which features a more updated rock sound from the blues-based duo, who have recently added players from the Elvin Bishop and Norton Buffalo Bands.

A.R.C. Records of Fremont, in its first year of full independent distribution (the four-year-old label formerly went through IRDA in Nashville) has an album titled "Brett Stevens Arrives" due, with a single, Kris Kristofferson's "Who's To Bless and Who's To Blame" already out.

Stevens is an Englishman who does country material with a pop flavor. The label has signed 20 distributors and five independent promotion teams and is planning four album releases for 1978.

Head of the company is Tom Sherwood, with Bob Saporiti handling promotion and Roy Segal, who produced the Stevens LP at Heiders, overseeing marketing. Segal, formerly with the San Francisco CBS studios, has also established his own production company, Sea Gull.

Moby Grape, the band many will remember because of the simultaneous release of five singles from the band's debut album 10 years ago, has regrouped with four of the original players and is releasing "Live Grape," an album of material recorded at local clubs. Some 30,000 copies will reportedly be pressed on the band's own label, Escape Records.

And Fairfax Records initial offering is "Chase Your Dreams" by songwriter Ron Joseph.

APRIL 22, 1978, BILLBOARD

London Looks At Charts, Signs Couple Of New Acts

By ADAM WHITE

NEW YORK—London Records is blueprinting a return to chart action via several key projects due to be unwrapped in the coming months.

They include a fresh LP from the Moody Blues, the band's eighth together, and a new black music label, Le Joint.

But the initial moves concern two new bands, believed to be London's first such signings in some two years. They are the Continental Miniatures, out of Los Angeles with a revival of Dusty Springfield's "Stay Awhile," produced by Michael Lloyd, and the Backalley Bandits from Atlanta, debuting with an album produced by Chips Moman and Dan Penn.

The Miniatures were submitted to London by Lloyd, says Walter Maguire, a&r vice president. Despite the producer's current connection with Shaun Cassidy and Leif Garrett, Maguire claims that the band is

Freed On Roulette

LOS ANGELES—Roulette Records will follow A&M's soundtrack LP "American Hot Wax," based on the life of radio announcer Alan Freed, with two catalog LPs by Freed.

Roulette's LPs feature the late DJ announcing a group of rock 'n' roll standards.

not especially teen-oriented. "It's a working group combining progressive ideas with Top 40 shots."

The act bows in with a single, he says, but the label is prepared to come with an album "very fast" if necessary.

The Backalley Bandits, spotted by Maguire in Atlanta, are a contemporary rock band with Fleetwood Mac overtones, not an attempt by London to ape its earlier success with another Southern combo. Z.Z. Top—itself still under contract to the label, he adds.

Immediately after seeing the Bandits, the a&r executive went to Nashville and put together a production deal with Moman and Penn.

Maguire says that the acquisition of both bands was in the works before recent London leadership moves, which placed Terry McEwen in the executive vice president's chair, but agrees that "you'll be seeing some changes" under the new regime.

He declines to comment on what observers have called London's recent lack of commitment to contemporary product—though its classical fortunes are as strong as ever, particularly via the Zubin Mehta/Los Angeles Philharmonic recording of music from "Star Wars" and "Close Encounters Of The Third Kind," chart-topping in that market and even crossing to pop.

K.M. Records Will Release Swedish Sonet

STOCKHOLM—Sonet, the independent Swedish record company, has concluded a deal with K.M. Records of Berkeley, Calif., under which its prestige Giants Of Jazz series will be released in the U.S. for the first time.

The three-year deal, which takes effect April 1, was concluded by Sonet general manager Dag Haeggqvist and Ed Denson, K.M. head of North American operations.

Says Haeggqvist: "This is the first time that Sonet jazz repertoire is being made available in the U.S. on a local manufacturing basis and we are happy with the K.M. licensee link because we represent the Kicking Mule label in Europe."

The Giants of Jazz albums, carrying a list price of \$7.98, will go through independent distributors in the U.S.

"We do have licensing deals with other U.S. companies for our product, including jazz," says Haeggqvist, adding that Gene Norman's GNP Crescendo label is releasing the latest album, "Move," by Swedish jazz guitarist Rune Gustafson.

Alexander Scores

LOS ANGELES—Composer Jeff Alexander will score the television movie "Katie Bliss And The Ticker Tape Kid" which is slated for ABC-TV.

MERCHANDISING MOVE

WB Unleashes Blitz On 'Last Waltz' Set

LOS ANGELES—Warner Bros. is mounting what it calls "its major merchandising campaign this year" to back the release of the "Last Waltz," a three-record set of the Band's final concert at San Francisco's Winterland on Thanksgiving 1976.

WEA sales offices will make available to its accounts a special rotating motorized dump bin standing four feet high. At the top of it is a crown-shaped display with silhouettes and names of all the performers.

In addition, there will be 24-inch by 36-inch posters with album cover graphics, mounted and unmounted four by fours, buttons, stickers, T-shirts and browser boxes.

Hale Milgrim, national merchandising coordinator, reports that the motorized display bins are in limited quantity, primarily due to the cost factor. Milgrim says contact has been made with more than 50% of WEA's accounts, primarily at NARM, who have placed orders. The bins will be available on a first come, first serve basis while supply lasts.

Warner's plans extensive tie-ins and cross promotions to coincide with the release of the "Last Waltz" film, scheduled to open in early May.

According to George Gerrity, national album promotion director,

special screenings are set in Los Angeles (10), Chicago, (12) Toronto, New York (17), Atlanta and Dallas, with Band member Robbie Robertson slated to be onhand at all of them to talk to radio people, do interviews and discuss the film.

As part of the promotion, an interview with the film's director, Martin Scorsese and Robertson (who produced) about the making of the film and record will be incorporated into the "Warner Bros. Music Show" slated for some 100 radio markets. The interview will also contain excerpts not included in the soundtrack.

Gerrity adds that major stations in 40 markets will be participating in various "Last Waltz" tie-ins. WABC radio in New York will be conducting a promotion whereby the station will giveaway 77 tickets in five days along with albums.

The last album to contain as many superstar acts was "Woodstock" in 1970. Participants on the "Last Waltz" are Bob Dylan, Joni Mitchell, Neil Diamond, Emmylou Harris, Van Morrison, Ronnie Wood, Muddy Waters, Eric Clapton, Staple Singers, Ringo Starr, Dr. John, Ronnie Hawkins, Paul Butterfield, Neil Young and of course, the Band.

The album carries a \$14.98 list price.

'Volunteer Jam' Triggers Radio, TV, Film Projects

NASHVILLE—Although the fourth annual Charlie Daniels Band Volunteer Jam officially ended last Jan. 14 at Nashville's Municipal Auditorium, the yearly homecoming bash will continue to be heard via radio, television and an upcoming live album release.

The concert is the subject of a 90-minute King Biscuit Flower Hour special set to broadcast Sunday (9) on the syndication's 250 AOR radio stations. Recorded live, the six-hour jam includes performances by Wet Willie, Sea Level, the Winters Brothers Band, Grinderswitch, Stillwater, Jim Mangrum, Papa John Creach and some of Nashville's top studio musicians, in addition to the CDB.

Nashville's NBC affiliate, WSM-TV, has produced an hour-long documentary which airs Saturday (8) following "Saturday Night Live." Produced by WSM's Allen Griggs and narrated by Alan Nelson of WSM-TV news, the documentary includes music recorded live at the jam as well as interviews with Daniels and his manager, Joe Sullivan.

The tentative release for Epic's live "Volunteer Jam III and IV" LP is set for May 22. The two-record package includes performances by the above-mentioned artists as well as members of the Marshall Tucker Band, Willie Nelson, Bonnie Bramlett and Mylon LeFevre.

Meanwhile, film bookings for the "Volunteer Jam" movie, the first full-length Southern rock motion picture, are at an all-time high, reports Jerry Adams, president, Good Vibrations, Inc., producers of the feature. Filmed at the second annual jam, Adams says "its historical sig-

nificance and entertainment value increases annually."

Volunteer Jam V is scheduled for Jan. 13, 1979.

Army Sponsors '60-Second' LP

LOS ANGELES—The syndicated radio feature "60-Second LP" has merged with London Wavelength to expand its format and pick up a national sponsor in the form of the

U.S. Army, according to producer Jeff Craig.

Beginning April 3, the 60-second shows precede a 60-second Army spot and are followed by a 30 to 40-

second London Wavelength artist interview, Craig says. And the program is distributed to 125 subscribing stations on disk instead of the original tape.

And the winners are:



Joe Brooks
Best Song
"You Light Up My Life"

Jonathan Tunick
Best Score Adaptation
"A Little Night Music"

N.Y. WNBC's Warner Urges Image Strength

NASHVILLE—"Start with nothing, decide what demographics and share of audience you need to be successful and go for it. Station image is most important."

That's the advice WNBC New York general manager Charlie Warner gave to a regional meeting of NBC affiliates March 31 here. The meeting was one of 11 regional meetings that will run through June.

Warner was speaking in place of WNBC program director Bob Pittman, who was unable to attend. However, Warner read Pittman's speech after those assembled voted to hear it. Warner had offered to give his own comments as an alternative.

Discussing zero-based programming, Warner said, "Don't have any preconceived ideas, gimmicks or thoughts about the past."

Sklar In Address

GREENVILLE, S.C.—With radio stations springing up at a faster rate than the growth rate of audiences, the highly specialized and competitive nature of the radio industry afford advertisers unique opportunities to reach their specific audiences, according to Rick Sklar, vice-president of programming for ABC Radio.

In a speech before the Advertising Federation of Greenville March 27, Sklar said an advertiser with the help of scientific research, computerized time buys and demographically-oriented radio networks, can with a combination of local spot and network buys bring his message to just those consumers he wants to reach with maximum cost efficiency.

ASCAP
We've Always Had the Greats



IN SESSION—Tony Orlando finishes work on his first solo album since 1961 at Muscle Shoals Sound Studio, Sheffield, Ala., as co-producers Barry Beckett, left, and Jerry Wexler, right, look on. The project is on Elektra.

Billboard photo by Frank Lieberman

Studio Track

LOS ANGELES—Recent Larrabee Sound activity includes Juice Newton tracking for Capitol, Ed Freeman producing with Barry Rudolph, the engineer, Sherry Klein the second; Bruce Botnick producing Eddie Money for Columbia on overdubs and mixing, Andy Johns engineering helped by Sherry Klein; Bruce Botnick also working on Cal Jam II mixes for Columbia; Taavi Mote engineering the Ventures, Sherry Klein seconding, Dave Carr the producer; RCA's Bobby Gosh continuing a project, Lenny Roberts engineering with help from Linda Corbin, Steve Dorff producing; and Giorgio Moroder doing overdubs with engineer Marc Piscitelli with help from Betsy Banghart.

Detective set for Adolph's Hidden Valley Ranch, a house in suburban Thousand Oaks being converted into a studio, for an upcoming Swan Song LP. Tom Dowd will produce with engineering help from Jimmy Douglas.

The Enactron Truck doing live dates with the Ozark Mountain Daredevils in the Midwest, the band producing with Marty Lewis engineering.

Richard Perry continuing to produce Leo Sayer at his own Studio 55. Lindsey Buckingham adding vocals and bass to one track. Bonnie Raitt and Joan Armatrading dropped by on one of the sessions.

Keith Olsen and David DeVore producing and mixing Foreigner for Atlantic at Sound City. In other activity there: Gary Richrath and Kevin Cronin recently produced REO Speedwagon, engineered by Paul Grupp with Gary Lubow assisting; Cheap Trick tracking with Gary Ladinsky at the board; the Beachboys, England Dan & John

Ford Coley, the Lettermen and Badfinger all in to overdub; Rare Earth in with John Ryan producing and Bill Drescher at the board; Candi Staton in with David Crawford as producer and Tori Swenson engineering; Kim Carnes starting her first EMI America sessions with Larry Hirsch engineering and Daniel Moore producing; and Capitol artist John Martin in with Craig Leon producing and engineering.

At Record Plant: Cheap Trick in completing tracking and mixing, Tom Werman producing, Gary Ladinsky, helped by Mike Beiriger, behind the board; Lee DeCarlo mixing tracks for Aretha Franklin; Brooks Arthur producing Elektra/Asylum's Carole Bayer Sager, Bob Merritt, assisted by David Latman, engineering; Michael Braunstein engineering a new Kenny Nolan album; Commander Cody overdubbing material with Matt Hyde at the board, John Hug producing; Jim Ed Norman producing new group C.Y. Walkin with Dennis Kirk engineering; John Stronach mixing tracks for John Mayhall, Bob Johnson producing; and Gary Ladinsky engineering the Ohio Players upcoming LP. Ted Templeman producing Tom Johnson at the Sausalito Plant.

The Plant's three remote trucks on hand recently at the Cal Jam concert at Ontario Motor Speedway with Andy Johns, Jay Messina and Rik Pekkonen at the consoles, Bruce Botnick the executive producer and Sharon Presser coordinating. A Plant remote truck was also on hand at the Santa Monica Civic Auditorium cutting Aerosmith live with Jack Douglas and Lee DeCarlo producing and engineering.

At Kendun: Master refs on a new single were

cut by Geoff Sykes on Warner Bros. artist Candi Staton with David Crawford supervising; Whitfield Records' Willie Hutch working on vocal and instrumental overdubs with engineers Lee Jackson, Steve Smith and Terry H. More, Bill Whitfield supervising; producer Glen Spreen tracking for CBS Records' artist Tyler, Alex Kazanegras, Bob Bullock and Terry H. More engineering; Elektra Records artist Terry Callier cut master refs on a new LP with Paul Serrano supervising and John Golden engineering; and Maureen McGovern's new Epic Records LP was cut by John Golden, Joey and Lana Bogan producers.

Pages working on its first Epic LP at Location Recording Service in Burbank, Mike Verdick at the board along with Scott Singer.

* * *

Out Of Town Notes:

Con Funk Shun finishing its second LP at Different Fur, San Francisco, Skip Scarborough producing with Don Cody at the board assisted by Seth Dworken. Owner Pat Gleeson also finishing up production of a new Bennie Maupin LP on Mercury with Steve Mantoani engineering.

Little Richard working on a single at Woodland Sound, Nashville, David McKinley engineering. Also there: Charlie Daniels producing Jim Owens, Rex Collier behind the board; Tom Collins and Wesley Rose producing Frank Ifield, Les Ladd engineering; and Denny Purcell engineering Le Blanc & Carr. JIM McCULLAUGH

HEAVILY COMPUTERIZED

CBS Studios In Bay Area Now Operated By Rubinson

By JACK McDONOUGH

SAN FRANCISCO—Independent producer David Rubinson has taken over the premises formerly occupied by the CBS studios here.

Rubinson has also announced public availability of studio C which boasts a Harrison 4032 board (with Allison Memory Plus automation system) interfaced with a microprocessor computer system. The name formerly used for studio C, the Automatt, now applies to the entire complex.

Rubinson says the new interfaced system, capable of producing on a video terminal a display of graphic information or printed text stored either within the system itself or on a separate track of recording tape, is the only one of its kind in the world. The interfacing of the console with the Z-80 microprocessor (manufactured by Zilog of Santa Clara) was accomplished by chief engineer Michael Lerner.

The Automatt has been a tenant on the Folsom Street site since November 1976 when Rubinson installed the sophisticated Harrison board into the small studio C, 750 square feet with a control room of 500 square feet. At the time CBS controlled the two other studios in the building, although Rubinson did maintain a large suite of business offices on the second floor.

On Dec. 31 CBS shut down, with the lease reverting to Coast Recorders, a previous tenant. Coast also purchased all the CBS equipment on the site. Rubinson is now leasing from Coast and has kept about half the equipment.

The major inheritance is studio A, which measures 1,500 square feet with a control room of 320 square feet. Studio B measures 500 square feet, with a control room equal to A's. There is also a mastering room, large office and reception areas, and a game room.

The San Francisco NARAS chapter maintains its office here, and "Judith's Jukes"—Rubinson's vintage jukebox business—is also set up on the premises. Thus, with Rubinson's management and publishing interests being directed from here as well, the building now houses a totally unified net of music services.

Rubinson says his three studio rooms complement one another perfectly.

"Studio B is an excellent room for rhythm tracks. ConFunkShun cut its gold album in B. Eddie Money and Steve Miller both recorded there. Studio A is the biggest room in San Francisco and is great for strings and horns and cleaner rock and roll. And we've got the best mixdown room in the world in studio C. So you can cut tracks in one room, do overdubs in a second and mix in the third. There's no need to go elsewhere for anything," he notes.

There is also a fourth room, studio D, which is large (1,200 square feet, with a 200 square foot control room) but has only 8-track capability and is used almost exclusively for rehearsal.

Studio C, with its automated and computerized capabilities, is the heart of the complex and until recently Rubinson had reserved it solely for his own use. Now it is available for outside rental.

"No one anywhere else has interfaced a real computer with a recorder the way we have," claims Rubinson. "No one else has the capability of storing such a large and

precise amount of information about a mix, and we can also store on the tape printed information about who is playing what instruments on what tracks, who wrote the song, and lyrics and publishing on the song.

"Right now I could take Santana's 'Moonflower' album and put the 24-track tape on the machine and recreate the mix exactly as it is on the album. With a regular board you have to start from scratch every day. It can take hours. With this you come in and within a few minutes you have the precise positions on every bit of work you've done so far. It eliminates the repetitive and non-creative work that until now has been a built-in part of the recording process."

Rubinson feels that "within three years no studio will be competitive without automation, although it may be closer to five years before computerization is considered essential."

In preparation for that future he has applied for the appropriate patents on the Automatt interface system and is making arrangements for national distribution of the system.

In addition to the capabilities of studio C, studios A and B have both been upgraded since the Rubinson takeover with \$100,000 worth of new equipment. All three studios are 24-track, and each features a specially-designed 4-track earphone cue system which enables each musician to mix his own cue balance.

Webster Mentor Of Engineering Class At UCLA

LOS ANGELES—UCLA Extension will offer a course on recording engineering for persons seeking a career in recording engineering, as well as careers as producers and musicians.

Called "Recording Engineering Theory," the course is being held March 29 to May 24, 7 to 10 p.m., at Knudsen Hall on UCLA's Westwood campus.

Van Webster, producer and owner of Hope Street Studio here as well as a recording engineer, will teach the course. The course will provide basic training in the concepts of audio engineering skills and includes a "hands on" mixing session at the Hope Street Studio.

Topics to be covered include basic electricity, basic electronics, magnetic effects, acoustics, microphones and speakers, magnetic recording, console design, special effect electronics and studio maintenance.

Santa Ana Welcomes 24-Track Facilities

LOS ANGELES—Maranatha Music in suburban Santa Ana has opened a new recording studio at its company headquarters site.

The facility is 24-track and custom recording time will be available to outside artists.

Initial activity includes artists Bethlehem and Lewis McVay on the Maranatha religious-oriented label.

Designed by Jack Edwards, the studio includes two large rooms in addition to a control room. The console in 30 in and 24 out.

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Andy Gibb
Helix
Law
Little River Band
Bob Marley & The Wailers
Newborn Band
Ted Nugent
Outlaws
Ritchie Family
Bob Seger
& The Silver Bullet Band

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Al Stewart
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Billboard

NEW NAME & POLICY

Switch Evident At N.Y.'s Leviticus

NEW YORK—Leviticus, a major black-oriented discotheque in mid-Manhattan, has changed its name to Leviticus Entertainment Complex and is expanding its operation to include a cabaret featuring top jazz performers, a restaurant and a cocktail lounge.

The move is aimed at modifying the club's exclusive disco image which Charles Perry, manager and co-owner, feels may, over the long run, hurt the operation. Perry's premise is that the disco boom may not last forever, but that black consumers will always feel the need to get out and party.

As part of the expansion, Leviticus' owners have acquired the floor above the club, located in the city's Herald Square area, and will link both rooms by a spiral staircase. Alterations are expected to be completed by mid-December and will not affect Leviticus' day to day operations.

The "new" Leviticus will reserve Friday and Saturday nights exclusively for the die-hard disco party crowd, while a diverse entertainment bill be offered on other nights. Perry explains that Tuesday evenings will be reserved for talented young musicians, singers and actors doing dramatic and comedic skits. The showcase is being directed by

Wayne Garland, an ex-member of the Voice of East Harlem.

On Thursdays the club will feature live music, with Sundays reserved for a mixture of live music and fashion shows. For the live music segments, the club will up its admission price \$2 to \$8 per person.

Leviticus is sometimes referred to as the black version of Studio 54, a description which Perry and his partners enjoy. The club has been in operation for four years and caters to a large percentage of black performers and record company personnel. It also has a strict dress code and has acquired a reputation for being something of a snobbish establishment.

The ultimate goal for the club, according to Perry, is to establish the same reputation for entertainment quality which the Copacabana enjoyed a decade ago.

Meanwhile, alterations and expansions are also underway at Othello's, another Manhattan disco owned by Best of Friends Productions, the same consortium of black businessmen which operates Leviticus.

The club, located two blocks west of Leviticus and just a block north of Madison Square Garden, has had its name changed to Justine, and is

(Continued on page 52)

Discos

Philly Gay Club Now Admitting Straight Patrons

PHILADELPHIA—The Second Story, a gay-oriented membership discotheque located here, is relaxing its admission policy to include heterosexuals.

The club's New York-based owners have reportedly spent in excess of \$400,000 to refurbish the facility which was originally a Catholic chapel on the second floor of what used to be part of an Episcopal church complex.

Heterosexual members will be invited to pay a \$15 membership fee for access to the room which will be available to them mostly on weekends between the hours of midnight and 3 a.m. Gay members will have exclusive use of the club during the week, and there will continue to be heavy emphasis on guest appearances by disco queens like Grace Jones.

The club's ultimate aim is to achieve a co-mingling of gays and heterosexuals, and to this end a number of special parties and membership drives have been proposed.

Lighting and sound equipment in the room are said to rival those found at Studio 54 in New York. The room has been named among the country's top 20 discotheques by Billboard, and was recently described as the best disco on the East Coast by After Dark magazine.

Expansion plans also include the creation of a cabaret featuring big names acts, and also available for private parties and fund raising ventures, with the disco format taking over at the end of these activities.

Finals For Fla. Contest

By SARAH LANE

MIAMI—Harry Wayne Casey of K.C. & The Sunshine Band, members of the pop group Tavares and Rick Finch are among the music industry celebrities selected to judge the final phase of the California Club disco dance party which has completed six weeks of preliminaries at the club's North Miami Beach location.

The contest, called "Wednesday Night Fever," is the longest running disco dance contest in this area and has so far attracted top disco dancers in South Florida.

Bo Crane, head of the Florida Record Pool and club consultant on the contest, says the competition has been intense. "We have seen some fantastic dance exhibitions in the preliminaries and I am glad I am not one of the judges in the finals," he states.

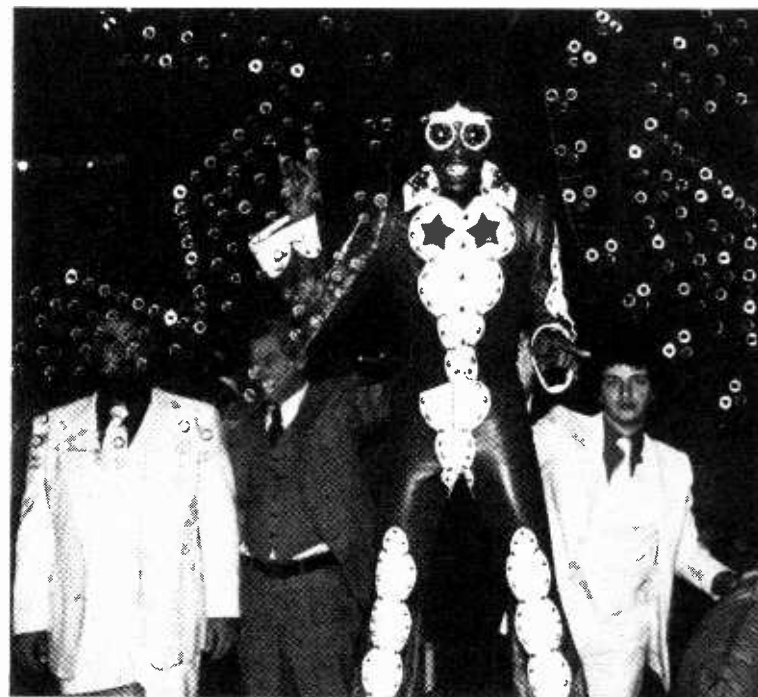
The contest has been publicized solely through word-of-mouth and via the members and staff of the Florida Record Pool, and only non-professionals were selected.

Judges for some of the preliminaries have included, Crane, Vicki Sue Robinson, deejay Rick Peters and tennis star Illie Nastase.

Among the celebrities who have been on hand for some of the shows were Ann-Margret, Joey Heatherton and others.

New N.Y. Location

NEW YORK—The International Disco Record Center shifted its operations April 1 from Attorney St. in lower Manhattan to a 4,000-foot expanded space at Broadway and 18th St.



FUNKY MAN—Bootsie Collins makes an unusual entrance with flair at Les Mouches disco here. The Warner Bros. artist was at the club to celebrate his successful New York concert appearance. He is flanked by label personnel.

It's All Under One Roof At Pabone's N.Y. Center

NEW YORK—The first disco one-stop for deejays, club owners and designers, has been opened here by Mike Pabone, featuring record pool, record retail shop and sound and light equipment all under one roof. A recording studio within the facility is also in the works.

According to Pabone, the record pool division of the operation will not seek to compete with other existing pools, but will instead concentrate on hard-to-find imports which it will make available to its members at prices well below the retail list at which they are now available.

Pro Sound Associates will stock the latest in sound and lighting equipment by both domestic and international manufacturers. There will also be a design and installation division operated by Marty Teran and Rickie Gilkes.

A 24-hour service facility is also being established to respond to calls

for repairs on all equipment sold and/or installed, according to Pabone.

Pabone, formerly associated with the International Disco Record Center, states the concept for Pro Sound Associates grew out of the realization that disco record pools cannot survive in their existing format.

He states that it is impossible for pools to hire an adequate staff to handle all the paper work involved on a mere \$7 a week from each of its members.

"Those who believe this are doing a disservice to themselves, their members and the record labels with which they work," he states.

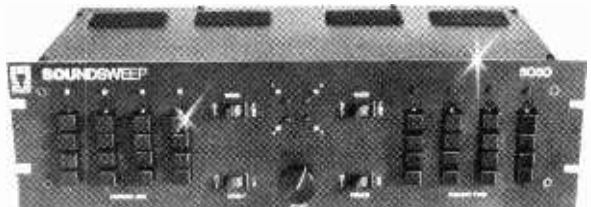
The project is being underwritten in part by Brian Ardizzone, former financial analyst for Banker's Trust. It is part of a complex which includes Graveyard Sound and Linear Sound, two Manhattan-based hi fi shops.

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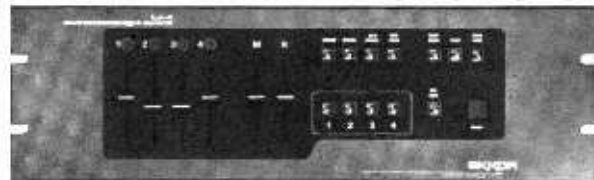
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Vanguard Label Takes Aim At Disco Industry; Seeks Masters & New Acts

NEW YORK—Vanguard Records, encouraged by its recent successes with disco releases from such artists as Players Association and Kelly Marie, has begun an active search for disco-oriented acts and masters.

According to Vanguard's Laurel Dann, the firm is particularly interested in European and other foreign product. However, it is not overlooking the continuing potential of domestic artists. With this in mind it has appointed ex-RCA staffer Pete Spargo as a&r director especially assigned to seek out and acquire pop/jazz acts with disco potential.

Dann stresses that in spite of the label's moves to broaden its involvement in the disco business, it will avoid concentrating exclusively on disco acts. Instead, those artists and masters acquired will be selected for their crossover potential.

The label, which boasts a significant roster of jazz acts, will not try to

influence its existing artists to think disco. However, it will encourage those wanting to explore the medium, according to Dann.

Dann credits disco deejays, and their record pools across the country, for playing an important role in helping to shape the chart successes Vanguard has so far enjoyed with its disco releases.

"We could not have done it without them," she states. "They were invaluable in helping us to determine where our major markets were."

Dann is convinced that disco had moved beyond the fad stage and into the realm of serious business, and states that in order to maintain current stability, new music releases should be listenable as well as danceable. "This is what we are striving for at Vanguard," she assures.

She also promises that Vanguard will try to be responsive to all legitimate deejays and pools which seek service from them.

2001 Clubs To Front Easter Seal Dances

NEW YORK—2001 Clubs of America in cooperation with its franchisee, V.I.P. Clubs, is sponsoring a series of disco dance marathons in cities across the country, with proceeds going to the Easter Seal Society.

The project was launched two weeks ago with a Sunday dance marathon at 2001 Clubs, West Islip, N.Y. facility, which netted in excess of \$30,000. It continued Friday-Sunday (7-9) at V.I.P. Clubs locations in the Bridgeville and Allison Park suburbs of Pittsburgh.

The Pittsburgh segment of the series was produced in cooperation with WTAE-AM, and was expected to net well in excess of \$75,000 for the Society.

Participants in the dance marathons will be expected to solicit their own sponsors who must in turn pledge at least \$1 for each hour the dancer stays in the marathon. Dancers are also expected to raise pledges of at least \$50 an hour to stay in the contest.

Dancers raising the most money will become eligible for a four-day all-expenses paid vacation to Las Vegas. The dance-a-thon's sponsors will provide meals.

Attendees at the Pittsburgh marathon were to be treated to the extra attraction of an "oldies but goodies" record hop which would run simultaneously with the dance-a-thon on a separate level of the club's facilities. This segment of the show would be supervised by Bill Sweetser, and would feature such performers as the Skyliners, the original Four Coins, and Lou Christie.

Supervising the marathon was Chuck Brinkman of WTAE-AM, a number of top radio and tv personalities and recording artists were expected to be on hand for the event.

According to Parris Westbrook, director of operations for 2001 Clubs of America, the corporation decided to involve itself in the fund raising venture because it was impressed with the way the Easter Seal Society ran its organization, and because it wanted to show its appreciation for public support of the nationwide string of discotheques.

WEA Exploiting Via the Clubs

CHICAGO—WEA Corp. is extending its promotional activities to the disco scene here, with a city-wide disco dance contest pegged to the Deodata "Love Island" LP on Warner Bros.

The promotion, which will culminate with dance contest finals at the Galaxy disco on May 20, is being coordinated with disco programmers in the Dogs of War record pool.

Tom Neal, WEA salesman, reports.

According to Neal, who is staging the contest, it is the first time WEA has promoted through the discos in this market.

"We've got to find a way other than radio to go after the people," Neal explains. "We've got to give the jocks a tool, get them into the record business."

Disco Mix

By TOM MOULTON

NEW YORK—Tom N' Jerry Records, distributed by Salsoul Records, has released the Mac Lane Explosion LP "Pulstar." There are four cuts including the title cut. The music is basically electronic with the exception of "Accidental Lover," the Alec Costandinos tune—which has vocals. This is a lot slower than the original, and has a different kind of break which features rhythm and synthesizer playing a mysterious melody before going into a vocal break.

"Pulstar" has an infectious melody which mimics its uniqueness with siren-like sounds. "Oxygene," (the Jarre song) is done disco style while retaining the original form and melody. "Magic Fly" incorporates a much softer approach than the original version. Here, melody and harmony are featured without totally displacing the rhythm.

Tom N' Jerry Records will also release a commercial 12-inch 33 1/2 r.p.m. disco disk by D.R.U.M., titled "Lullabye." Until recently this

song was available only in England, but it did get some play in the New York area. This new version has been remixed and the break is longer and features a lot of percussion as well as an interesting organ break.

Light, Sound Show Cancels In Atlanta

NEW YORK—The producers of the International Light & Sound Show have decided against staging this year's exposition, originally scheduled to run simultaneously with the International High Fidelity Show in Atlanta.

According to Robert Harter, executive producer, exhibitor response was insufficient to insure a first class event. Less than enthusiastic response to last year's show held in Chicago at the same time as the CES may also have played a role in the firm's decision.

However, Harter stresses that the show will go on next year. The exposition is geared to the discotheque industry.

Penn Dancers Terp 26 Hours

PHILADELPHIA — More than 1,000 dancers each pledged \$25 to take part in a 26-hour disco dance marathon for charity, held here recently.

The marathon, to raise funds for the Pennsylvania Easter Seal Society, was inspired by the recent disco movie "Saturday Night Fever." It was held at three venues, the Montgomery County Community College at Blue Bell, Pa., Villanova Univ. at Villanova, Pa., and the Jewish Veterans Hall at Levittown, Pa.

Music was provided by a mix of live bands and recorded disco sounds, and prizes were awarded to the best dancers at intervals during the marathon. Dancers were given a 10-minute rest period every half hour, and a 30-minute break every four hours.

For the Record

LOS ANGELES—The sound and lights at the Tennessee Gin & Cotton Co., a discotheque here, were installed by Sound Unlimited, not Sound Chamber Audio, as stated in a story last week. The sound at Sergios, another top disco, was installed by the John Sulton Co.

Leviticus Club

• Continued from page 50

being redesigned with the emphasis on intimacy.

Perry, who does not believe in giant dance palaces, states that a disco should be a place where people can meet and enjoy togetherness, and that too much space hinders that process. The decor of the room will also employ what Perry calls "dark earth colors," a radical departure from the flashy interiors with which disco have come to be associated. Justice will open its doors Thursday (20).

Best Of Friends Promotions also runs Lucifer's, another black oriented disco in the Cambria Heights section of New York.

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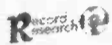
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MUSIC MAN—Paul Francis Webster, right, receives the American Guild of Authors and Composers' Aggie award from Ervin Drake, AGAC's president, in ceremonies in Los Angeles.

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"Chic" on Atlantic. Disk is its first gold LP.

Platinum LPs

Wings' "London Town" on Capitol. Disk is its third platinum LP.

Sound Warehouse Opens 2nd Store

SAN ANTONIO—The Sound Warehouse, record and tape retailer, has opened another store here, its second in less than six months.

Glen Christy is the manager. He was formerly assistant manager at the chain's San Pedro location.

The first Sound Warehouse opened in late 1977 and enjoyed immediate acceptance. Joe Malone is the manager responsible for much of the store's success.

Patrons may shop Monday through Saturday 10 a.m. to midnight; on Friday they are open until 1 a.m. For the opening both stores were open Sunday from 10 a.m. until midnight. Both normally will be closed on Sundays.

New Music Books

LOS ANGELES—Almo Publications has released two new sets of books to its Rapid Play series. Added are "Kiss' Greatest Hits" and "Peter Frampton Greatest Hits."

BOOK REVIEW

A Long Look At Rock Business

"Rock 'N' Roll is Here To Pay" by Steve Chapple and Reebee Garofalo. 354 pages, published by Nelson-Hall. \$14.95.

LOS ANGELES—With minimal experience in the music industry, Chapple and Garofalo attempt to delve into the myriad intricacies of today's business. And with minimal success.

Time and again throughout their manuscript, the pair turns to Billboard for statistics, charts and anecdotes to bang home a point. It appears obvious they would have no book at all without Billboard.

Chapple and Garofalo are to be credited for attempting a thorough, exhaustive look-see into today's music picture. They interviewed a number of industry bigwigs who, to a man, told them precisely what they tell Billboard reporters almost every week. The best of the interviewees are Joe Smith, Russell Sanjek, Ahmet Ertegun, Lee Zhitto and Is Horowitz. Zhitto and Horowitz are, of course, with Billboard.

Perhaps "Rock 'N' Roll Is Here To Pay" is not intended for industry readers. Maybe the authors slanted their work to college students, shoe salesmen and Avon doorbell-ringers. If so, much of their material may be considered valuable.

Beware, however, of a garbled, inaccurate sequence surrounding the Beatles, and how that group popped up in late 1963 (not 1964) on Capitol with "I Want To Hold Your Hand." The authors miss the truth by plenty.

The book represents a good try. But only a try. And the number of misspelled names of prominent industryites is deplorable.

DAVE DEXTER JR.

Bernstein Scoring

LOS ANGELES—Elmer Bernstein is scoring "National Lampoon's Animal House," which stars John Belushi of NBC-TV's "Saturday Night." The Universal film comedy opens nationally July 28.

Billboard Top 50

Easy Listening

Billboard SPECIAL SURVEY For Week Ending 4/22/78

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
2	2	12	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
3	5	11	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
4	4	14	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675 (Saimaker/Chappel, ASCAP)
5	3	11	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
6	7	12	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
7	6	12	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
8	10	9	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
9	9	13	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
10	13	7	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3 10693 (Homewood House, BMI)
11	8	20	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
12	12	13	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
13	16	3	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (ATV, BMI)
14	14	5	TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
15	11	13	(WHAT A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676 (Kags, BMI)
16	15	8	THANK YOU FOR BEING A FRIEND Andrew Gold, Asylum 45456 (Luckyu/Special Songs, BMI)
17	20	3	COUNT ON ME Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
18	17	10	IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP)
19	19	10	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
20	21	4	THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
21	18	15	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
22	30	5	IMAGINARY LOVER Atlanta Rhythm Section, Polydor 14459 (Low-Sal, BMI)
23	22	21	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)
24	23	20	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
25	24	21	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
26	25	19	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
27	31	3	GEORGIA ON MY MIND Willie Nelson, Columbia 3-10704 (Peer, BMI)
28	26	14	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085 (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
29	48	2	YOU'RE THE LOVE Seals & Crofts, Warner Bros. WBS8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
30	29	14	WALK RIGHT BACK Anne Murray, Capitol 4527 (Warner-Tamerlane/BMI)
31	28	10	LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
32	42	4	I'VE NEVER BEEN TO ME Mary Macgregor, Ariola 7677 (Stone Diamond, BMI)
33	38	3	OUR LOVE Natalie Cole, Capitol 4509 (Chappel, ASCAP)
34	NEW ENTRY		WE'LL SING IN THE SUNSHINE Helen Reddy, Capitol 4555 (Lupercalia, ASCAP)
35	39	3	THE LAST OF THE ROMANTICS Engelbert Humperdinck, Epic 8-50526 (W.B./The Holmes Line, ASCAP)
36	35	9	THE ONE AND ONLY Kasey Cisyk, ABC 12333 (Famous, ASCAP/Ensign, BMI)
37	NEW ENTRY		YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
38	32	7	A LOVER'S QUESTION Jacky Ward, Mercury 55018 (Times Square/Eden/Unichappell, BMI)
39	43	3	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Not Listed)
40	27	17	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
41	NEW ENTRY		IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
42	34	9	WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacey, Kruggerand 101 (Trustin/Mercer, ASCAP)
43	NEW ENTRY		BABY I'M YOURS Debbie Boone, Warner-Curb 8554 (Blackwood, BMI)
44	33	3	ALWAYS AND FOREVER Heatwave, Epic 8-50490 (Almo/Rondor, ASCAP)
45	NEW ENTRY		I'M ON MY WAY Captain & Tennille, A&M 2027 (Pink Flower, BMI)
46	46	3	I'M GONNA TAKE CARE OF EVERYTHING Rubicon, 20th Century 2362 (Fox Fanfare/No Cibur, BMI)
47	47	3	MORE THAN A WOMAN Bee Gees, RSO (LP cut) (Stigwood/Unichappell, BMI)
48	44	6	ONE LAST TIME Al Martino, Capitol 4551 (Ocean Blue/Blackwood, BMI)
49	NEW ENTRY		SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
50	45	3	STRANDED IN A LIMOUSINE Paul Simon, Columbia 3-10711 (Paul Simon, BMI)

Heavy Promo For Ivy LP

NASHVILLE—Canaan Records is hauling out its promotion guns for the new LP by its country humorist, Cotton Ivy.

"Country Grinnin' And Eatin'" is the theme of the national radio promotion. The special deejay packages include a copy of the album "Here's Grinnin'" with an attached piece of choice center cut ham, labeled "Here's Eatin'."

Some 400 pieces of the wrapped ham slice (at a per slice cost of approximately \$1.60) were packaged with the LPs and a new Cotton Ivy press kit with bio and photos. The ham promotion went to most of the top 400 country stations and some gospel stations.

Further shipments, minus the ham slice, will be made to Word Inc.'s list of 1,000 stations. Though both gospel and country stations are being targeted in the promotion, the primary thrust is country.

The LP, on Canaan—a division of Word, Inc.—is titled "Cotton Ivy, The New Will Rogers?"

It marks Canaan's first intensified assault on the country music market. The Waco-based label has been gospel-oriented since its inception.

COUNTRY SET FOR MIDEM

NASHVILLE—Jim Halsey's Tulsa-based management firm will produce the first all-country music gala ever presented at the MIDEM convention during their 1979 gathering.

At the MIDEM assemblage this winter in Cannes, France, Halsey negotiated an arrangement with the convention's commissaire general, Bernard Chevry, and has thus far committed Roy Clark, Don Williams and the Oak Ridge Boys.

The annual gathering of music industry executives and corporate heads from every country in the world is a unique showcasing opportunity and Halsey sees the program as a step in his consistently advancing international activities.

Publish Delmore 'Lost' Biography

NASHVILLE—The Country Music Foundation Press in Nashville has published the recently rediscovered autobiography of Alton Delmore of the Delmore Brothers.

Delmore, who died in 1964, left a long though incomplete autobiography which lay among his son's possessions for more than a decade.

Titled "Truth Is Stranger Than Publicity," the work has been substantially augmented by an introduction, commentary and complete discography by Dr. Charles K. Wolfe of Middle Tennessee State Univ.

"This ranks as a major work and a major discovery," comments Doug Green, editor of the Country Music Foundation Press. "Country musicians have rarely left written records of any details concerning their careers, and the country music fan and scholar are fortunate that Alton Delmore carefully and accurately accounted for most of the career of one of country music's most influential groups."

The book, the sixth title to be offered by the Country Music Foundation Press, is available for \$5.95.



Tall Cotton: As part of Canaan Records' "Country Grinnin' And Eatin'" radio promotion, Dale Turner of WKDA in Nashville, left, receives a slab of ham, along with the new Cotton Ivy LP from Ivy, Cindy Rodgers of AKELA and Ken Harding, Ivy's producer.

10th INTL FEST

Wembley Dubbed Top Country Site

By TONY BYWORTH

LONDON—At the time of the International Country Music Awards presentation, staged the third evening of the 10th International Festival of Country Music, promoter Mervyn Conn commented that he had seen country events in a number of U.S. locations but Wembley was the greatest country music site in the world. The capacity crowd roared its approval.

The event, located at Wembley's Empire Pool over the Easter weekend, was a tremendous success and arguably the best to date (Billboard, April 8, 1978). Throughout its three days, 31,750 seats were sold, attracting capacity audiences every night with ticket prices ranging from \$4.75 to \$18 per day.

As with previous years the festival presented crammed programs of talent, with more than 26 U.S. and Canadian acts as well as representatives from the world of country music in Britain and Europe.

But Conn's biggest achievement came with securing Merle Haggard as the Festival's closing act on March 27. Haggard's British debut was long overdue and throughout his 70-minute, 20-song set the crowd continually cheered the hit ridden choice of material, the vocals and the instrumental breaks from the artist's superlative band, the Strangers.

Commencing with "Daddy Frank," Haggard worked his way through other titles like "Working Man Blues" and "Lonesome Fugitive;" gained even greater, ecstatic response with his fiddle work and the inevitable "Oakie From Muskogee;" and, at the set's conclusion, gathered a standing ovation from all members of the audience.

Haggard's debut was memorable, not only as a highlight of the festival's 10th anniversary, but also as one of all the preceding festivals, and set the pace for his forthcoming round of British dates in fine style.

Even though Haggard gained the event's greatest audience reaction, there were many other show-stopping acts. Of course, Don Williams' success was to be expected but the presentation was changed with the inclusion of a string section in addition to his three accompanying musicians.

The strings and cellos worked well, enhancing Williams' gentle vocals and lyrics, and there wasn't a murmur of discontent from his loyal followers not normally accustomed to such refinements.

Marty Robbins was the sensation of the Sunday night concert. A supreme entertainer, Robbins won

over with his considerable repertoire of hit songs and a presentation that mingled ad libs and off-the-cuff humor.

Backed by his band, the Loredos, his stage presentation shone throughout his 11-song set and, deservedly, was greeted by a standing ovation at its conclusion.

As witnessed in past years, the true selling point of a Wembley appearance lies in the presentation of basic, hard-core country sounds, and a surfeit of acts were available to meet these demands.

Canadian Carroll Baker, making a return appearance, impressed even more greatly the second time around with her powerful vocal work and welcome choice of material, with a highlight coming in the dramatic rendition of her best selling "You've Never Been This Far Before." And Vernon Oxford, in a 20-minute set that combined vocals and fiddle work, didn't put a foot wrong in his presentation of country within a more traditional setting.

Freddie Hart and Moe Bandy both made their British debuts over the weekend, and both are certain of return visits in the not too distant future.

Hart, generally overlooked here in terms of record releases, delighted his listeners with the flowing sentimentality of his act while Bandy, fast building a reputation through airplay, gained immediate appreciation for his solid country styling and a selection of songs that dwelt upon barrooms, boozing and slipping around.

Kenny Rogers displayed his considerable ability as a masterful showman in presenting an act that contained only the slightest of rock elements but was skillfully built toward the country market.

"Lucille" and "Lay Down Beside Me" were just a couple of titles that led to a well deserved encore while a duet with the highly popular Dottie West—who had earlier made a successful appearance in her own right—provided an additional change in normal proceedings.

The instrumental sounds of country reared their head with solo appearances by top rated Nashville session men Lloyd Green (steel guitar), Charlie McCoy (harmonica) and Hargus "Pig" Robbins (piano).

Each received enthusiastic response for their brief sets backed by the British Kelvin Henderson Band and fully impressed when they joined forces to display their skills in the realms of presentation and arrangement on such titles as "Your Cheatin' Heart" and "Rocky Top."

Monument Going For Pop Market

• Continued from page 6

enhance the efforts of Mercury, distributors of Monument, and develop the label as a full-line record company.

"Mercury is capable of promoting and selling hits—they've tripled Larry Gatlin's sales of his newest album," Fletcher points out.

"But to be an independent label you have to be just that. With all the product they have out, we have to have a complete staff to augment their promotion capabilities—you face that in any distribution setup. We have to be able to create the hit, get it started, then let them sell it."

Artists whom Monument are gearing up to promote in the pop market include Bob Morrison, Dennis Linde, Gary Apple, Lisa Lawlin, Patti Leatherwood, Eddie Russ, a jazz r&b act and the obvious cross-over capabilities of Larry Gatlin.

Kris Kristofferson is also a Monument recording act although his

product is still distributed by CBS.

"Promoting pop product out of Nashville has its problems," admits Fletcher. "We have the same problems that other labels here have—if you release a James Brown record on a Nashville label, they're going to work the damn thing country—it's just a fact of life.

"Not being on the West Coast is a problem because the majority of the pop business happens on the streets of L.A. The mass of talent is there, the producers are there, pop industry-related functions happen there and the hype machines are there.

"That's why it will be vitally important for us to have someone in L.A. who can be in touch with all that.

"Monument has always been a low key, low visibility label, but we're going to become more visible," Fletcher adds, "not only in Nashville, but in every other city. What we're able to do will be beneficial for Nashville as a whole."

Intl Fest Awards 6 Acts

LONDON—The winners of the third International Country Music Awards, based on fans' votes through the specialist magazines Country Music People, Country Music Review and Country Music Roundup; the BBC radio network show "Country Club" and the British Country Music Assn., were announced at the Monday evening concert at the 10th International Festival of Country Music.

The announcements and presentations were made by Ralph Emery and Dorothy Ritter.

The award winners are: best

international male vocalist, Slim Whitman; best international female vocalist, Dolly Parton; best international group, the Statler Brothers; most promising act, Stella Parton; best British solo/duo, Pete Sayers; best British group, Frank Jennings Syndicate.

The awards provide the third round of successes for the Statler Brothers, Parton and Frank Jennings Syndicate, as these artists have won in their respective categories each year from the inauguration of the International Awards in 1976.

Heavy TV For George Hamilton

NASHVILLE—George Hamilton IV took advantage of his trip to England to emcee the International Festival of Country Music to appear on British television.

And a staggering bunch of names—possibly the most powerful lineup ever to be assembled on a Wembley stage in the festival's 10 year history—were to be found accompanying the founding member of the Outlaw movement, Tompall Glaser. Buddy Emmons, Laurie London, Reggie Young, Bobby Thompson, Joe Osborne and Bobby Wood added the instrumental sounds while Glaser worked his way through such songs as "T For Texas" and "Put Another Log On The Fire."

The success story further continued with the second festival visit of Larry Gatlin, who once again displayed his craftsmanship by way of sensitive lyrics, striking vocals and never faulting harmonies in the company of his two brothers. Canadian Ronnie Prophet immediately found a rousing welcome for a brief set that mixed vocals, instrumentals, impersonations and likeable humor, and returned for an impromptu interlude with emcee George Hamilton IV.

Then, moving more towards the realm of rock music, Carl Perkins and Don Everly relived the sounds of their past with authority and vigor.

WADE PEPPER PROMOTIONS

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COUNTRY MUSIC
PROMOTION AT ITS
HIGHEST LEVEL.
REPRESENTING PUBLISHERS,
ARTISTS AND
RECORD COMPANIES.

Billboard Hot Country Singles

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A Partial List of Our Back Hits:

FILIPINO BABY / HILLBILLY HEAVEN
(Cowboy Copas)
—SG-104—

LONESOME 7-7203 SLOWPOKE
(Hawkshaw Hawkins)
—SG-105—

UNDER THE DOUBLE EAGLE / GUITAR BOOGIE
(Arthur Smith)
—SG-107—

TEDDY BEAR / DADDY
(Red Sovine)
—SD-142—

HONKY TONK
(Parts 1 & 2)
(Bill Doggett)
—KG-501—

FEVER / SLEEP
(Little Willie John)
—KG-504—

THE DEATH OF HANK WILLIAMS DEAR JOAN
(Jack Cardwell)
—KG-516—

I KNOW YOU'RE MARRIED / BEER BARREL POLKA
(Reno & Smiley)
—SG-526—

TENNESSEE WALTZ / YOU BELONG TO ME
(Pee Wee King & Redd Stewart)
—SG-530—

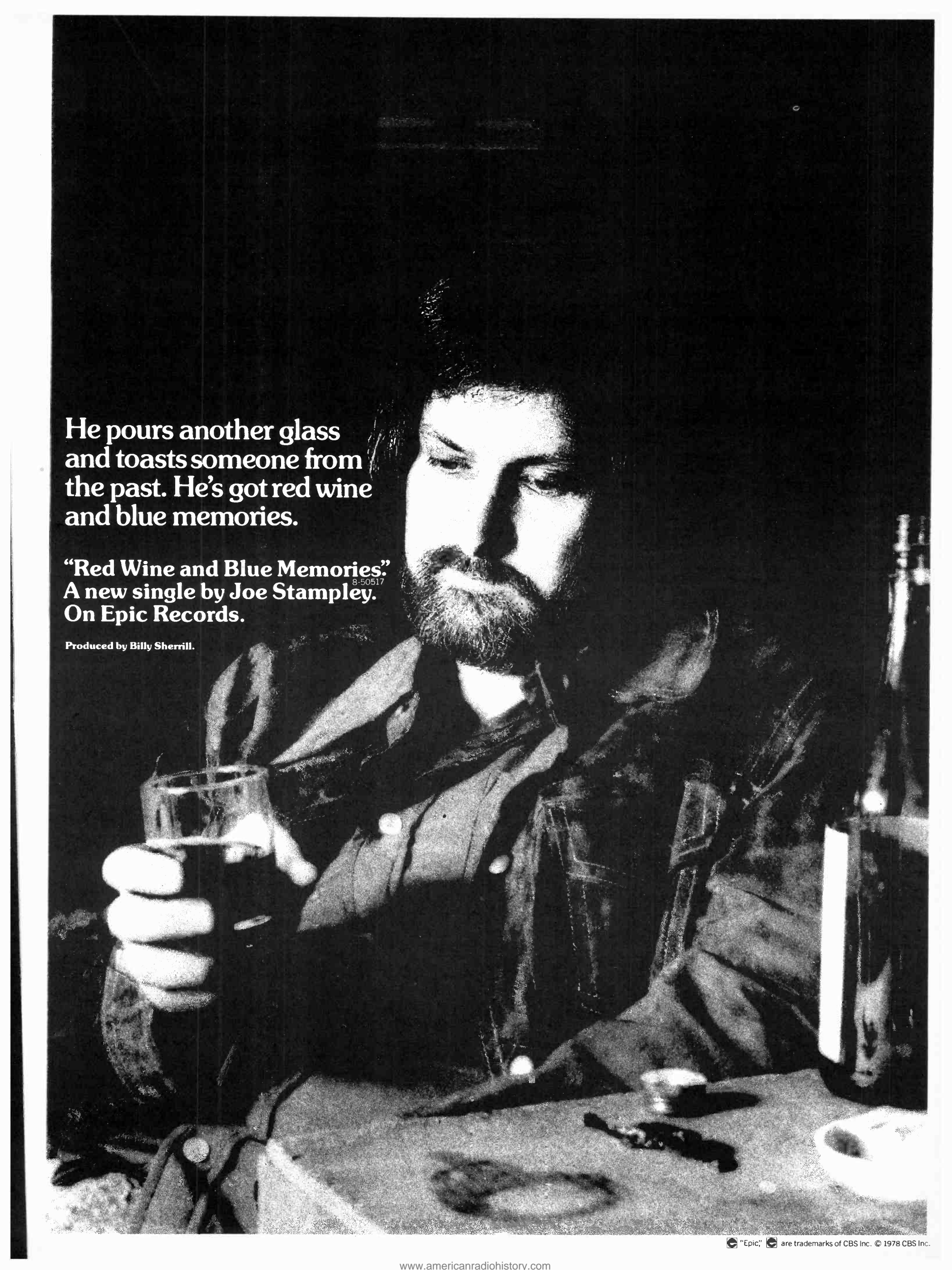
FRAULEIN / MY SPECIAL ANGEL
(Bobby Helms)

RAINDROPS KEEP FALLIN' ON MY HEAD / MIGHTY CLOUDS OF JOY
(B.J. Thomas)
—GG-813—

from **Gusto Records**

PROMOTION: Gene Hughes (615)226-6080
SALES: Peter Thomason (615)226-6080

This Week			Last Week			Weeks on Chart			* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
Rank	Artist	Title	Rank	Artist	Title	Rank	Artist	Title	Rank	Artist	Title
1	EVERYTONE	EVERYTONE TWO FOOLS	35	40	6	68	54	14	RED HOT MEMORY—Kenny Dale		
2	COLLIDE—Kenny Rodgers & Dottie West	COLLIDE—Kenny Rodgers & Dottie West	36	39	5	69	61	6	LONG GONE BLUES—Cates Sisters		
3	HEARTS ON FIRE—Eddie Rabbitt	HEARTS ON FIRE—Eddie Rabbitt	37	49	2	70	57	10	YOU ARE THE SUNSHINE OF MY LIFE—Marty Mitchell		
4	IT'S ALL WRONG, BUT IT'S ALRIGHT/TWO DOORS DOWN—Dolly Parton	IT'S ALL WRONG, BUT IT'S ALRIGHT/TWO DOORS DOWN—Dolly Parton	38	64	3	71	69	6	THAT LUCKY OLD SUN—Nat Stuckey		
5	SOMEONE LOVES YOU HONEY—Charley Pride	SOMEONE LOVES YOU HONEY—Charley Pride	39	11	11	72	79	5	CASH ON THE BARRELHEAD—Ronnie Sessions		
6	IT DON'T FEEL LIKE SINNIN' TO ME—The Kendalls	IT DON'T FEEL LIKE SINNIN' TO ME—The Kendalls	40	58	3	73	83	2	TOO MANY NIGHTS ALONE—Bobby Bare		
7	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)—Johnny Duncan	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)—Johnny Duncan	41	12	12	74	74	4	YOU'RE NOT FREE AND I'M NOT EASY—Arleen Harden		
8	WE BELIEVE IN HAPPY ENDINGS—Johnny Rodriguez	WE BELIEVE IN HAPPY ENDINGS—Johnny Rodriguez	42	33	12	75	77	3	NO TELL MOTEL—David Houston		
9	SWEET SWEET SMILE—Carpenters	SWEET SWEET SMILE—Carpenters	43	65	3	76	80	3	SUNSHINE MAN—Kenny Price		
10	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard	44	48	5	77	82	5	JUST OUT OF REACH—Mack White		
11	MAYBE BABY—Susie Allanson	MAYBE BABY—Susie Allanson	45	32	11	78	NEW ENTRY	SHADY REST—Mel Street			
12	UNCHAINED MELODY/SOFTLY, AS I LEAVE YOU—Elvis Presley	UNCHAINED MELODY/SOFTLY, AS I LEAVE YOU—Elvis Presley	46	34	11	79	NEW ENTRY	I CAN'T GET UP BY MYSELF—Brenda Kay Perry			
13	COME ON IN—Jerry Lee Lewis	COME ON IN—Jerry Lee Lewis	47	60	2	80	NEW ENTRY	I'D LIKE TO SEE JESUS (On The Midnight Special)—Tammy Wynette			
14	DON'T EVER SAY GOODBYE—T. G. Sheppard	DON'T EVER SAY GOODBYE—T. G. Sheppard	48	36	14	81	91	2	THE NINTH OF SEPTEMBER—Jim Chestnut		
15	THE POWER OF POSITIVE DRINKING—Mickey Gilley	THE POWER OF POSITIVE DRINKING—Mickey Gilley	49	45	10	82	87	3	MEMORIES ARE MADE OF THIS—Tommy D'Day		
16	I'LL NEVER BE FREE—Jim Ed Brown/Helen Cornelius	I'LL NEVER BE FREE—Jim Ed Brown/Helen Cornelius	50	62	4	83	89	2	EASY—John Wesley Ryles		
17	DO YOU KNOW YOU ARE MY SUNSHINE—Stallier Brothers	DO YOU KNOW YOU ARE MY SUNSHINE—Stallier Brothers	51	70	2	84	90	2	NEVER KNEW (How Much I Loved You 'Til I Lost You)—Dawn Chastain		
18	IF YOU CAN TOUCH HER AT ALL—Willie Nelson	IF YOU CAN TOUCH HER AT ALL—Willie Nelson	52	66	4	85	88	2	IT'S A HEARTACHE—Bonnie Tyler		
19	WHISKEY TRIP—Gary Stewart	WHISKEY TRIP—Gary Stewart	53	43	14	86	81	4	ONLY THE BEST—George Hamilton IV		
20	RED WINE AND BLUE MEMORIES—Joe Stampley	RED WINE AND BLUE MEMORIES—Joe Stampley	54	47	9	87	NEW ENTRY	COUNTRY LOVIN'—Eddy Arnold			
21	GEORGIA ON MY MIND—Willie Nelson	GEORGIA ON MY MIND—Willie Nelson	55	46	10	88	NEW ENTRY	I'M ALREADY TAKEN—Steve Wariner			
22	NO, NO, NO (I'd Rather Be Free)—Rex Allen Jr.	NO, NO, NO (I'd Rather Be Free)—Rex Allen Jr.	56	56	6	89	NEW ENTRY	(The Truth Is) WE'RE LIVIN' A LIE—R.C. Bannon			
23	BABY IT'S YOU—Janie Fricke	BABY IT'S YOU—Janie Fricke	57	76	2	90	NEW ENTRY	ONLY YOU—Freddie Hart			
24	THIS IS THE LOVE—Sonny James	THIS IS THE LOVE—Sonny James	58	41	8	91	92	2	THE REAL THING—Jean Shepard		
25	BORN TO BE WITH YOU—Sandy Posey	BORN TO BE WITH YOU—Sandy Posey	59	50	9	92	94	2	THREE NIGHTS A WEEK—Ruby Falls		
26	LAY DOWN SALLY—Eric Clapton	LAY DOWN SALLY—Eric Clapton	60	86	2	93	96	2	DON'T YOU THINK IT'S TIME—Tommy Jennings		
27	I CHEATED ON A GOOD WOMAN'S LOVE—Billy "Crash" Craddock	I CHEATED ON A GOOD WOMAN'S LOVE—Billy "Crash" Craddock	61	52	8	94	95	3	GONE TO ALABAMA—Mickey Newbury		
28	I'M GONNA LOVE YOU ANYWAY—Cristy Lane	I'M GONNA LOVE YOU ANYWAY—Cristy Lane	62	51	13	95	98	2	I DON'T WANNA CRY—Maury Finney		
29	I'VE GOT A WINNER IN YOU—Don Williams	I'VE GOT A WINNER IN YOU—Don Williams	63	85	2	96	NEW ENTRY	THE REST OF MY LIFE—Kenny Starr			
30	FOUR LITTLE LETTERS—Stella Parton	FOUR LITTLE LETTERS—Stella Parton	64	53	13	97	NEW ENTRY	TO LOVE A ROLLING STONE—Jan Howard			
31	GOTTA' QUIT LOOKIN' AT YOU BABY—Dave & Sugar	GOTTA' QUIT LOOKIN' AT YOU BABY—Dave & Sugar	65	75	3	98	99	3	CASHIN' IN—Bill Black's Combo		
32	PUTTIN' IN OVERTIME AT HOME—Charlie Rich	PUTTIN' IN OVERTIME AT HOME—Charlie Rich	66	63	7	99	97	2	SOFT LIGHTS AND SLOW SEXY MUSIC—Jody Miller		
33	STARTING ALL OVER AGAIN—Don Gibson	STARTING ALL OVER AGAIN—Don Gibson	67	55	13	100	100	3	TO EACH HIS OWN—Rita Remington		
34	IF YOU'RE LOOKING FOR A FOOL—Freddie Fender	IF YOU'RE LOOKING FOR A FOOL—Freddie Fender									



He pours another glass
and toasts someone from
the past. He's got red wine
and blue memories.

"Red Wine and Blue Memories"
A new single by Joe Stampley.
On Epic Records.

Produced by Billy Sherrill.



BERNIE TERRELL & FRANKIE WRAY
"WE DON'T FIT TOGETHER ANYMORE"
 W11015
SHOWCASE TALENT, INC.
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Country



Video Viewers: Bobby Abshire and Clover Willis, Door Knob Records artist; and the owners of the firm, Terry Bock, Gene Kennedy and Linda Kennedy, check out the new videotape service at the Nashville Entertainers and Artists Referral Service.

NEW PROFESSIONAL

Auditions On Tape Made In Nashville

NASHVILLE—An unusual videotape musician/singer placement service has been launched here.

Named the Nashville Entertainers and Artists Referral Service, the firm allows entertainers to videotape their talents for later showing to those looking for particular types of singers or instrumentalists.

The service is owned by Gene and Linda Kennedy and Terry Bock. The Kennedys own Gene Kennedy Enterprises, Door Knob Records and the World International Group. Bock is a promoter and personal manager.

"If a musician comes to town looking for a job in a band," explains Kennedy, "he can come to us and, for a nominal fee, we will videotape him in color playing two songs. The tape is put on file for a year and whenever a prospective employer calls about a specific opening, we'll show him the tape as

well as tapes of others who might qualify."

Kennedy believes the system allows more efficient use of audition time. The new service isn't restricted to musicians, says Kennedy, noting that it can be used by vocalists and other entertainers.

Officials hope to lure booking agents and record label executives to view the videotaped catalog—perhaps a key to the ultimate success of the project.

Bobby Abshire directs the operation that features a small studio and videotape playback room at 2125 8th Ave. South in Nashville.

The minimum cost of putting down two songs on videotape will be approximately \$100 for each client. The studio is also equipped to do "on location" productions, according to Kennedy.

The Nashville Entertainment and Artist Referral Service was unveiled at a March 30 press conference and open house.

Nashville Scene

By PAT NELSON

Margo Smith's new Warner Bros. single, "It Only Hurts For A Little While," is a tune co-written by Mack David and Fred Spielman. David's song credits are numerous with such standards under his belt as "La Vie En Rose," "My Own True Love" (Tara's theme from "Gone With The Wind"), "Cat Ballou," "Hangin' Tree" and "Hush, Hush, Sweet Charlotte," to name a few.

Suffering from the flu, Donna Fargo had to cancel tour dates in Finland, Sweden and Norway and return to the U.S. after her show at the Wembley Festival in London. . . . Slim Pickens will narrate American Airlines' "Showcase" of new album artists this summer in a program that will also feature the forthcoming single from his Blue Canyon Records album, "A Stranger In Nashville."

Jacky Ward and Reba McEntire teamed up in the studio with producer Jerry Kennedy for a session that resulted in a duet single titled "Three Sheets In The Wind" that's set for release in April.

Kathy Lawson, previously national country promotion director for John Fisher and Assoc., Inc., has left that firm to start her own independent promotion company. Lawson has been involved with the record promotion of such artists as Meri Wilson, Mundo Earwood, Roy Head, Mel Street, Linda Cassidy, T.G. Sheppard, David Houston and Eric Clapton. Kathy's Kountry Promotions can be reached at (615) 834-4789.

RCA artist Beverly Heckel is touring with Loretta Lynn in April. The tour also features her husband and singer-songwriter Johnny Russell and Ernest Tubb. Her first major tour since signing with RCA will begin in Dayton, Ohio, Friday (21), and include appearances in Columbus, Toledo, Lorain and Cincinnati, Ohio; Charleston, W.Va.; Rochester, Buffalo and Syracuse, N.Y.; Augusta, Me.; Altoona, Pa.; Hartford, Conn.; and Hamilton, Ottawa and Oshawa, Canada.

Merle Haggard recorded live during his performance at Gilley's Club in early March. Since the recording studio facility has been built adjacent to the club, Haggard is the first major artist to record from the bandstand.

Chuck Berry joined Joe Ely onstage during



SPRING SING—Columbia artist Johnny Cash teams with RCA's Waylon Jennings to perform a number during the taping of the CBS-TV special, "Johnny Cash: Spring Fever." Also appearing on the one-hour special, slated for May 7 viewing, are Ray Charles, June Carter Cash, Jessi Colter, the Carter Family and daughter Roseanne Cash.

the MCA artist's appearance in St. Louis. The duo brought down the house with "Jambalaya" and "Mountain Dew." . . . Sound Shop Studio staffer Bryan Warner has been cast to co-star with Jerry Reed in a forthcoming film titled "Good Ole Boys." Warner plays the part of Billy Briscoe who is portrayed as Nashville's largest music publisher, while Reed is an aspiring picker and songwriter.

It's been a hectic week at Woodland Studios in Nashville with Little Richard working on a new single engineered by David McKinley and Charlie Daniels producing Jim Owens. Also, Frank Ifield from England is recording with producers Tom Collins and Wesley Roso, with NARAS engineer of the year Les Ladd mixing the sessions. Meanwhile, Woodland's Denny Purcell completed a followup single for Big Tree's LeBlanc and Carr titled "Midnight Light." A new

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 4/22/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	13	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
2	2	12	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
3	3	12	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
4	5	8	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
5	6	26	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
6	7	4	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
★	40	2	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
8	8	21	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
9	9	40	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
10	4	28	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
11	12	33	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
12	12	14	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
13	14	32	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
14	17	34	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
15	10	28	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
16	13	10	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
17	16	26	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
18	18	68	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★	23	36	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
20	22	17	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
21	21	11	ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
22	20	6	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
23	15	10	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
★	NEW ENTRY		SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
25	25	3	EASTER ISLAND—Kris Kristofferson, Monument JZ 35310 (Columbia)
26	27	49	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
27	28	20	I WANT TO LIVE—John Denver, RCA AFL12521
28	24	11	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
29	33	2	BILLY "CRASH" CRADDOCK, Capitol ST 11758
30	30	3	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
31	35	53	KENNY ROGERS, United Artists UA-LA689-G
32	32	2	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
33	39	23	GREATEST HITS—Olivia Newton-John, MCA 3028
34	34	3	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
35	26	28	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
36	36	2	GREATEST HITS—Tanya Tucker, MCA MCA 3032
37	19	6	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES—Crystal Gayle, MCA 2334
38	31	25	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
39	37	22	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
40	47	2	STELLA PARTON, Elektra 6E 126
41	44	85	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
42	45	33	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
43	43	25	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS3118
44	NEW ENTRY		OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
45	42	41	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
46	41	21	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
47	NEW ENTRY		RED HOT MEMORY—Kenny Dale, Capitol ST-11762
48	29	11	THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15006 (Phonogram)
49	46	3	LONELY HEARTS CLUB—Billie Jo Spears, United Artists UA-LA 859-H
50	50	2	JIM REEVES, RCA APL1-2720

Pete Carr album is also scheduled for release soon.

Joe Sargent has been named director of the "Coal Miner's Daughter" movie based on Loretta Lynn's biography. Sargent's credits include "MacArthur," "White Lightning," "Sunshine" and "Tribes." Along with scriptwriter Tom Richman, he's been visiting Lynn's home in Hurricane Mills, Tenn. and attending concerts in

Chattanooga, Birmingham and Beckley, W. Va. Unit managers of Universal Pictures are scouting film locations in Tennessee, Kentucky and Georgia. Although no contracts have been signed, Sissy Spacek, Kathleen Quinlan and Candy Clark have all been mentioned for the title role. The movie is tentatively scheduled to begin production in June, and expected to be released to theatres in spring of 1979.

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TALENT SHOWCASE, TOO

Guitar Shop Hosts 8 Years Of Bashes

By JEAN WILLIAMS

LOS ANGELES—McCabe's retail guitar shop and music school moves its instruments aside to feature major concerts on Friday and Saturday nights.

The local music outlet also lends itself to new talent showcasing the first Sunday of each month, according to in-house concert promoter Nancy Covey.

Monday through Friday evenings, McCabe's operates strictly as a guitar retail outlet and music school. Friday night, the guitars are moved, being placed around the walls and 150 chairs are brought in for the weekend concerts.

Some of the acts which have appeared or are scheduled to appear are Jackson Browne, Linda Ronstadt, Mike Bloomfield, Emmylou Harris, Bill Monrow, Peter Yarrow, John Hammond, Kenny Rankin, Lightin' Hopkins and Stephen Bishop.

Talent Showcase features five acts. "I select the five from tapes I receive during the month. We put these acts on in concert and charge \$2 admission.

"This is a live audition for me from which I may select acts to ap-

pear at the club," says Covey. "I am in the process of contacting record companies, managers and others in the music industry to come and hear these groups."

McCabe's, in business 20 years, began hosting concerts about eight years ago. The club features primarily bluegrass, folk, blues and jazz acts. Covey notes that no hard rock groups play the club.

"We are not limited to any one type of act, but we mainly feature acoustic music. Performers such as David Bromberg and Kenny Rankin played here without their bands, doing strictly solo performances.

"We prefer that in this room," she continues. Most of these acts perform here because this is a chance for them to perform in a manner they normally cannot.

"Because the club seats only 150 persons and we are charging from \$4-\$5 admission, the acts obviously are not playing here for the money. Most of them work here for 25% of their normal fees but we have no problem booking acts."

She notes the club does no advertising for any shows, relying only on the guitar shop's mailing list of 11,000 names for club patrons.

Most of the club's clientele is comprised of musicians or people from the folk movement, says Covey. "Our customers are musically educated because many of them come to us through the guitar shop. That's why we can fill the room with an act that has never had a record and most people have never heard of."

Flyers are sent to those on the mailing list advising potential customers of acts slated to appear.

Covey explains the club makes no profit on its concerts; the performances are excellent ads for the shop. She adds that no liquor of any kind is sold and while soft drinks and apple juice many be purchased, there are no waitresses. There is a small counter at the front of the

(Continued on page 66)



E/A OSCARS—Producer Brooks Arthur, left, chats with Keith Carradine backstage at the Roxy in Los Angeles after his opening night show. Arthur, who handled Oscar winner Carradine's new Asylum album "Lost & Found," also produced Oscar nominee Carole Bayer Sager's debut LP for Elektra last year.

Promo To Pump Thor Into Muscle Rock Star

By ROMAN KOZAK

NEW YORK—"Several hundred thousand dollars" and the most advanced laser light show to date are being used in an attempt to launch a muscular Canadian named Thor into rock stardom.

"Thor takes Kiss one step farther," claims Harry Spero, Midsong director of operations. To bring Thor to the public MCA, Midsong, Headliners Talent and TWM Management are mounting a headlining tour that will feature dollar-a-ticket concerts in many venues.

Thor himself is a blond muscular fellow who looks like he would be more at home in a professional wrestling ring than on a rock stage. In his show he performs such feats of strength as twisting mikes into pretzels and fighting his way out from under a pile of bricks.

The show has a plot of sorts with Thor fighting animated laser light demons with his own laser powered hammer and shield. To achieve the effects two lasers are used, one kry-

ton and one argon. Together they use up 90 amps of power, which is enough to light up an average house.

An electronic programming image synthesizer with computer memory is used to create laser images in the form of various monsters.

The laser system, created by Laser Displays of Boston, is said to be the most advanced ever to be used on a concert stage. Fiber optic cables connect Thor's hammer and helmet to lasers themselves, allowing for mobility on the five-tiered stage.

The Thor concert tour kicks off in Minneapolis Monday (17) with 12 more dates scheduled later.

Thor's album is being merchandised with posters, T-shirts and buttons. Spero says Midsong expected little airplay on the LP, but 10 days after its release, 30 stations have picked up on it.

A videotape of Thor exists, but Spero says it is a demo tape for branches, showing Thor but not the laser show. The concerts will be filmed and a more polished videotape will be available soon, he says.

No Acts At Reno Grand

RENO—The MGM Grand-Reno hotel, set to open May 3, will not feature headline entertainment. However, Dean Martin is scheduled to perform for a select group of about 900 persons (invitation only) the first three weekends the hotel is open.

According to Dean Graves, advertising and publicity director at the hotel, the Grand will have in its 1,800-seat Ziegfeld Room "Hollywood Hello," a production show.

"We're featuring this show because there is no other presentation of its kind in the Reno area and we're trying to fill a void. It has been highly successful in Las Vegas and we feel it will work well here."

He explains that the hotel has the 1,500-1,800-seat Grand Ballroom, which is primarily a convention facility but has the capability of housing main showroom acts, should the hotel decide to go with big name entertainment.

The MGM Grand in Las Vegas plays both top stars including Dean Martin and a production show.

Rock Group Finds Jersey Date Rocky

BRICK TOWNSHIP, N.J.—Hit by a court order restricting ticket sales to 3,000, and then having Blue Oyster Cult pull out of the date a few hours before playing time because of "technical difficulties," made a most auspicious debut for Gary Pascale as a rock concert promoter.

As the principal in Northeast Productions here and in his Jersey Shore Recreation, Inc., Pascale is negotiating with Blue Oyster Cult for a date between July 5 and 12 to make good for his premiere promotion at the Brick Forum here March 30.

The concert gained more than the usual amount of attention for a rock show when a few days before the date, the city's mayor John P. Kinnevy and director of public safety Eugene W. Halton apparently got into a hassle as to whether the promoter or the city would pay for the added police protection at the Forum, a popular ice rink. However, township officials didn't wait for the settlement and went before Ocean County Judge James M. Havey, who issued an order prohibiting more than 3,000 tickets from being sold and prohibiting more than 3,000 persons being admitted into the building. Pascale had sold 2,400 tickets in advance.

When Blue Oyster Cult started setting up in the afternoon, the group was faced with the problem of not having enough space between the elevated stage and the ceiling to rig up its equipment for the light show, also finding the electric power supply inadequate. These were the technical difficulties explained to the promoter by Doug Thaler of American Talent International, New York City booking agency, which handled the booking.

Thaler claims Blue Oyster Cult, which normally plays to larger crowds, was not concerned about the restricted ticket sale in not playing. He says the band had sought out a "hidden" performance to help the group prepare for a live recording concert scheduled for the following night in Boston. Thaler contends Blue Oyster Cult figured only on covering expenses on the Pascals date.

However, Pascale is not making any refunds on ticket sales as the tickets will be honored at the rescheduled date. To help him recover some financial losses caused by the cancellation, Pascale is planning to have the group do two shows on the new date. He also plans to provide a larger stage area on the floor of the Forum in hopes of convincing the county court judge to lift the 3,000 ticket barrier and allow him to sell 4,200 tickets as the court order applies to any rescheduled concert date.

Pascale, who counted on Blue Oyster Cult to be the first in a series of monthly rock concerts at the Forum, was staging the concert in the food concession area on the floor above the ice skating rink. He also claims a portable stage will be used on the floor to provide more clearance from the ceiling for the lights rigging.

Police reported no incidents when ticket holders came to a darkened concert hall. Moreover, there were three other major rock shows that did go on that weekend in this area.

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Billboard SPECIAL SURVEY For Week Ending 1/19/78

Billboard Top Boxoffice

Rank	ARTIST—Promoter, Facility, Dates DI NOTIS SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	PARLIAMENT/MOTHER'S FINEST/CAMEO—Tiger Flower & Co., Capitol Centre, Largo, Md., Feb. 18	70,440	\$7.58	\$143,000*

Billboard SPECIAL SURVEY For Week Ending 1/29/78

Arenas (6,000 To 20,000)

4	PARLIAMENT/BAR-KAYS/CAMEO—Tiger Flower & Co., Coliseum, Richmond, Va., Jan. 27	12,300	\$6.50-\$7.50	\$87,500*
7	PARLIAMENT/BAR-KAYS/CAMEO—Tiger Flower & Co., Norfolk Scope, Norfolk, Va., Jan. 29	12,000	\$6-\$7	\$77,200*
13	PARLIAMENT/BAR-KAYS/CAMEO—Tiger Flower & Co., Coliseum, Winston-Salem, N.C., Jan. 28	9,000	\$6-\$7	\$52,100*

Billboard SPECIAL SURVEY For Week Ending 1/29/78

Billboard Top Boxoffice

Rank	ARTIST—Promoter, Facility, Dates DI NOTIS SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	PARLIAMENT-FUNKADELIC/BOOTSY'S RUBBER BAND/EDDIE MAZLE—Tiger Flower & Co., Capital Centre, Landover, Md., Sept. 16, 17 (2)	37,359	\$8-\$9	\$303,203

2 Lolitas Competing In Latin America

By MARV FISHER

MEXICO CITY—In literally back-to-back showcasings, RCA and CBS went all-out in hefty promotions for artists they have high hopes for in the near future. They're both called Lolita.

Each is as different as day and night: one has been out of action for seven years while the other has been coming on strong for the past three. One is basically a composer; the other desires to become one.

RCA's Lolita who has the added tag of de la Colina, is going after more of a sexual image while CBS' entry is banking heavily on straight ballads, with nary a touch of flamenco.

The CBS youngster, 19-year-old daughter of one of Spain's most acclaimed flamenco artists, Lola Flores, is out to make a heavier penetration into the Mexican market.

De la Colina, about 10 years older, is attempting somewhat of a comeback in her native country (she has been living in New York and Miami since the early 1970s).

RCA's presentation, an electronic listen-in and press conference held

at the label's studio 2, sold the bespectacled young lady as a poet "who speaks of nothing but love in all its forms."

The younger Lolita, brought here by impresario Rene Leon in conjunction with CBS, performed live at a special one-night stand press showing at the El Quetzal disco in the Zona Rosa. For a teenager she has the poise of an entertainer beyond her years.

De la Colina's lyrics get into the near and nitty gritty of eroticism, while the coy Spanish senorita's dramatizing of love is somewhat removed from the bedroom.

The CBS Lolita had an international selling hit in late 1974 titled "Amor Amor." De la Colina has three with the actual reference to "love" among the 10 selections in her initial RCA LP.

RCA's Lolita talks of strictly a promotional trek throughout all of Mexico before embarking on any personal appearances. "It would be foolish of me to think of anything else for the present," she says.

CBS' Lolita has a slew of book-

ings. She's been on the road since late January doing one-nighters in Caracas, Bogota, Medellin, Cali and other places along the Northern strip of South America. It has been her second swing through this side of the world in less than a year.

"I don't think I have gone that far with the lyrics to leave myself open for extensive censorship," says RCA's Lolita. "I feel, too, that Mexico has become a lot more open-minded in the past few years."

Even though she has written several compositions on sex themes, it was agreed by her and RCA a&r director Luis Rubio to come up with fresh material. "We wanted to give the whole album a theme concept and one which we were on top of," Rubio says.

The Spanish Lolita came up with the title song for her LP, and one of her rare contributions in the creative composing end. "By the end of the year, though, I'll have more to go into my next," she notes.

The sophisticated sex teacher from RCA, truly something relatively new for Mexico, effectively churns out her gospel in a sultry manner. She also is supported with ear-catching arrangements by both Pocho Perez, recently signed to an exclusive pact by the label, and Mario Patron.

The CBS backup for Lolita includes her arrangements by R. Perez-Botija and three of his songs plus others by Juan Carlos Calderon and Albert Hammond, among a few prominent contemporary composers.

Lolita CBS was produced in this latest LP by Jose Luis de Carlos, while Lolita RCA did it mostly by herself in association with Rubio.

UNIVERSAL FIRMS ACTS

UNIVERSAL CITY, Calif.—The Universal Amphitheatre opens its 1978 season with Donna Summer June 17-18. Frank Sinatra is set for a rare Los Angeles area performance July 31-Aug. 6, while the reunited veteran trio, Peter, Paul & Mary are scheduled for Aug. 29.

Other acts set for the season include Jimmy Buffett, June 20-21; the Kinks, June 23-25; Leo Sayer, June 27-July 2; America, July 3-4; George Benson, July 6-9; Warren Zevon, July 11; Kris Kristofferson & Rita Coolidge, July 12-15; Kenny Loggins, July 20-23; Dave Mason/Bob Welch, July 26-30; Judy Collins, Aug. 8-9; Natalie Cole, Aug. 11-13; Randy Newman, Aug. 16-19; Gordon Lightfoot, Aug. 22-27; Stephen Bishop, Aug. 31-Sept. 1; Steve Martin, Sept. 14-17, and Diana Ross, Sept. 19-25.

Orlando Booked

NEW YORK—Tony Orlando leads the list of attractions for the spring season at Lee Guber and Shelly Gross' Westbury (L.I.) Music Fair. Orlando opens Tuesday (18) for a week's run.

The suburban theatre-in-the-round will also host a rock retrospective starring Chuck Berry, Tommy James & the Shondells and Jay Black & the Americans April 29-30, followed by "The Big El Show," a Presley tribute, May 2-7; Diana Ross, May 8-14; Liberace, May 16-21; and Sarah Vaughan, Maynard Ferguson and Stan Getz May 23-28. Lou Rawls is the headliner May 30-June 4.

Fishless Joe McDonald Clicking As a Single

By DICK NUSSER

NEW YORK—Joe McDonald lightly carries the burden of being a seminal figure in rock'n'roll history. His landmark LP, "Electric Music For The Mind And Body," released on the Vanguard label in May 1967, was a forerunner of the more sophisticated instrumental direction music was to take.



Country Joe influences with long, dreamy solos.

The album was designed, purely and simply, McDonald says, to provide a musical accompaniment for the psychedelic trips that were in vogue at the time, and to insure the successful conclusion of such journeys.

"There were no bad vibes on that record," McDonald notes. "And there's no doubt it paved the way for a lot of groups, to play those long, dreamy solos. I can think of Emerson, Lake & Palmer and others who were probably influenced by it."

McDonald, known to his fans as "Country Joe," no longer heads the "Fish" band, which was customarily introduced to audiences with the patented, rousing cheer that set the mood for the musical mayhem that followed. These days, McDonald tours alone, singing and accompanying himself on guitar. His latest LP "Rock 'N' Roll Music From The Planet Earth," was recently released on the Fantasy label.

"I still get the 'Fish cheer,'" he says. In fact, there's always someone in the audience who yells 'Hey Joe, remember Woodstock!'"

McDonald wasn't on the bill at Woodstock, but he and the band appeared at countless other Aquarian fetes and benefits over the years, forever linking him in the minds of millions with the hippie myth.

His current LP, in fact, contains more than one allusion to the halcyon days of the 1960s, in-

cluding one cut called "Bring Back The Sixties Man."

"I got the idea for that song while I was touring in Europe," he recalls. "We were in Helsinki one night going around the city and there, scrawled in English on the side of a viaduct, someone had written BRING BACK THE SIXTIES MAN."

"I thought wow! of all places to see that, and it reminded me how powerful those years were for people who, some of them at least, weren't even old enough to remember what it was really like."

Does McDonald see the possibility of a return to the musical and lyrical sentiments of that era?

"Not exactly," he says, "but I have the feeling something is gonna happen, like another Woodstock, but it would have to be a natural occurrence, not really planned."

"Kids nowadays are different," he declares "We used to stage concerts on the spur of the moment for various causes, but you don't see that happening anymore. Now they want superstars and big production budgets up front before they turn out."

On the other hand McDonald sees a certain lack of satisfaction with much of today's music, producing a yearning for the spirit that prevailed in the 1960s.

"The city of Berkeley just celebrated its bicentennial," he says, "and a bunch of people got together to hold a concert in Provo Park. It was me, Commander Cody, the Joy of Cooking and some others, no superstar names, and we just had fun."

"The organizers expected about 5,000 to show up, but about 10,000 turned out and it went real well. Everyone was surprised and you could say it was sort of a '60s nostalgia trip."

In the meantime, McDonald plans to keep touring. He figures he's covered more than 19 countries in the past few years and is constantly amazed at the number of places around the globe where the "Fish cheer" surfaces. Vanguard reports "substantial sales" for the debut album, which has never been deleted from its catalog.

McDonald's concern for endangered species and other causes that surfaced in the '60s is well known, but he offers a recent anecdote to explain how he feels times have changed.

"I did some promo visits to WLIR on Long Island," he says, "and was asked to do some spots for whales and porpoises. I was doing them and suddenly I thought, wow! maybe I oughta do one of human beings 'cause we're endangered too."

'Different' Direction For Axton On Disks, In Clubs

By JACK McDONOUGH

SAN FRANCISCO—Hoyt Axton, who has been on the scene for a long time making up songs that often convey a solid, straightforward moral, has taken a somewhat different direction with his most recent MCA release, "Free Sailin'."

There is only one tune on the album, "Darrell & Judy," that Hoyt wrote entirely himself. Three of the tunes were written by Hoyt's guitarist Mark Dawson (including the title track) and there are several tunes from outside sources, such as Ronee Blakely's "Bluebird" and "Honky Tonk Music" by George Hawke of the Dusty Chaps.

Hoyt's stage performance has become something of a revue. When he and his group, the Banana Band, played here recently at the Great American Music Hall, Hoyt vacated the stage for about 25 minutes in the middle of a long set to allow various members of the group to take their own shots at the mike. "We're just trying to create some magic up there," says Hoyt. "That's all we're interested in."

Hoyt is also represented in the marketplace with a second album, "Road Songs," a "best of" collection released by A&M shortly after "Free Sailin'" appeared.

Though it contains some of Hoyt's own best performances it doesn't contain his best-known songs, which were made famous by other people: "The Pusher" and "Snowblind Friend" (Steppenwolf), "The No No Song" (Ringo Starr) and "Never Been To Spain" and "Joy To The World" (Three Dog Night). "Joy" was the biggest of all, staying at the No. 1 spot on the singles charts for five weeks in 1971. "That's the song that was most valid," says Hoyt, "because that's the one that made people feel good."

Aside from writing and touring

(Hoyt says the band works anywhere from six to 10 months a year in clubs and halls that range from 300 to 6,000 capacity), Axton is involved in a series of other projects. Last August he taped a special show at the Palomino in Los Angeles with Jerry Lee Lewis, Dennis Weaver, Emmylou Harris, John Stewart and Ronnee Blakely and is negotiating with a television outlet for the show.

He also owns the world rights to the "Hoyt Axton Country & Western Boogie Woogie Gospel Rock 'N' Roll Show," which features Ringo Starr, Tanya Tucker, Kris Kristofferson, Rita Coolidge, Linda Ronstadt, Arlo Guthrie and others. It appeared in 50 American markets three years ago. Hoyt would like to air it again but is hesitant about paying the high re-use fee.

He also has a property called "The Happy Song," a children's musical fantasy which he created in 1972. "We're trying to break down the walls now to get the thing on tv. It's designed for animation, which will cost about \$1.2 million, but we have letters of intent already from people like Arlo Guthrie, the Smothers Brothers, Lindsay Wagner, Paul Williams and others all saying they will do the voices. It's written for children between four and 12. "We took it to Disney and its response was, 'It's too juvenile.' It's written for four-year olds and the Disney people said it's too juvenile. I couldn't believe it."

Hoyt is also an actor, having done tv shows like "Bonanza," "McCloud" and "Bionic Woman," and will also appear soon in "The Black Stallion," a film directed by Carroll Ballard that will be out this summer. The film features Teri Garr and Mickey Rooney and is based on a Walter Farley story.

Axton also produced the soundtrack LP for the film "Outlaw Blues" starring Peter Fonda.

Hoyt credits his parents, both of whom were teachers, for nurturing his writing and musical talents. "Whatever command I have of language comes from them," he says. His mother Mae B. Axton was also a songwriter and has co-authorship credit on "Heartbreak Hotel."

Contract Sinatra

LOS ANGELES—Frank Sinatra, who rarely performs in the L.A. area, has been set for a one-week concert engagement at Universal Studio's outdoor Amphitheatre beginning July 31.

L.A. Aquarius For Elvis Carbon

LOS ANGELES—Alan's answer to "Beatlemania," currently showing at the Schubert Theatre here, "Elvis Fever," has been set to open May 4 at the Aquarius Theatre in Hollywood.

Alan, now touring nationwide with his "Tribute To Elvis," has been set for an indefinite run at the

Aquarius and will do nine performances weekly.

The upcoming Aquarius show has been expanded to have Alan backed by a 30-piece orchestra and chorus, plus special visual effects and lighting. Latter will be handled by Don Flannery, who was responsible for lighting the recent "Star Wars" concert at the Hollywood Bowl.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	BOOTSYS'S RUBBER BAND/RAYDIO/T-CONNECTION —Tiger Flower & Co., Capitol Centre, Largo, Md., April 6	20,310	\$7-\$8	\$157,521*
2	BOOTSYS'S RUBBER BAND/RAYDIO/T-CONNECTION —Tiger Flower & Co., Capitol Centre, Largo, Md., April 7	11,874	\$8	\$94,992
Arenas (6,000 To 20,000)				
1	DAVID BOWIE —Avalon Attractions, Forum, Englewood, Calif., April 3, 4 & 6 (3)	44,415	\$7.75-\$9.75	\$402,307
2	FOGHAT/EDDIE MONEY —Avalon Attractions, Forum, Englewood, Calif., April 9	18,463	\$6.75-\$8.75	\$145,235*
3	PARLIAMENT/BAR-KAYS/COLD-FIRE —Lewis Grey Prod./Feyline Presents Inc., Kemper Arena, Kansas City, Mo., April 8	16,043	\$6-\$8	\$121,477
4	STEVE MARTIN/STEVE GOODMAN —Artists Consultants, Hofeinz Arena, Houston, Tex., April 9 (2)	15,447	\$7-\$8	\$118,350*
5	GENESIS —Jerry Weintraub, Stadium, Chicago, Ill., April 5	14,300	\$6.50-\$8.50	\$115,665*
6	FOGHAT/OUTLAWS —Bill Graham, Cow Palace, San Francisco, Calif., April 8	14,500	\$7.50-\$8.50	\$108,750*
7	SHAUN CASSIDY/VIRGIN —Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., April 8	13,971	\$6-\$8	\$102,476
8	SHAUN CASSIDY/VIRGIN —Entam/Tour Promotions, Coliseum, Greensboro, N.C. April 5	12,599	\$7-\$8	\$93,982
9	FOGHAT/EDDIE MONEY/NO DICE —Avalon Attractions, Sports Arena, San Diego, Calif., April 5	13,076	\$6.75-\$7.75	\$93,489
10	JACKSON BROWNE/KARLA BONOFF —Ross Todd/Jam Prod., Univ. Of Dayton Arena, Dayton, Ohio, April 5	9,259	\$6.50-\$7.50	\$67,316
11	JACKSON BROWNE/KARLA BONOFF —Ross Todd/Jam Prod., Miami Univ., Millett Hall, Oxford, Ohio, April 7	10,170	\$4-\$7	\$65,662*
12	JIMMY BUFFETT/EMMYLOU HARRIS —Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., April 7	8,558	\$5-\$7	\$64,375
13	JACKSON BROWNE/KARLA BONOFF —Jam Prod./Ross Todd, St. John Arena, Columbus, Ohio, April 4	8,197	\$7-\$8	\$63,907
14	BOB SEGER & THE SILVER BULLET BAND/SWEET —American Promotions, Civic Center, Baltimore, Md., April 7	8,431	\$5.50-\$7.50	\$59,942
15	AMERICA/MICHAEL MURPHEY —Wolf & Rissmiller, Convention Center, Anaheim, Calif., April 8	8,002	\$5.50-\$7.50	\$57,629
16	STATLER BROTHERS/BARBARA MANDRELL/LEE LAUNDRE —Varnell Enterprises, Civic Center, Roanoke, Va., April 9	8,425	\$5-\$7	\$56,300*
17	STATLER BROTHERS/BARBARA MANDRELL/LEE LAUNDRE —Varnell Enterprises, Civic Center Arena, Charleston, W. Va., April 7	7,755	\$5-\$7	\$51,350*
18	FOGHAT/EDDIE MONEY —Avalon Attractions, Swing Aud., San Bernardino, Calif., April 7	6,500	\$7.50	\$48,750*
19	STATLER BROTHERS/BARBARA MANDRELL/LEE LAUNDRE —Varnell Enterprises, Gardens, Louisville, Ky., April 8	7,000	\$5-\$7	\$44,735*
20	PARLIAMENT/BAR-KAYS/COLD-FIRE —Feyline Presents Inc./Lewis Grey Prod., Lloyd Noble Center, Norman, Okla., April 9	5,217	\$6.50-\$7.50	\$40,262

Auditoriums (Under 6,000)

1	ENGELBERT HUMPERDINCK —Dick Clark Presentations Inc., Syria Mosque, Pittsburgh, Pa., April 6, 7, 8, & 9 (6)	22,644	\$7.75-\$10.75	\$227,620*
2	STEVE MARTIN/STEVE GOODMAN —Artists Consultants, Music Hall, Dallas, Tex., April 4 & 5 (4)	13,600	\$7.50-\$8.50	\$107,050*
3	STEVE MARTIN/STEVE GOODMAN —Artists Consultants/Mid-South Concerts, Aud. North Hall, Memphis, Tenn., April 7 (2)	8,477	\$7-\$8	\$66,712*
4	ELVIN BISHOP/HOODOO RHYTHM DEVILS —MorningSun Prod., Circle Star Theatre, San Carlos, Calif., April 7 & 8 (3)	8,932	\$6.50-\$7.50	\$64,521
5	STEVE MARTIN/STEVE GOODMAN —Artists Consultants, Fox Theatre, Atlanta, Ga., April 8 (2)	8,000	\$7.50-\$8.50	\$62,131*
6	TUBES —Don Law Co., Orpheum Theatre, Boston, Mass., April 8 (2)	5,600	\$7.50-\$8.50	\$43,600*
7	GORDON LIGHTFOOT/GOOD BROTHERS —Northwest Releasing, Miller Aud., Kalamazoo, Mich., April 8 (2)	6,800	\$6-\$8	\$42,006
8	GORDON LIGHTFOOT/GOOD BROTHERS —Northwest Releasing, Civic Center, Lansing, Mich., April 9	5,300	\$5-\$7	\$38,363*
9	HARRY CHAPIN —Doug Clark, Celebrity Theatre, Phoenix, Ariz., April 7 (2)	4,664	\$7.25	\$33,814
10	GORDON LIGHTFOOT/GOOD BROTHERS —Northwest Releasing, Music Hall, Cleveland, Ohio, April 7 (2)	4,485	\$6-\$7	\$31,058
11	BOB SEGER & THE SILVER BULLET BAND/SWEET —Cross Country Concert Corp., Jai-Alai, Hartford, Conn., April 5	4,006	\$6.50-\$7.50	\$29,138
12	AEROSMITH —Wolf & Rissmiller, Civic Center, Santa Monica, Calif., April 8	3,416	\$7.50	\$25,620*
13	TUBES —Brass Ring Prod., Music Theatre, Royal Oak, Mich., April 4 (2)	2,972	\$7.50-\$8.50	\$25,122
14	LITTLE FEAT/JOHN HALL —Penn Union Council, Univ. Of Pennsylvania, Irvine Aud., Philadelphia, Pa., April 8	4,004	\$4-\$7	\$24,293*
15	ART GARFUNKEL/DAN HILL —Northwest Releasing, Aud., Portland, Ore., April 8	3,042	\$6.50-\$8.50	\$23,200*

'Dancin' Show Experimental, Big Success

NEW YORK—"Dancin'" Bob Fosse's new musical which opened at the Broadhurst Theatre here, March 27, is a boldly experimental evening of entertainment which dares to marry theatre with dance, then defies the critics and purists by successfully consummating that marriage.

A courageously innovative production, "Dancin'" takes the audience along on a fantasy ride of music, dance and some song: spanning, in the process, the creative outpourings of a number of writers/composers, ranging from Jerry Jeff Walker, Neil Diamond, Melissa Manchester and Carole Bayer Sager, to Cat Stevens, Leiber & Stoller, Johnny Mercer, George M. Cohan, Louis Prima, Oscar Hammerstein and Johann Sebastian Bach.

To interpret the selected works of this dazzling array of music masters, Fosse has assembled one of the finest casts of dancers and singers ever.

The show opens with "Crunchy Granola Suite," and "Hot August Night," by Neil Diamond, then moves to "Reflections Of An Old Dancer," a moving interpretation of Jerry Jeff Walker's classic "Mr. Bojangles."

Other songs used include, Mercer/Warren, "I Wanna Be A Dancin' Man;" Carole Bayer Sager/Melissa Manchester, "If It Feels Good, Let It Ride," and "Easy;" "Cat Stevens' "Was Dog A Doughnut;" Leiber/Stoller, "I've Got Them Feelin' Too Good Today Blues;" Louis Prima's, "Sing, Sing, Sing;" Barry Mann and Cynthia Weil's, "Here You Come Again;" "Yankee Doodle Dandy," by George M. Cohan; and "Stars & Stripes Forever," by John Philip Sousa.

"Dancin'" does not have a storyline. Fosse has deliberately sidestepped this traditional frontpiece of the conventional theatre. But it does have lots of dancing, sometimes sensual, sometimes frenetic, sometimes comic, but always exciting and delightfully entertaining.

RADCLIFFE JOE

Talent

Talent In Action

STEVIE WONDER

Osko's, Los Angeles

Patience had its rewards at this disco April 11, when the faithful who waited through more than five hours of a routine industry reception were treated to a one-hour set by Wonder consisting of 13 songs, nine of them from "Songs In The Key Of Life."

The reception, staged by Wonder's publishing and management concerns, began as scheduled at 8 p.m., but Wonder did not appear until after midnight. And then he took his time handing out 90 platinum plaques to musicians and management people connected with the 1976 album.

At about 1 a.m. he introduced Wonderlove, his seven-man instrumental group, augmented by two female backup singers.

Finally at 1:30 a.m. Wonder joined the group on keyboards to do a series of songs from "The Key Of Life." He opened with "I Wish," "Ordinary Pain," "Sir Duke," "Isn't She Lovely" and "As," all strong rhythm numbers except for "Ordinary Pain" and "As," ballads which nonetheless build into wild, raucous finishes.

Throughout the set Wonder used excellent pacing, expertly balancing moods and tempos. He also segued his songs to provide non-stop music, especially appropriate in this disco setting.

Flashing colored lights also added to the disco ambience; while bushes and palms all over the stage (to promote Wonder's upcoming album "The Secret Life Of Plants") added a tropical touch.

More songs from "The Key Of Life" were the ballad "I Am Singing" with its Spanish translation "Es Una Historia"—a medley of the protest song "Black Man" and the jazzy "Another Star," and the soft ballad "Joy Inside My Tears." In the fade of the latter song, Wonder apparently on impulse sang "I Love You Just The Way You Are," which led him into the Billy Joel smash. He improvised a bit on the lyric, saying he didn't know the words but loved the song.

A medley of the "Talking Book" singles, "You Are The Sunshine Of My Life" and "Superstition" closed the show. Actually for the finish Wonder got into a magician's crate and was seemingly transformed into artificial flowers.

PAUL GREIN

NEIL SEDAKA PIA ZADORA

Riviera Hotel, Las Vegas

Elektra Asylum recording artist Sedaka returned to the Riviera's Versailles Room paired with singer-dancer Pia Zadora April 8 with Sedaka's usual high-energy output reinstated from opening night difficulties with the sound system failure.

Zadora made her third appearance at the Strip facility, with her fast-paced program of singing and dancing.

Her 50-minute about 10-tune sequence included such pop tunes as "Come In From the

Rain," "Applause, Applause" and "Feelings" sung in Spanish. With some special material by Billy Barnes, Zadora's act is more polished and perfected as she has gained confidence, better timing and easy-going stage presence.

As always, Sedaka's 13 songs and 50-minute set were spiced with melodic rockers, balance and lyrical creations. A mellow "Let Daddy Know," dedicated to his daughter Dara and bossa nova "Summer Nights" were Sedaka's new program offerings.

A tribute to Walt Disney and Betty Grable, also a new offering, worked well finding the talented pianist-singer successfully executing "When You Wish Upon A Star" and "Look To The Rainbow." His salute to Grable was set to a waltz rhythm. But the inclusion of appropriate film clips or slides would have greatly enhanced his salute.

Old hits medley, a regular segment, recaptured the intensity of past Sedaka engagements with "Oh Carol," "That's Where The Music Takes Me" and "Bad Blood."

Softer ballads like "Laughter In The Rain," "The Hungry Years" and "One More Ride On The Merry-Go-Round" were less affected by the sound system, as was his final selection "Breaking Up Is Hard To Do" combined with "Stormy Weather."

But nonetheless, with the sound difficulties aside, Sedaka's personal intimacy with his audiences, the positive sounds of his musical compositions with his supportive band and backup singers, makes him a top Strip draw.

HANFORD SEARL

SHAUN CASSIDY

Memorial Auditorium, Buffalo

The Baby-faced idol of the pre-teen set exploded on to the stage with a smoke effect, blazing spotlight and a shadow image on a giant round screen April 10 and prompted more noise in the downtown arena than was heard during the hockey and basketball season.

Memorial Auditorium is where the Buffalo Sabres and Braves play their home games. Neither team heard enthusiasm this season to match the girlish screams from a full-house of 17,000 that Cassidy received.

The most notable feature of Cassidy's bubblegum rock program was his entrance. After the arena went dark, a shadow bolted onto the stage, spotlights turned on and yells obliterated the loudest amplified sounds. Cassidy dashed through the screen in a burst of smoke and into a sea of flashing cameras.

Cassidy struck a pose reminiscent of the late Elvis Presley, legs apart, one hand pointing skyward and his pelvis gyrating as he belted out "That's Rock 'N' Roll."

Indeed, the noise, the stance and the frenzied atmosphere in general reminded a few older viewers in the audience of the Presley craze.

(Continued on page 66)

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*Watch these pages for further details

Talent In Action

• Continued from page 65

"The Hardy Boys" star was dressed for the occasion in glittery red, highlighted by a blouse tied in Bimini fashion below the waist. He also wore tight red pants and red leather pumps.

The 19-year-old son of Shirley Jones and the late Jack Cassidy performed for less than an hour and sang nine numbers, headed by his hit remake of the 1960s smash "Da Do Ron Ron" and an Eric Carmen item, "Hey Deanie." Others included "Lonely Boy," "Hold Tight" and "Be My Baby."

Cassidy also evoked screams from the girls with brief stints at the piano, guitar and drums.

When he could see beyond the camera flashes, the smiling half-brother of David Cassidy peered out into a throng of kids waving signs imploring: "Kiss me, Shaun," "Shaun, I love you," and "Hey, cutie, I'm over here."

Virgin, a rock group, set the tone of the evening with such favorites as "We Will Rock You" and "Here Comes My Baby," both fitting warm-ups for the Cassidy scene.

JIM BAKER

BOOTSIES RUBBER BAND RAYDIO

Felt Forum, New York

Even before Bootsy Collins and his eight-piece band hit the stage the 90% full house was in a state of complete pandemonium, since the 70-minute set was preceded by a 55-minute wait. This induced anxiety into a young crowd

already filled with an excess of energy and artificial stimulants.

Collins opened his set by showing a short cartoon which was totally inaudible as the crowd was going berserk. For the first half of his 11-song set Collins had the crowd on its feet and at his mercy as he dazzled the youngsters with his gimmicky stage act and his funky music. But as the novelty of the gimmicks wore off and the paucity of listenable material became more apparent the crowd gradually cooled out.

With a show-closing rendering of his current hit, "Bootzilla," Collins was able to bring the crowd to one last frenzy. But when the April 1 show was over most people seemed perfectly content to go home without demanding more.

Collins' stage show is reminiscent of his former employer, James Brown as it is repetitive, flashy and professional. But unlike Brown, Collins is unable to keep his show interesting throughout. It is Collins' tendency for tedium that keeps him from becoming a topnotch live attraction.

The show was opened by Raydio, a six-piece band fronted by session guitarist Ray Parker Jr. The band is tight and competent musically and it works hard to entertain. Two of its songs, "Jack and Jill" which is already a top 10 pop hit, and "Honey I'm Rich," are quite good. But the rest of the seven-song 30-minute set was filled with rather undistinctive material and Raydio had trouble holding the crowd's attention.

ROBERT FORD JR.

SYLVERS JIMMY CASTOR BUNCH

Felt Forum, New York

The house was about 85% full for this March 25 date that marked the first New York appearance of the Sylvers in more than two years.

The largely young black and female crowd went berserk the minute the five-brother, two-sister group hit the stage. As cute little ladies stood, screamed and swooned, the Sylvers went through a sloppy 10-song, 45-minute set which lacked intensity or substance.

The Sylvers look like J.C. Penney mannequins and they act more like puppets than people. No one in the group has a particularly strong voice and for this performance their harmonies were ragged.

While the group has some very good songs of its own such as "Boogie Fever" and "New Horizon." It included a medley of songs from Saturday Night Fever and a medley of Ashford and Simpson tunes in set.

Though it was backed by a full orchestra and rhythm section, most of the group members tried their hand at one instrument or another during the set. No one in the group is an accomplished musician and when the Sylvers backed the Sylvers, the fall-off in the quality of the accompaniment was quite obvious.

Jimmy Castor opened the show with a nine-song one-hour set that was tight, amusing and powerful. Castor is a consistently satisfying per-

former but he always seems a step away from the type of substantial recognition he so richly deserves. Castor and his six-piece band were in good form throughout with "TR 7" a new instrumental, and the "E'Man" medley standing out.

ROBERT FORD JR.

CONWAY TWITTY LORETTA LYNN

Civic Center, Ozark, Ala.

The Twitty/Lynn combo returned to Ozark April 7 for another crowd pleasing performance that saw both MCA acts render their hits in solo sets.

Twitty took the stage first for his 60-minute, 16-song set. Preceded by his seven-man band, the Twitty Birds, a tight, professional group which has been together for years, Twitty quickly launched into such previous hits as "I See The Want To In Your Eyes," "Play Guitar Play," "Don't Cry Joni," "Linda On My Mind," and "Never Been This Far Before."

His version of "Why Me, Lord" brought the audience to its feet as did "Hello Darling" and "It's Only Make Believe," the latter two gaining drama by Twitty's gravel-voiced technique.

Lynn's 71-minute set provided a hit recap of her career with 17 songs plus comedy spots. Her band, the Coal Miners, is similar to Twitty's in the consistent backing with an emphasis on guitar.

Her son, Ernest Ray, shows promise as an entertainer with his refreshing, off-the-wall approach to his music.

"Hey, Loretta," "You're Looking At Country" and "Let Your Love Flow" were appropriate opening numbers for her portion of the show that began after a 20-minute break in which Twitty signed autographs onstage. Lynn did likewise after her show.

Love ballads alternated with some of her past standards as "One's On The Way" and "The Pill," "Out Of My Head And Back In My Bed," recent Lynn vintage, received a strong reaction as did the closing song, "Coal Miner's Daughter," her autobiographical theme song.

Both sets moved swiftly and professionally and, though there were no Twitty-Lynn duets, the Ozark crowd will be waiting for an encore appearance.

GERRY WOOD

BONNIE RAITT TAJ MAHAL

Civic Auditorium, Santa Monica, Calif.

Proceeds from this benefit concert March 28 are for the support of solar energy although Raitt's one-hour, 12-song set unleashed another sort of energy—precise, high powered blues rock.

After a lengthy European tour, Raitt returned to her hometown and used the occasion to let loose with one of most memorable perform-

(Continued on page 84)

Campus

STATE UNIV. OF N.Y.

Concerts Flourishing Out On Long Island

By ED HARRISON

LOS ANGELES—The concert program at the State Univ. of New York at Stony Brook is flourishing due in part to the school's location, facilities and reputation, according to Tom Neilsen, chairman of the concert committee.

"We have the ideal situation of being located on Long Island," says Neilsen, "which is a fast growing community. Our 3,000-seat facility (gym) is the only one on Long Island and we're 60-70 miles from New York so we're not in direct competition with Ron Delsener. Other schools are hurt by it."

Last fall, Stony Brook presented Foreigner, Dave Mason/Kenny Loggins, Ron Carter, Larry Coryell, Baby Grand, Dan Fogelberg, George Benson, Jerry Garcia and Bootsy Collins.

This spring, it followed with the Dixie Dregs, Bob Wier, Dicky Betts, Billy Cobham, Roger McGuinn/Gene Clark, Aztec Two-Step with Roy Ayers, Carly Simon, Chuck Mangione, Lou Reed and Bonnie Raitt/Garland Jeffreys.

Neilsen reports Stony Brook grossed \$280,000 in revenues this year, a hefty chunk which hasn't gone unnoticed by agencies. Last year the school grossed \$111,000 and two years ago only \$40,000. Neilsen says the increase was the result of "better quality shows and not so much quantity."

Despite the success, Neilsen believes that the having to play the school gym is sometimes a deterrent in securing acts. "Some artists and agents don't like playing gyms," says Neilsen. "Artists look down on colleges but that's where its audience stems from. I'd like to see more goodwill from the artists."

A new 1,200-seat facility, the Fine Arts Auditorium, is scheduled for fall opening. Neilsen reports, however, university opposition to staging rock shows there. "It all goes back to the student irresponsibility rap," he says. The facility will be used for theatre and classical productions.

Stony Brook's student activity board calls itself Stony Brook Concerts Presents, a self-given name which Neilsen feels is more professional sounding than a name with the word "student" in it. "It's a matter of semantics. We didn't want to be associated with the term student because it's a turn-off."

All shows are student produced and Neilsen states: "We never have and probably never will have a promoter on campus. The more popular you get, the more people want to take over," he says.

"Three promoters have approached us. But it's against student policy. We're also a student organization working for the students and you have to keep that in mind. When you use a promoter, you're leaning towards a heavier profit situation. We want to provide shows for students even if it's a losing proposition."

Student ticket prices vary from a low of \$3.50 (for Mangione) to \$5 for Carly Simon. Tickets for the public average about \$6, which Neilsen says is cheaper than the \$7.50-\$8.50 prices in New York.

"If students don't sellout our shows then the community will pick up the slack," reports Neilsen. Stony Brook has a full time enrollment of 10,500 with an additional 7,000 graduates and faculty.

Neilsen says he tries to promote each concert to its fullest extent, with weekly newspaper advertising, promotional tools from labels and radio support from WUSB-FM, the university station, reportedly the largest non-commercial station on Long Island. In addition nearly every major MOR and rock station on the Island has been used to support dates.

"The biggest complaint I hear is that we're not a major market. There are two million people on Long Island. Then they (agents, labels, etc.) say well 'you're a college.'"

"I want to be treated on an equal level as a promoter," Neilsen says. "We've done more shows this year than any other promoter on Long Island. I promote shows so why can't everyone help me?"

"If I'm putting \$2,000 into a concert, why can't the record company put in half and take advantage of the college situation?"

\$1,000 ACTS RATE DATES

LOS ANGELES—Partial results of block bookings from the NECAA national convention indicate that acts under \$1,000 came away with the majority of dates.

In the upper Midwest region, booking coordinators report a savings in excess of \$18,000 on acts block booked. Acts with bookings of seven or more schools were Michael Marlin, Mr. Fingers and Symbol 8.

In the Great Lakes region, James Durst, the Graduates, Mission Mountain Wood Band and Symbol 8 scored heavily.

The Illiana region reports Peter Alsop and the Graduates with books of six to seven schools.

The Mission Mountain Wood Band was the most requested act in the Heart Of America region where coordinators say that if all business transaction commitments hold, business will equal \$62,900. A \$10,000 savings would be realized on show-cased acts, or a 25% savings over regular single date prices.

The comedy team of Edmunds & Curley did well in all regions.

According to Jeane McBride, block booking coordinator at Duke Univ., most block bookings are done with acts under \$1,000 mainly because schools can't afford acts in excess of \$1,000 and those acts in the larger price range don't need block bookings.

Soul Show In S.C. April 28

LOS ANGELES—The Student Government Assn. at South Carolina State College will present its annual "Soul Extravaganza" April 28 on the Orangeburg, S.C. campus.

The event is a talent/variety show featuring talent from South Carolina State College and other institutions throughout the state. Some 25 acts will perform in the areas of drama, dance, music and vocal expressions.

The event will be held in the 3,200-seat Smith-Hammond-Middleton Memorial Center, although in the past two years, nearly 5,000 persons have attended. Admission is free.

Concerts At Guitar Shop

• Continued from page 62

room where drinks may be purchased.

"We make more money on the sale of one good guitar than with a month of concerts," she says.

Recently Covey promoted her first outside concert at L.A.'s Wilshire Ebell Theatre featuring the Boys of the Lough (pronounced Lock), a group of Irish and Scots.

She maintains that with only newspaper ads and a mailing list, the 1,300-seat auditorium was soldout. "We were having terrible weather in Los Angeles, right at the height of our storms. If it had not been for the weather, we would have had more patrons than we could have accommodated."

She explains that there again was a case of a group that is not too well known here but could pack a house because of a musically educated audience.

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Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	11	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
2	2	18	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
3	3	27	FEELS SO GOOD Chuck Mangione, A&M SP 4658
4	4	11	RAINBOW SEEKER Joe Sample, ABC AA 1050
5	5	11	HOLD ON Noel Pointer, United Artists UALA 848-11
6	6	6	THE MAD HATTER Chick Corea, Polydor PD 1-6130
7	11	5	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
8	8	24	HEADS Bob James, Columbia JC 34896
9	9	9	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
10	NEW ENTRY		LET'S DO IT Roy Ayers, Polydor PD1-6126
11	10	11	THE PATH Ralph MacDonald, Marlin 2210 (TK)
12	24	3	LOVE ISLAND Deodato, Warner Bros. BSK 3132
13	17	3	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
14	14	27	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
15	20	5	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
16	21	44	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
17	13	11	EASY LIVING Sonny Rollins, Milestone M-9080 (Fantasy)
18	7	11	HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
19	16	50	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
20	12	18	TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018
21	NEW ENTRY		BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
22	18	27	RUBY, RUBY Gato Barbieri, A&M SP 4555
23	19	15	INNER VOICES McCoy Tyner, Milestone M-9079 (Fantasy)
24	30	24	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
25	NEW ENTRY		THAT'S WHAT SHE SAID Flora Purim, Milestone 9081 (Fantasy)
26	15	18	TIGHTROPE Steve Kahn, Columbia JC 34857
27	22	54	HEAVY WEATHER Weather Report, Columbia PC 34418
28	28	46	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
29	29	46	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
30	33	3	ROSEWOOD Woody Shaw, Columbia JC 35309
31	26	42	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
32	25	18	MULTIPLICATION Eric Gale, Columbia JC 34938
33	23	9	TWO FOR THE ROAD Coryell Khan, Arista AB 4156
34	34	6	LIVE IN MUNICH Thad Jones & Mel Lewis Horizon SP 724 (A&M)
35	35	33	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
36	31	13	BRIDGES Gil-Scott Heron & Brian Jackson, Arista AB 4147
37	32	46	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
38	27	22	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
39	39	31	BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
40	37	27	PICCOLO Ron Carter, Milestone M 5504

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Jazz

SPURRED BY MONK MONTGOMERY

Evolution Of the Art Traced For TV By Vegas Enthusiasts

By ELIOT TIEGEL

LAS VEGAS—Monk Montgomery, KLUX-TV and the Las Vegas Jazz Society are linked in a series tracing the evolution of jazz.

Montgomery, president of the 500-member jazz society, has begun setting up interviews for the educational channel with noted jazz personalities. Two weeks ago he and a camera crew were in Los Angeles taping comments from Carmen McRae, Ray Brown, Kenny Burrell, Shelly Manne, Wayne Shorter and Freddie Hubbard.

The first hour show airs the first week in June. Scheduled for additional interviewing are Thad Jones and Mel Lewis, who played a concert here recently for the jazz society: Hubert Laws, Jon Hendricks, Stan Getz, Herbie Mann and James Moody.

Montgomery, who does not appear on camera, asks the musicians questions which are filmed. Joe Williams will be the program's narrator. Marlena Shaw, says Montgomery, will also act as a narrator.

Montgomery says he may do his own interview and discuss his role in developing the electric bass.

The first two shows are being looked upon as a pilot for a possible series, Montgomery says.

Recently slowed down because of health problems involving surgery, Montgomery is now working on the fourth LP for his Bean label. He has just recorded Eddie Harris with Ce-

dar Walton and Bob Magnison at a new studio in the nearby community of Blue Diamond.

"Eddie did a straight ahead jazz album," Montgomery says. "There's no electronics, only the electric piano on one cut. Eddie said the jazz audience was saying he doesn't play straight ahead jazz anymore. Well this album will show everybody how well he does play jazz." The reedman is given additional support from Carl Saunders (trumpet) and



Eddie Harris: Blowing pure jazz for Monk Montgomery's label.

Santo Savino (drums), two local players.

A second LP by the Univ. of Nevada, Las Vegas jazz ensemble is in the completion stage. That band plus an LP by brother and pianist Buddy Montgomery and a local jazz group, Full Circle, comprised the initial release distributed nationally by California Record Distributors of Glendale, Calif.

The university jazz ensemble, which toured Europe last year, is going to Japan this year for two weeks of concerts and Montgomery plans going with it.

As for his own bass playing, Montgomery says he's talked with Ray Brown about doing a duo LP. "Ray said, 'Call me when you're ready.' So I'm going to get ready. I'll know when that time comes."

Montgomery admits a lack of funds is holding back plans for Bean to do national promotion and merchandising. But he's not dissuaded from continuing. "In essence I feel we've gotten jazz into Las Vegas and now we can relate Las Vegas to some jazz."

The jazz society, three years old, continues with its series of monthly concerts at various locations around the city, including the university campus.

Next month it will participate in the city's jazz month celebration, providing musicians for various shows around the community.

FANTASY YIELD Orrin Keepnews Lists Heavy Productivity & 5 Galaxy LPs

By JACK McDONOUGH

BERKELEY—Orrin Keepnews, director of jazz productions at Fantasy, cites live recordings with McCoy Tyner and Sonny Rollins, a five-item release on the Galaxy label, and projects with Fathead Newman, Bill Summers and Johnny Hammond as the most noteworthy current jazz ventures at the label.

Keepnews, who himself over recent years has assumed more and more the role of executive producer for many of the Fantasy jazz projects, also acknowledges "a growing trend in the jazz area for Fantasy to deal with outside producers."

Cap In Another Shot At Jazz Mart

By JIM McCULLAUGH

LOS ANGELES—Capitol is prepping releases of several of its jazz-oriented artists in the second round of its "Jazz Is Back On Capitol" campaign inaugurated last summer.

Most of the releases will be second albums by jazz acts on the Capitol label, according to Larkin Arnold, vice president of the soul division and executive producer.

In addition, a campaign is being formulated for the summer which could include another jazz sampler, posters and sales incentives.

"We received a positive reaction," states Arnold, "from the jazz sampler last year. In fact, we've been pleased with the sales activity many of those LPs generated and want to step up our activity in market penetration."

Larkin says the label has been "without question looking for artists and may sign several this year."

Today, most of the jazz acts on

Ed Michel, Bill Fischer and Ndugu are all working on current Fantasy product.

So far as over-all direction is concerned, Keepnews notes that "we have intentionally and specifically kept a balance between what could be called crossover and what could be called straightforward jazz."

"We're happy with that blend and intend to stay with it. Our only trend is to remain untrendy."

The live sessions with both Tyner and Rollins were done at the Great American Music Hall within one month of each other, although

Keepnews emphasizes that it was merely coincidence. They were the first live recordings either artist had done in four years.

In contrast to the preponderant double album live jazz sets, Keep-

(Continued on page 102)

Jazz Beat

LOS ANGELES—WRRV-FM in Westerville, Ohio, in the Columbus area, has gone jazz 24 hours, writes P. Norman Grant, an ecstatic p.m. disk jockey. Grant started an all-night jazz show on the 2,000-watt one year ago he writes, and since then the station has been moving more and more into the music. Grant says the station needs disks from WEA, ECM, Polydor and Fantasy.

First acts signed for the Monterey Jazz Festival Sept. 15-17 include Maynard Ferguson and

(Continued on page 86)

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Gooding Pushes Off On His Own

Main Ingredient Star Looks To New Fields As Single

By JEAN WILLIAMS



Cuba Gooding: expanding his musical career to include business ventures.

LOS ANGELES—Following an eight-year stint as lead singer with the Main Ingredient, Cuba Gooding is on his own with a new LP "The 1st Cuba Gooding LP" on Motown plus several business ventures. He's also thinking about resurrecting the Main Ingredient.

Gooding, who says he will start performing as a single shortly, will unveil an act full of mime techniques. "My songs will be visually acted out. My idea is to start with a bang, something that everyone will remember and mime is hot and no other singer is using this technique. We're going to couple this with the proper lighting and we're looking for the best experts in that field."

He adds that he will include two females in his act who will also perform mime techniques to his tunes.

Gooding maintains he is determined to produce the entire show himself—however, after testing it on the road, if it's not readily accepted, he will immediately bring in professionals to package his stage act.

Gooding, with other members of the Main Ingredient, produced all the group's recordings. And at the recording level, this marks the first time he has been produced by others—in the case of his debut Motown LP by Dennis Lambert and Brian Potter.

He notes that with his new manager Danny Moss, who also manages country/pop artist Larry Gat-

lin, Roger Miller and others, he is looking to be in television and films and firmly entrenched in record production.

"Where I am going now," he continues, "is to launch a career as a total entertainer. I signed with Danny because he is capable and has the connections in the industry to get me into places like Las Vegas."

In speaking of his new deal with Motown, he says, "I am pleased with the company—it has taken a turn for the better as far as its artists relations are concerned. I am also fortunate in coming into the company now that some of the great artists it has built have moved on to other record companies."

He explains Motown is putting to-

gether a total promotional campaign for his LP. The firm is starting its campaign with a jigsaw puzzle, a copy of the LP jacket.

Gooding will support the product by first performing a couple of dates in small towns to test his production. This will be followed by showcases in major cities across country. "I'm also going to be doing tv guest shots."

The singer is in the process of forming a production firm to produce children aged 5-15, which he plans to have active in about four months.

"I believe that child stars are important and if you can develop kids as talents and record them, making them into child stars, they will be better than if you wait until they become teens or young adults."

"My company will only produce records; no management or career handling will be involved." He notes he will get young talent through ads in newspapers and magazines and "whenever I appear on tv I will speak about my project."

Another area he's working on is the resurrection of the Main Ingredient "if the guys don't do it themselves," says Gooding.

On the other hand, if he brings the group together again, he will not sing with it. "The reason I left was to pursue my own ambitions of being a star and I don't feel that a black male singing group can reach the heights that a solo male artist can."

Soul Sauce

Continued from page 68

Philadelphia International heads Kenny Gamble and Leon Huff will receive a special award in lyrics for their "Clean Up The Ghetto" campaign.

Under the movies category, best musical score, are four entries: "The Greatest" scored by Michael Masser, Linda Creed and Gerry Coffin; "Piece Of The Action," Curtis Mayfield and Mavis Staples; "Disco 9000," Johnny Taylor with Jackie Avery; and "Bigtime," Smokey Robinson.

Bad Records, a major Detroit r&b retail outlet, employs artists' in-store personal appearances on a weekly basis to boost sales.

In addition, the outlet owned by Calvin and Barbara Simpson, schedules regular contests surrounding acts.

One of the most recent was with Bootsie Collins, which was tagged Bootsie/Piston Contest, held in conjunction with WEA. The customer merely filled in a form to win a dinner date with Bootsie.

Some of the other promotional campaigns included a Chuck Mangione "Make You Feel So Good" essay, with the contestants writing in 50 words or less why Mangione makes them feel good.

According to Maxine Mickens, advertising manager of the company, Bad Records, which held the contest in conjunction with Music Trend, received nearly 500 entries. The winner received a four feet oil painting of Mangione, a set of Mangione LPs and tickets to his concert at Wonders Hall in Kalamazoo.

"When we have contests, which is about once a month, we always structure the contest around the artist with the winner having direct

contact with the artist," says Mickens.

Some of the acts which have appeared or are scheduled to appear at the store are Lawrence-Hilton Jacobs, Heat Wave, Fifth Dimension, Faze-O, Richard Groove Holmes, Parliament/Parlettes and Roy Ayers.

Mickens notes that when groups make personal appearances at Bad Records, "product by the artists is sold out." The artists sign each copy of the LPs sold.

Light Records held a live recording session with Walter Hawkins and the Love Center Choir in concert Friday (14) at the Center of Hope in Oakland. A reception was held following the concert at the home of Edwin Hawkins, Walter's brother.

Etta James, with a newly released WB LP "Deep In The Night," will kick off her promotional tour at L.A.'s Roxy April 24. She will appear with the Average White Band at Avery Fisher Hall, New York, May 2.

Lou Rawls reportedly set a house record at Guzman Auditorium in Miami, drawing the largest number of persons for a pop act playing the

Acts At Big Ben's

LOS ANGELES—Newly opened Big Ben's LaBrea and Rodeo store is drawing top name acts for in-store appearances. The outlet owned by Integrity Entertainment was scheduled to have Leroy Hutson and the O'Jays at the location Saturday afternoon (8) in separate promotions.

Stevie Wonder and other Motown acts are also reported planned for a promo shot Saturday (15).

venue during his six shows. The shows are said to have grossed \$96,000.

Quincy Jones, traditionally known as an album artist, is having his first single in his 10 years with A&M releasing the title cut from his "Sounds... And Stuff Like That" LP prior to the release of the LP.

The cut features vocal performances by Chaka Khan and Ashford & Simpson.

Why was Stevie Wonder wearing a large bandage on the back of his head at a reception given by Black Bull, Stevie's production firm, at Osko's disco in L.A.?

Remember... we're in communications, so let's communicate.

April Blackwood In 2 New Agreements

NEW YORK—April Blackwood Music, the publishing arm of CBS Records, has signed two separate co-publishing agreements, one with Don Covay, president of Ragmop Music, and the other with Z.Z. Hill's Brigitte Music.

Covay has written a number of hit tunes for himself and for other artists, among them "Mercy, Mercy" and "Pony Time." Hill has written such recent songs as "Love Is So Good When You're Stealing It" and "This Time They Told The Truth."

M.S./Ovation Add

LOS ANGELES—Ovation Records, the Illinois-based label which has the Grammy-winning Kendalls among its artists, is now being handled in Southern California by M.S. Distributing Co., Inc. M.S. was previously appointed to distribute the Ovation line in Northern California.

Billboard Soul LPs

Billboard SPECIAL SURVEY For Week Ending 4/22/78

This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	17	SATURDAY NIGHT FEVER Various Artists, RSO RS 2-4001	31	32	23	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H
★	4	11	WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139	32	34	4	MACHO MAN Village People, Casablanca NBLP 7096
3	3	18	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	33	31	5	LOVE BREEZE Smokey Robinson, Tamla T 359 (Motown)
4	1	10	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	34	26	10	RIDING HIGH Faze-O, SHE SH 740 (Atlantic)
5	5	17	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	35	36	23	LIVE Commodores, Motown M894
6	6	8	PLAYER OF THE YEAR Bootsie's Rubber Band, Warner Bros. BSK 3093	★	46	2	JAM/1980's James Brown, Polydor PD16140
7	7	19	THANKFUL Natalie Cole, Capitol SW 11708	37	37	3	VOYAGER Dexter Wansel, P.I.R. JZ-34985 (CBS)
8	9	8	RAYDIO Raydio, Arista AB 4163	38	43	5	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
9	8	20	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	★	NEW ENTRY		WE CAME TO PLAY Tower Of Power, Columbia JC 34906
10	12	13	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	40	40	5	VINTAGE "78" Eddie Kendricks, Arista AB-4170
11	11	13	ONCE UPON A DREAM Enchantment, Roadshow RS 811 (U.A.)	41	39	3	WATSONIAN INSTITUTE Master Funk, DJM DJLP 13
★	16	4	WARMER COMMUNICATIONS Average White Band, Atlantic SD 19162	42	42	31	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543
13	13	11	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	★	53	2	SUNBURN Sun, Capitol ST11723
14	14	11	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	44	35	22	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2
15	15	7	STARGARD Stargard, MCA MCA2321	★	NEW ENTRY		MAGIC Floeters, ABC AA 1047
16	17	6	LET'S DO IT Roy Ayers, Polydor PD 1-6126	46	47	28	ACTION Blackbyrds, Fantasy F9535
17	19	9	SHOUT IT OUT B.T. Express, Roadshow/Columbia JC 3507	47	45	30	SECRETS Con Funk Shun, Mercury SRM-1 1180
18	10	14	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)	48	44	18	THE BELLE ALBUM Al Green, Hi HLP6004
19	20	11	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	49	52	4	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
20	21	28	SENT IT Ashford & Simpson, Warner Bros. BS3088	50	41	33	BRICK Brick, Bang BLP 409 (WEBI)
21	22	19	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	51	55	3	ERUPTION Eruption, Ariola SW 50033
22	24	8	THERE'S NO GOOD IN GOODBYE Manhattans, Columbia JC 35252	52	33	20	GALAXY War, MCA MCA 3030
23	25	18	CHIC Chic, Atlantic SD19153	53	49	18	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DJM DJLPA714
★	30	3	I CAN'T GO ON THIS WAY Tyrone Davis, Columbia JC-35304	54	54	3	JOURNEY TO THE LIGHT Brainstorm, Tabu JA-35327
25	23	33	FEELIN' BITCHY Millie Jackson, Spring SP1G6715 (Polydor)	55	51	4	THE HOUSE OF THE RISING SUN Santa Esmeralda, Casablanca NBLP 7088
26	18	11	LET ME PARTY WITH YOU Bunny Sigler, Gold Mind 7502 (Salsoul)	56	50	17	MR. MEAN Ohio Players, Mercury SRM 13707
★	38	2	YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 25259	57	48	35	IN FULL BLOOM Rose Royce, Whitfield WH 3074
28	28	3	WHERE GO THE BOATS John Handy, Warner Bros. BSK-3170	58	58	39	SOMETHING TO LOVE LTD, A&M SP 4646
29	29	40	TOO HOT TO HANDLE Heatwave, Epic PE 34761	59	★	NEW ENTRY	BIONIC BOOGIE Polydor 106123
30	27	23	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)	60	60	7	AT HIS BEST Eddie Kendricks, Tamla T 354 (Motown)

High Court Focus On Countervailing Duties

• Continued from page 3

of trade unions and industry organizations, and some U.S. steel companies also smarting under Japanese import competition, urge the high court to rule in favor of the countervailing tax.

The government will also argue that imposing a countervailing duty on these Japanese imports would upset ongoing trade negotiations for

lowering international tariff barriers.

The Administration also says the extra duty could start a trade war that would mean higher prices for U.S. consumers—not only on home entertainment items, but also on all consumer imports, as other U.S. manufacturers demanded the protection.

The court saga began with last April's jolting decision by a U.S. Customs Court in New York, that a countervailing duty was called for in this case.

The court required all importers of Japanese home entertainment items to post bonds as of April 13, 1977, against a possible increase of some \$200 million in extra duties on the \$1.5 billion annual flood of Japanese consumer electronics imports to this country, if higher courts upheld the ruling.

Within a month, the Zenith case was hustled before the U.S. Court of Customs and Patent Appeals, which rejected Zenith's arguments and upheld the Treasury view (Billboard, Aug. 6, 1977).

Even if the Supreme Court rules in Zenith's favor the Secretary of the Treasury could waive the countervailing duties until 1979.

The 1974 trade law gives the Administration the right to waive a countervailing duty in the interest of international trade negotiations, from Jan. 3, 1975, to Jan. 3, 1979.

To justify such a waiver, there must be prospects for the Japanese government to reduce or end the tax benefit granted its exporters, and reasonably good prospects for U.S. success in the international trade agreements.

Whether President Carter's "orderly marketing agreement" has sufficiently reduced Japanese imports to justify a waiver is something U.S. manufacturers and the labor unions fighting the imports, would surely protest.

Just to make things even more uncertain—under the trade law of 1974, either House of Congress can veto the Treasury Secretary's waiver.

Confirm Big CBS/Ampex Duping Deal

• Continued from page 1

pany confirms most of its custom sales force has been terminated. A small group remains at the Illinois plant to handle remaining business.

While not officially confirmed at CBS, the arrangement is an ideal interim step before a new multimillion-dollar duplicating and pressing facility in the Southeast—already committed by CBS management—is built (Billboard, Nov. 19, 1977).

The recent tape duplicating crunch which hit the industry over the last year to 18 months forced CBS to go outside its existing Terre Haute, Ind., facility to more than a dozen smaller suppliers, including Ampex, and ideally having at least one major backup source is more advantageous.

Additionally, the recent energy crisis which hit the coal-supplied energy source at the Indiana plant—forcing mandatory production cutbacks up to 25%—is another solid reason for having an alternate source committed mainly to CBS and its custom label needs.

For Ampex, the situation also solves a problem, since the company reportedly has been looking to get out of the custom duplication busi-

(Continued on page 73)



Billboard photo by Nat Silverman
Conductor Frederick Fennell, right, listens excitedly to symphonic band performances taped with a digital audio recorder, at one of the first U.S. sessions to exploit the new technology. Thomas Stockham, left, inventor of the Soundstream recorder, and Jack Renner, Telarc Records president, also are absorbed in the playback.

TELARC DISK VIA SOUNDSTREAM Digital Audio Emerging

By ALAN PENCHANSKY

CLEVELAND—Digital audio recording continues its emergence from the pages of audio technical journals and the showrooms of audio society meetings into the commercial record production arena.

Dramatic evidence of the commercial reality of this new form of computer sound recording was presented here April 4-5 in sessions at Severance Hall for which Thomas Stockham's 16-bit Soundstream digital tape recording system was employed.

The new digital technology is being embraced by audiophile recording labels, and Cleveland's Telarc Records, a direct disk producer, was mounting the sessions here (Billboard, April 8, 1978).

The Soundstream digital audio

system was the primary recording vehicle being used by Telarc to produce an album of concert music for wind band conducted by Frederick Fennell. As many as 55 musicians were taped on stage in Severance Hall, utilizing three microphones and recording on two channels of Stockham's four-channel machine.

The sessions were engineered by Jack Renner, Telarc president, with Stan Ricker of the JVC cutting center in Los Angeles assisting. Bob Woods of Telarc produced, with Stockham and his associate Bruce Rothaar manning the digital equipment.

The sessions represented only the second time that digital audio has been the primary recording medium in a non-experimental application in

the U.S., and the first time it has been the primary source at a classical session here.

The surprisingly compact computer system—half its bulk is a conventional Honeywell one-inch data processing recorder—was set up here in less than three hours, April 3.

According to Soundstream, the digital equipment can be set up more rapidly than analog recording machines because equalization adjustments do not exist with this type of recording.

In addition to the Honeywell storage deck, the Soundstream system consists only of the analog/digital converter itself, a device containing highly complex circuitry that samples the audio signal 50,000 times (Continued on page 72)

BOYS' LIFE STUDY 10 To 17s Big Spenders For Sound Equipment

• Continued from page 10

graphic location, metro vs. non-metro area and city size.

In software purchases, the study indicates 50% bought an average 7.6 LPs the past year for an expenditure of \$27.80 or \$3.66 per album. Some 41% got an average 8.8 singles, spending \$9.47 or \$1.08 each. There was no distinction on buys of prerecorded or blank tapes, with 24% getting an average 7 cassettes, 21% an average 9.5 8-tracks and 4% an average 4.6 open reels.

Average expenditure on tape was \$3.45, indicating a mix of prerecorded and blank since the question was phrased in terms only of how many "tapes" were bought.

On software ownership, 77% of subscribers have an average of 22 LPs; 58% an average 30 singles; 50% an average 13 cassettes; 25% an average 18 8-tracks, and 9% an average dozen reels.

Total software market the past 12 months shows purchases of 6.45 million LPs for \$23.6 million; 6.1 million singles for \$6.6 million; and a total 6.57 million tapes at \$22.6 million (2.87 million cassettes for \$6.6 million, 3.39 million 8-tracks for

\$14.7 million, and 308,000 reels for \$1.3 million).

Favorite male singer is Elton John mentioned by 32%, followed by John Denver 20%, Peter Frampton 14%; Johnny Cash, C.W. McCall, Barry Manilow and Elvis Presley, 8% each; Alice Cooper, Jim Croce and Paul McCartney, 6% each.

Olivia Newton-John heads the top 10 female vocalists with 26%, followed by Marie Osmond 9%; Helen Reddy, Linda Ronstadt and Toni Tennille, 7% each; Cher 5%; Diana Ross 4%; Carole King and Dolly Parton, 5% each; Loretta Lynn and Tammy Wynette, 2% each.

Kiss is the favorite group with 27%, followed by Captain & Tennille 20%; Chicago 17%, Beach Boys and the Beatles 15% each, Eagles 11%, Aerosmith 10%, Bay City Rollers 9%; Bachman-Turner Overdrive, Moody Blues and Wings, 8% each.

In hardware, 56% of subscribers own a record player—27% components/compacts, 20% consoles and 61% portable/table models, and 57% own a tape/player/recorder—74% cassette, 61% 8-track cartridge and 25% reel-to-reel.

The \$71.1 million in audio purchases the prior 12 months of the

study splits about \$37.1 million for record players and \$34 million for tape decks.

In record players, 49% bought component/compact turntables, spending an average \$126 for a \$14.3 million total; 41% purchased console units at an average \$1062 for \$11.3 million; and 32% got portable/table models at an average \$68 for \$11.5 million.

Top component/compact brands are Pioneer, RCA, Electro-Phonic, Garrard, Sony, BSR, Radio Shack/Realistic and Lloyds; top console brands are RCA, Ward's, Electro-Phonic, Soundesign and Garrard; top portable/table model brands are GE, Sears, Ward's, RCA and Zenith.

In tape decks, 54% purchased 8-track cartridge recorder/players, spending an average \$62 for a total \$18.3 million; 41% bought cassette player/recorders at an average \$38 for \$10.1 million, and 22% got an open reel deck at an average \$118 for \$5.6 million.

Brand preferences in 8-track units show Panasonic and Sears tied, followed by GE, Sony, Electro-Phonic, Pioneer and JC Penney; top cassette deck brands are GE and Panasonic (Continued on page 73)

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Audiophile Recordings

BIG BAND JAZZ, VOL. 2: Humber College Jazz Ensemble on the way to the Montreux Festival—Umbrella UMBDD7, distributed by Audio-Technica, \$14.95 list.

High audio levels and dramatic instrumental presence and definition throughout the frequency range make this a spectacular system demonstration record, a first-class example of direct disk technique. Close-miked reeds and horns have super bite, while keyboards, drums and guitar cut through brilliantly in the mid-range. At the bottom, electric bass is a tight, rounded, inescapable force. The 19-member Canadian student ensemble cuts many a professional group with its fiery playing, and the material offers much variety. The group was recorded on its way to last summer's Montreux Jazz Festival, and at an inspired level of creativity.

★ ★ ★

PAVANE LACHRYMAE: Three Centuries of Recorder Music—Eva Legene, recorder, Denon OX7101ND, distributed by Discwasher, \$14 list.

The haunting meditative sound of the baroque recorder, alone and with harpsichord and viola da gamba, has been captured here in a warm, spacious acoustical ambience. Vivid prominence is accorded to all three instruments, so the audiophile delights in close encounters with blown, struck and bowed sound generators. Very high audio levels, as with many of the Denon digital series, and Denon's absolutely flawless pressings on wear-resistant CD-4 vinyl. Production quality of this calibre truly merits the premium tariff.

★ ★ ★

WAGNER: ORCHESTRAL MUSIC—Erich Leinsdorf conducting the L.A. Philharmonic, Sheffield Lab LAB7, distributed by Sheffield, \$14 list.

This long-awaited direct disk issue is something of a disappointment, with the excessively dry hall acoustics causing the orchestra's sound to be rather boxy upwards of forte. The acous-

tics are far more flattering to strings and woodwinds than to brass—which seems a misplaced priority in the music of Wagner—and for this reason the more lightly-scored selections, "Forest Murmurs" from "Siegfried" and the "Tristan

and Isolde" Act 1 Prelude, come off most satisfactorily. The renditions of "Siegfried's Funeral Music," and "Ride of the Valkyries" compare unfavorably with many conventional recordings. Mention should be made of the sumptuous

packaging of this edition, a certain lure for collectors. Disk is contained in a gold-embossed gatefold package of special thickness and comes with booklet containing vellum pages and beautiful four-color reproduction.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28; Feb. 11, 25; March 11, 25; April 8.

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IHF Issue Date: May 20, 1978 (on newsstands May 15th)

Advertising Deadline: April 28, 1978

Billboard®

TEAC Is Bowing Quartet Of New Open Reel Decks

LOS ANGELES—TEAC is introducing several new open reel decks including a 4-channel unit with simul-sync designed to succeed the existing 3340, two reversing units of existing 2-channel units, and an improved version of the 1/2-track A-6100 2-channel stereo deck.

All four units will be available for shipping by summer, according to Bill Cawfield, TEAC's director of product development. They will be viewed at the AES in Los Angeles May 25.

At a suggested retail of \$1,500 the new A-3340 is a three head, three motor, two speed unit (15 and 7 1/2 i.p.s.) and features a completely new transport, circuitry and logic boards. It will accept up to 10 1/2-inch reels.

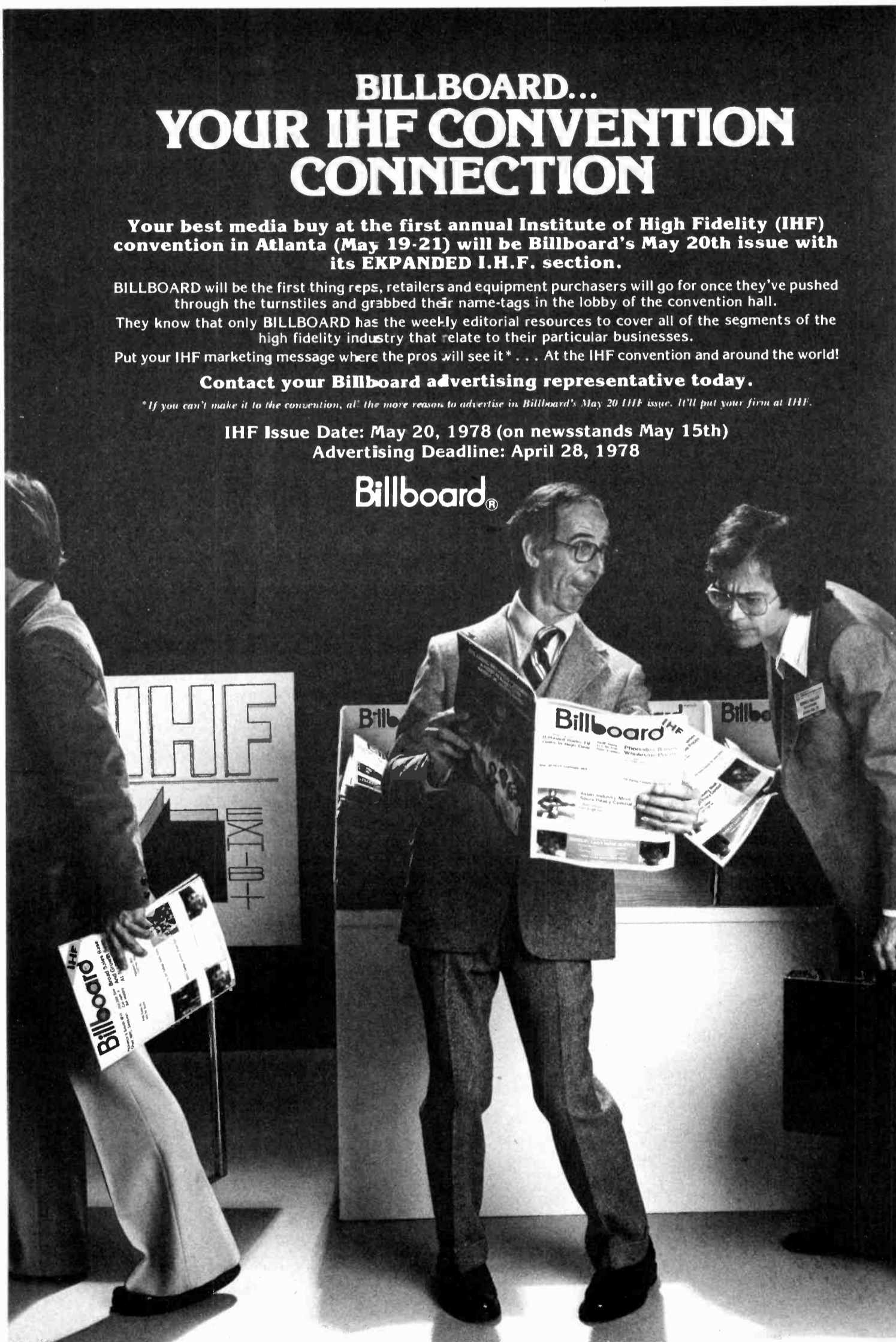
The new simul-sync mode is tied directly to the function select position of each channel either for recording or overdubbing. The unit will also accept monophonic headphones and each channel can be monitored by pushing appropriate switches.

Professional micro-switch, touch button controls are provided as is remote control. Other features include a manual cue level for fast search, cueing and editing, four VU meters, mic/line input selectors, four front panel mic jacks and independent output level controls for each channel.

Technical specifications for the A-3340 is .04% wow and flutter, 65 dB signal to noise ratio, and 35 to 22,000 Hz frequency response at 15 i.p.s.

The two new reversing decks include the A-2300SR, the company's least expensive unit in 7-inch reel size, and the A-3300SR, the least expensive 10 1/2-inch reel unit.

Suggested retail for the A-2300SR is \$800 while the suggested retail for the A-3300SR is \$1,050.



Tape Duplicator

During the NCTA convention April 30-May 3 in New Orleans, the subcommittee on 1/4-inch U-Matic videocassette standards and good engineering practices will hold an update meeting, chairman Bob Tenten of Home Box Office reports.

Areas covered include film to tape transfers, cassette duplication and cassette playback. All attending are urged to submit information regarding their cassette operations and, in particular, quality reports, requirements for operation of automated and manual systems, and types of equipment used for measuring audio and video signals.

Date, time and meeting room will be announced at the convention, with further information available from TeleMation Progress Services in New York, phone (212) 556-3091.

* * *

Reeves Teletape television facilities group in New York recently used its mobile unit with four VTRs to tape the CBS-TV "Young People's Concert" at Avery Fisher Hall, piggy-backed with its taping of the live simulcast of PBS' "Live From Lincoln Center" series with Pavarotti at the Metropolitan Opera.

Hosted by Beverly Sills and conducted by Gunther Schuller, the "Young People's Concert" exploring the elements of rhythm will be aired in 1979.

March was the biggest post-production month in Reeves history, according to Caddy Swanson, president of the tv facilities group, including film to tape, editing, and quad and cassette duping. Reeves' Visualscope Productions division, meanwhile, recently began its second year of writing and producing U.S. News & World Report's public information programming (PIP) series.

UJA To Honor Feir & Reeves

NEW YORK—The radio-television, electronics and appliances division of the UJA-Federation of Jewish Philanthropies will honor S. David Feir and John Reeves of Macy's New York at a fund-raising dinner dance May 20 at the New York Hilton.

Both Feir and Reeves are industry veterans. The former is vice president, OEM sales, BSR (USA) Ltd., while the latter is compact stereo and audio components buyer for the major Macy's retail chain New York division.



Feir



Reeves

Reservations at \$300 per couple are available through Henry Cohen, UJA division representative, 220 W. 58 St., New York 10019, phone (212) CO 5-2200.

Digital Audio Is Going Commercial

• Continued from page 70

each second. Working from these samples, the audio spectrum is converted into digits—computer language—and stored in this form.

The processor, weighing about 50 pounds and smaller than a microwave oven, is quite uncomplicated in outward appearance, with gain controls and level indicators for four channels, and a modest number of switches on its face.

Virtual elimination of modulation distortion is claimed as the system's key advantage over conventional tape recorders. Problems of wow and flutter and audio print through are eliminated entirely, Soundstream claims.

Stockham, inventor of the machine, took complete charge of the digital equipment here, providing immediate playback during session breaks. The Telarc team handled all aspects of the signal before it reached the processor.

Tape Tops 1977 Home Electronics Imports Of \$1 Bil

WASHINGTON—Tape recorders/players topped all other home entertainment imports in 1977, topping \$1 billion in value, and representing 28% of total U.S. audio/video product imports the Commerce Dept. reports.

Videotape recorders/players took the biggest forward leap, up 41% in quantity to 409,000 units, and by 146% in value to above \$158 million. (Units for non-home use numbered 163,000 out of this total, valued at \$20,237,000.)

Despite a decline in imports of color televisions (due to a U.S.-Japan marketing agreement), and in CB radios, the total 1977 value of audio/video consumer products imported reached \$3.89 billion, up 9% from the 1976 record total of \$3.56 billion.

Imports of tape recorders/players reached 28.4 million in quantity, up 3% over last year, and \$1.096 billion in value, up 21% from the 1976 imports.

Moderate quantity and value gains were racked up in imports of home type radios, and the tariff classification category of phonographs/record players and turntables.

Auto radios declined in number but rose in dollar value. Auto radio imports in 1977 totaled 5.4 million units, down nearly 10% from the previous year, but up 18% in dollar value to \$175.6 million.

Home radio imports were up 6% in quantity to 37.7 million, and up 16.4% in value at \$579.4 million. Radio/phono combinations numbered 492,000, up 21.8%, from 1976, but dropped slightly in dollar value to \$118 million, down from \$11.9 million in 1976.

Phonographs, record players, turntables numbered 9.6 million in quantity, up 13.4%, and were up 25.5% in value with a \$196 million total.

Imports of enclosed loudspeakers numbered 29 million, down about 1% in quantity, but up 30.2% in value, totalling \$99.6 million in 1977.

Japan still provided 62.9% of total home entertainment audio/video products imported by the U.S., with Taiwan second at 12.5% and Hong Kong and Korea close thirds at 5.9% and 5.8% respectively.

MILDRED HALL

Bandmaster Fennell led the Cleveland Wind Ensemble—including the entire wind and brass sections of the Cleveland Orchestra—in two four-hour sessions. It was his first recording session since 1964, and he said the recording technique was "light years" removed from where he left off.

"The sound is very clean, very unharsh, very warm," says Fennell, impressed by the clarity. "Strings are not the only instruments that need warmth."

Also favorably impressed was Bob Woods, producer for the audiophile label. According to Woods, Telarc is abandoning direct-disk recording in favor of digital. Two direct disks, including one with the Cleveland Orchestra, have been produced by the company.

"This will be our format for audiophile releases," explains Jack Renner, Telarc president.

According to Renner, the Cleveland Wind Ensemble record will be pressed in Europe and Japan, and released in the U.S. in the summer. List price will be \$15, with distribution through Audio-Technica.

Telarc will pay a royalty to Soundstream Inc., under the agreement for use of the digital recorder.

Stockham and Renner are scheduled to edit the recording this month at Soundstream headquarters in Salt Lake City.

Explains Stockham, "We have a computer that is equipped to do editing, and it is part of the total system configuration that we make available to people like Telarc as part of this contractual work."

Stockham says the editing computer is programmed with 12 different strategies for matching audio segments. "All you have to do is listen, do some intelligent things at the console, and it finds the right places automatically without too much difficulty."

The inventor says it is almost impossible to edit digital tape with actual splices, but claims computer editing of digital audio can be done with greater effectiveness and less cost than splicing of analog tape.

Stan Ricker at JVC will cut the disk in L.A. For Soundstream recordings to be mastered, the same processor and Honeywell deck that were brought here, are carried to the mastering facility. The reconstructed musical output is fed directly to the lathe.

Assuming digital recording gains currency, the analog/digital converters will be permanently installed at mastering sites, as analog machines now are.

Ricker, the mastering engineer, says Soundstream has developed a preview system to allow variable depth and pitch cutting. The disk also will be half-speed mastered, says Ricker, who explains that

Soundstream has recently added to its capabilities to allow tape deck and computer logic to run at the slower speed.

In addition to the wind band sessions here—devoted to Gustav Holst's two suites for band, Handel's "Royal Fireworks Music," and a Fantasia of Bach—Telarc was permitted to experimentally tape the full Cleveland Orchestra in rehearsal under Lorin Maazel. Conductor and various orchestra members listened to the digital recording of episodes from the Shostakovich symphony they were preparing.

Maxell Adding Engineering Div.

NEW YORK—Maxell Corp. of America has established a new engineering department, with John Jackson joining as manager, president Tadao Okada announced. Reporting to Jackson are Tom Taniguchi and Rick Beets, with all technical and engineering services involved.

A tape industry veteran, Jackson was most recently with Audio-Magnetics, after prior stints with BASF, Audio Devices and Columbia Records.

Maxell also named a new Eastern regional sales manager, with Warren Mann promoted from New York metro district salesman, according to Gene LaBrie, vice president, marketing and sales. His territory is the Eastern Seaboard from New England to Virginia.

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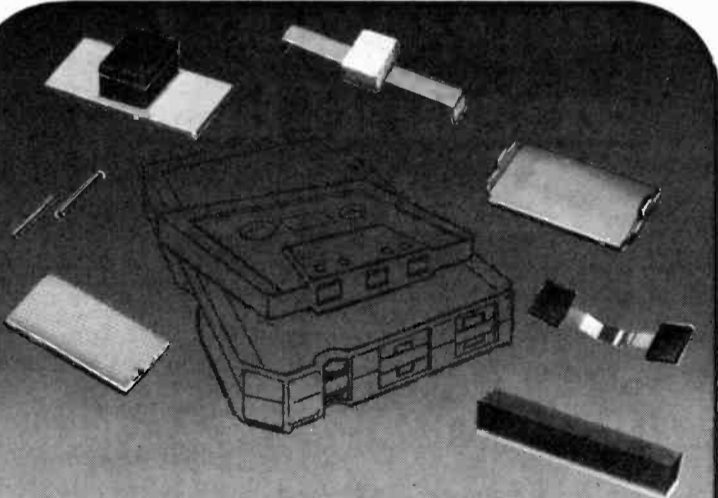


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Microprocessor Guide

SANTA CLARA, Calif.—National Semiconductor has published a quick-reference guide to its 8080A microprocessor family of more than 60 bus-compatible parts—the industry's largest. Copies are available from National at 2900 Semiconductor Dr., Santa Clara, Calif. 95051.

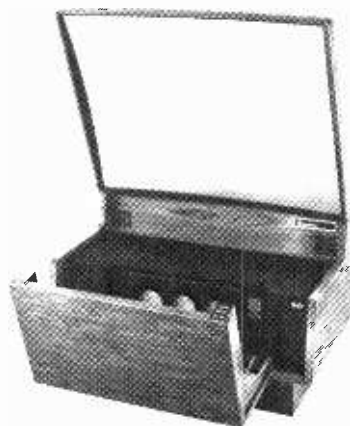
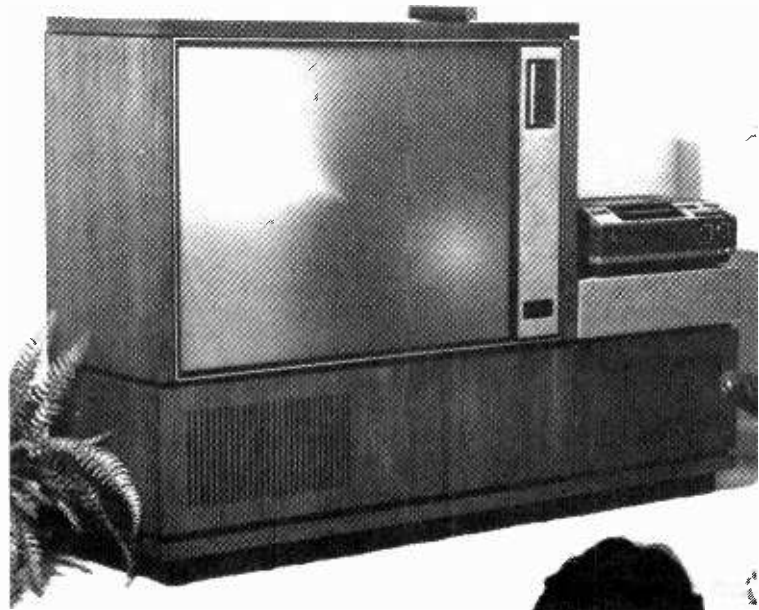
Tandberg News

ARMONK, N.Y.—Tandberg of America has mailed the first issue of its new quarterly Newsletter for dealers and press contacts, put together by J.B. Stanton, the firm's new ad/p.r. agency.

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Projection TV market should heat up this year with anticipated debuts of GE Widescreen 1000 home tv theatre, left, seen with new 2/4-hour VHS VTR on shelf, and the Quasar unit, above, shown at Winter CES. Both configurations are very different from two-piece Advent Video-Beam first on market.

See Projection TV In New Marketing Phase

By STEPHEN TRAIMAN

NEW YORK—The entry of GE into projection television with its Widescreen 1000 home tv theatre and the anticipated arrival of new units from Japan by Quasar, Panasonic, Mitsubishi and Sony, among others, should give new impetus to the market dominated till now by Advent and its VideoBeam systems.

As hinted last fall at the Video Expo here (Billboard, Oct. 29, 1977), the GE system is a unique offshoot of the optical and video expertise of the company's video display equipment operation, cathode ray tube image-forming technology from the color tube plant in Syracuse, N.Y., and electronics and appearance design from the television business department in Portsmouth, Va.

The L-shaped unit with a 45-inch-diagonal flat fresnel screen, dual speakers and a high efficiency coated lens that provides a fairly bright picture in ordinary room light will carry a suggested list of about \$2,800 when it goes on the market in late May. The new unit was shown with GE's Matsushita-built 2/4-hour VHS home VTR that also will officially bow at that time, with an anticipated retail list of about \$1,000.

Most important, the new projection tv unit will be available initially through GE's franchised dealers, according to Fred Wellner, tv department general manager. It hopefully will provide the market with impetus similar to RCA's entry into the home VTR market that quickly broadened the initial interest created by the Sony Betamax.

Advent has pretty much had the "name brand" market to itself with its VideoBeam units, including the newest curved 5-foot-diagonal screen model at \$2,595 list, with perhaps as many as 20 smaller firms offering various systems ranging as low as conversion kits for around \$100.

Along with GE, the anticipated entry of new five-foot-diagonal curved wide-screen systems from both Quasar and Panasonic in the not-distant future should also broaden the market. Both were previewed at the Winter CES in Las Vegas and drew top comments, particularly on the brightness and lack of diffusion of the picture at broad viewing angles.

However, both firms acknowledge that a price closer to \$4,000 is likely—not exactly a "mass market" item—

and while both are Matsushita companies, the end product will have key feature differences.

This marks the main divergence in the product lines of projection tv and home VTRs to this point. The most recent generations of both Beta and VHS format machines in the 2/4-hour configuration are very similar, offering virtually all the same features within their respective "families."

The next generation, expected to surface before year-end, will offer more distinctive features within each brand. For example, at least one of the major 2/4-hour VHS companies will offer the automatic programmer unit that enables a user to set up for recording 10 programs on any channels over a seven-day period.

GE's plans for the debut of the Widescreen 1000 projection tv unit and its VHS machine are tied to the firm's overall tv campaign, upped about 30% over 1977 budget levels. Both units will be featured in all network tv and print advertising, and should provide another big shot in the arm for the home video market that hit the post-holiday sales doldrums the first quarter of 1978.

With approximately 100,000 large-screen systems in the distribution pipeline—or "sold"—through 1977, the forecasts for 1978 is a modest 125,000 units, escalating upward to 220,000 in 1979 and perhaps 500,000 by 1983, according to Tommy Tucker, GE's manager, product planning.

And the projection tv systems from the start offer different technologies and features—from the Advent two-piece, fixed-focus 8-foot system to the Matsushita pullout optics-in-a-drawer units for both Panasonic and Quasar, and GE's all-in-one console that is as close to the wall as a large tv console, in a walnut-veneer cabinet that is 50 inches high, 70 inches long.

GE's sound is provided by two speakers—a five by seven inch oval at the left under the screen, and four-inch round unit at the right, providing improved mono sound, with adaptability to a better stereo system once that coming format is approved by the FCC. The Quasar unit, on the other hand, incorporates its highly touted Audio Spectrum four-speaker sound system, featuring one 4 by 7-inch low-range speaker and one 2½-inch tweeter on each side of the cabinet.

CBS/Ampex Duping Deal

• Continued from page 70

ness since winding up its prerecorded operations several years ago.

The firm's Opelika, Ala., plant may likely supply a good part of the raw tape and plastic parts for both 8-tracks and cassettes, though CBS already is the major 8-track lube tape suppliers in the U.S. and a growing cassette bulk manufacturer as well.

Realistically, given CBS' needs for production capacity, the Ampex operation will be hard pressed to keep up with forecast demand. Ampex officially uses a 10-million cassette figure for annual volume at Elk Grove Village, with cassettes taking over from a largely 8-track business since the end of prerecorded operations. The plant still handles cartridge and open-reel orders, however.

Existing Ampex customers will be looking elsewhere as contracts expire, giving other existing duplicators and private label suppliers new business to go after, including some of the plants now doing various CBS business.

The arrangement apparently will involve a growing number of CBS personnel integrated into the Ampex plant, which will logically serve as a training course for the eventual operations at the new CBS facility in the Southeast.

Many of the details are yet to be worked out, but the deal is a graphic example of how fast the prerecorded tape market has mushroomed in the last few years, with unit sales outpacing LPs in percentage gains, particularly in the cassette area.

Boys' Life Study Highlights Audio

• Continued from page 70

led, followed by Realistic/Radio Shack, Sears, Sony and Kmart; top reel-to-reel brand is Sony, followed by Akai and Aiwa.

Total audio ownership figures are equally impressive, with equipment valued at nearly \$197 million. Included is about \$80 million in record players—\$51.4 million in components/compacts, \$39.1 million in consoles and \$39.8 million in portable/table models. The \$118 million in tape decks is split \$56.8 million for 8-track units, \$30.3 million for cassette models and \$30.9 million for reel-to-reel machines.

Rock Singles Best Sellers

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As Of 4/10/78

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

- | | |
|--|---|
| 1 NIGHT FEVER—Bee Gees, RSO 889 | 21 WITH A LITTLE LUCK—Wings, Capitol 4559 |
| 2 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305 | 22 I'M GOING TO TAKE CARE OF EVERYTHING—Rubicon—20th Century 2362 |
| 3 DUST IN THE WIND—Kansas—Kirschner 84274 | 23 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton John, RSO 891 |
| 4 EBONY EYES—Bob Welch—Capitol 4543 | 24 RUNNIN' ON EMPTY—Jackson Browne—Asylum 45460 |
| 5 EMOTION—Samantha Sang, Private Stock 45178 | 25 I GO CRAZY—Paul Davis, Bang 733 (Web IV) |
| 6 WE ARE THE CHAMPIONS—Queen, Elektra 45441 | 26 COUNT ON ME—Jefferson Starship—Grunt FB-11196 (RCA) |
| 7 STAYIN' ALIVE—Bee Gees, RSO 885 | 27 THE CIRCLE IS SMALL—Gordan Lightfoot—Warner Bros. 8518 |
| 8 IF I CAN'T HAVE YOU—Yvonne Elliman, RSO 884 | 28 ALWAYS & FOREVER—Heatwave—Epic 8-50490 |
| 9 LAY DOWN SALLY—Eric Clapton, RSO 886 | 29 POOR POOR PITIFUL ME—Linda Ronstadt—Asylum 45462 |
| 10 THUNDER ISLAND—Jay Ferguson—Asylum 45444 | 30 FLASHLIGHT—Parliament—Casablanca 909 |
| 11 THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum 45456 | 31 PEG—Steely Dan, ABC 12320 |
| 12 JACK & JILL—Raydio, Arista 0283 | 32 SHORT PEOPLE—Randy Newman, Warner Bros. 8492 |
| 13 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463 | 33 OUR LOVE—Natalie Cole—Capitol 4509 |
| 14 GOODBYE GIRL—David Gates, Elektra 45450 | 34 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355 |
| 15 SWEET TALKING WOMAN—Electric Light Orchestra, Jet 1145 (United Artist) | 35 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883 |
| 16 FOOLING YOURSELF—Styx, A&M 2007 | 36 BABY HOLD ON—Eddie Money—Columbia 3-10663 |
| 17 IMAGINARY LOVER—Atlanta Rhythm Section, Polydor 14459 | 37 I CAN'T HOLD ON—Karla Bonoff, Columbia 310618 |
| 18 FEELS SO GOOD—Chuck Mangione, A&M 2001 | 38 SWEET, SWEET SMILE—Carpenters, A&M 2008 |
| 19 BEFORE MY HEART FINDS OUT—Gene Cotton—Arola America 7675 | 39 WONDERFUL WORLD—Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676 |
| 20 NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley, Big Tree 16110 | 40 NAME OF THE GAME—Abba, Atlantic 3449 |

Rock LP Best Sellers

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As Of 4/10/78

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

- | | |
|--|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2 4001 | 21 AJA—Steely Dan—ABC AB 1006 |
| 2 EVEN NOW—Barry Manilow—Arista AB 4164 | 22 YOU LIGHT UP MY LIFE—Debbi Boone—Warner-Curb WBS 8455 |
| 3 POINT OF KNOW RETURN—Kansas, Kirschner JZ 34929 (Epic) | 23 FRENCH KISS—Bob Welch—Capitol SW 11663 |
| 4 LIVE—Barry Manilow—Arista AL 8500 | 24 CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor PD 16134 |
| 5 NEWS OF THE WORLD—Queen, Elektra 6E-112 | 25 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 |
| 6 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 26 HE WALKS BESIDE ME—Elvis Presley—RCA AFL1-2772 |
| 7 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 27 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550 |
| 8 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA) | 28 OUT OF THE BLUE—Electric Light Orchestra—Jet JTLA 823 (United Artists) |
| 9 FEELS SO GOOD—Chuck Mangione—A&M SP-4658 | 29 DOUBLE LIVE GONZO—Ted Nugent—Epic KE2-35069 |
| 10 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 30 ALL'N' ALL—Earth, Wind & Fire, Columbia JC 34905 |
| 11 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 | 31 HERE AT LAST . . . LIVE—Bee Gees, RSO RS-3901 (Polydor) |
| 12 SLOWHAND—Eric Clapton, RSO RS1-3030 | 32 WEEKEND IN L.A.—George Benson—Warner Bros. 2WB 3139 |
| 13 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 33 STAR WARS/SOUNDTRACK—20th Century 2T 541 |
| 14 LONDON TOWN—Wings—Capitol SW 11777 | 34 BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic SD 19149 |
| 15 THE GRAND ILLUSION—Styx, A&M SP 4637 | 35 LET'S GET SMALL—Steve Martin—Warner Bros. BSK 3090 |
| 16 TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA 835H | 36 STREET PLAYER—Rufus/Chaka Khan—ABC AA 1049 |
| 17 THE STRANGER—Billy Joel—Columbia JC 34987 | 37 BOOTSY? PLAYER OF THE YEAR—Bootsy's Rubber Band—Warner Bros. BSK 3093 |
| 18 ALIVE II—Kiss—NBLP 7076 | 38 EMOTION—Samantha Sang—Private Stock 7009 |
| 19 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 39 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 |
| 20 SON OF A SON OF A SAILOR—Jimmy Buffett—ABC AA 1046 | 40 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019 |

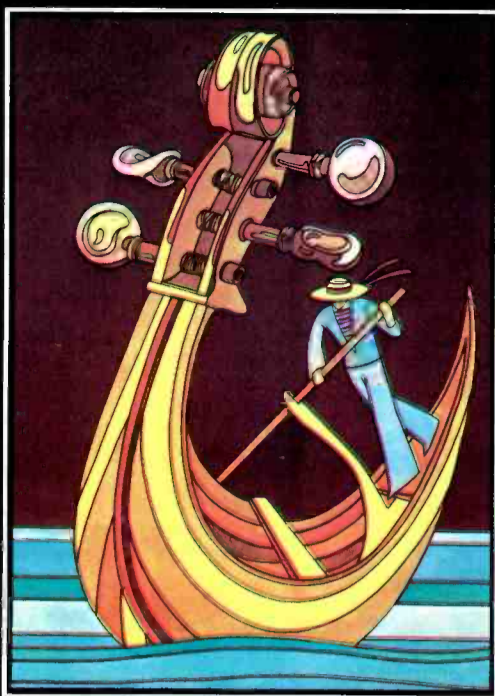
Cap Supporting Wings' 'London Town' LP

LOS ANGELES—Capitol is mounting an advertising and merchandising campaign in support of "London Town," Wings' new LP which shipped platinum.

The campaign includes special posters, extensive consumer and trade print advertising, and radio and television spots.

The LP is also the subject of a Spectacolor sign in Times Square in New York.

In addition, a special 20x30 poster, identical to the poster of Paul and Linda McCartney and Denny Laine available inside the jacket sleeve, has been printed in substantial quantities.



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IMIC '78 AGENDA

MAY 1

10:00- 6:00 pm REGISTRATION

6:30- 8:30 pm BILLBOARD Cocktail Reception

MAY 2

9:00-10:00 am KEYNOTE SPEAKER: PREMIER GIULIO ANDREOTTI, Italy

10:15- 1:00 pm PIRACY

The Cancer Is Spreading

Chairman: Nesuhi Ertegun, President, WEA Int'l, Inc.

Panelists: Geoffrey Bridge, Director, BPI

Pat Hurley, Vice President, CBS Int'l Paris

Malcolm Brown, Director, Music Oper. S.E. Asia, EMI Hong Kong

Stephen Stewart, Director General, IFPI

Jules Yarnell, Special Counsel, RIAA

1:15- 2:30 pm Luncheon

2:45- 4:00 CONCURRENT SESSIONS

(1) NEW DIMENSIONS IN PROMOTION

Chairman: Mort L. Nasatir, Exec. Vice President, Billboard Broadcasting Corp.

Panelists: Tom Rounds, President, Watermark Productions

John Cohen, Owner, Disc Records

(2) NEW TECHNIQUES IN TALENT NEGOTIATIONS

Chairman: Frederic N. Gaines, Bushkin, Kopelson, Gains & Gains

Panelists: Bob Krasnow, Vice President, Talent, Warner Bros. Records

Michael Balin, Entertainment Alty., U.K.

Terry Connolly, Managing Director, Chrysalis Music

Evening

Cocktail Reception and Vivaldi Concert

Sponsored by the Italian Recording Industry

MAY 3

9:00-10:30 am THE MAJORS PRESIDENTS PANEL

A Country by Country Report

Chairman: Guido Rignano, Managing Director, Ricordi

Panelists: Bruce Lundvall, President, CBS Records

Monti Lueftner, President, Ariola Records Group

Ken Maliphant, A&R/Marketing Director, Phonogram Ltd. UK

10:45-12:15 Special Session To Be Announced

12:30- 1:45 pm Luncheon

2:00- 3:30 pm CONCURRENT SESSIONS

(1) MOVIES AND MUSIC

Who Needs Whom More?

Chairman: Michael Stewart, President, Interworld Music Group

Panelists: Al Coury, President, RSO Records

(2) RETAILING AROUND THE WORLD

Chairman: Russ Solomon, Owner, Tower Records

Panelists: John Cohen, Owner, Disc Records

Dave Rothfeld, Vice President, Korvette's

3:30- 5:00 pm CONCURRENT SESSIONS

(1) BRIDGING THE GAP BETWEEN EAST AND WEST

Chairman: Paul Drew, Broadcast Consultant

Panelists: Des Brown, Int'l Director, Chrysalis

Roman Waschko, Correspondent, Billboard Poland

(2) THE IMPORTANCE OF PUBLIC RELATIONS

5:00- 6:15 pm THE JAZZ MARKET

Chairman: Mike Hennessey, European Editorial Director, Billboard

Panelists: Bruce Lundvall, President, CBS Records Division

Herbie Hancock, Jazz Artist

Evening

To Be Announced

MAY 4

9:00-10:30 am GROWING UP AND GROWING:

The New Importance of the World Music Industry

Speaker: David H. Horowitz, Office Of The President, Warner Communications, Inc.

10:45-12:15 pm INDUSTRY EXECUTIVES OF TOMORROW

Training Program Discussion

Panelists: Leslie Hill, Managing Director, EMI

Don Dempsey, Vice President, Marketing, Columbia Records

Growth Potential for Women Discussion

Chairman: Mickey Granberg, Executive Director, NARM

Panelists: Lillian Bron, Managing Director, Bronze Records

Leslie Hill, Managing Director, EMI

Don Dempsey, Vice President, Marketing, Columbia Records

Angela Singer, Operations Manager, Associated Distributors.

Misa Watanabe, President, Watanabe Music, Japan

12:30- 1:45 pm Luncheon

2:00- 3:45 pm 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 PhD., Chairman and Chief Executive Officer, Symbol Technologies

4:00- 5:30 pm CONCURRENT SESSIONS

(1) HOW DOES THE YOUNG PUBLISHER VIEW THE FUTURE?

Chairman: Salvatore Chiantia, Director, National Music Publishers Association

Panelists: Geoffrey Heath, Director, Heath Levy Music

Roland Kluger, President, Roland Kluger Music

Gilbert Marouani, Technique Manager, Les Eds. Marouani

Peter Meisel, Director, Intro. Gebr. Meisel oHG

Ralph Peer II, First Vice President, Peer-Southern Music

Kuni Muri, President, Alfa Music

(2) THE INDEPENDENT LABEL

Hope of the Future

Evening

BILLBOARD TRENDSETTER AWARDS BANQUET

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.

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WHEN: May 1-4, 1978
WHERE: The Excelsior Palace Hotel—The Lido, Venice Italy
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Diene Kirkland
IMIC Conference Coordinator
BILLBOARD
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Los Angeles, CA 90069 U.S.A.
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IMIC '78 REGISTRATION FORM

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Departure Date _____ Bank # _____

Prices include Continental Breakfast each day

Single	40,000	66,000
23	25	41
46	46	75
Twin	37,000	60,000
23	23	37-50
42	42	68

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.



Polygram Girds For Japanese Mart Gains

By HARUHIKO FUKUHARA

TOKYO—Polygram, which already lays claim to a 14% share of Japanese turnover, has established a new subsidiary here to deepen its penetration of what it views as the vast potential remaining in the world's second largest music market.

The new company, Polygram Far East, will primarily back up the business activities of the Japanese members of the Polygram group. It will cover not only Japan but also Hong Kong, Taiwan, Singapore, Malaysia, South Korea and the Philippines.

The venture will aim to step up the efficiency and coordinate the business efforts of Polydor, Nippon Phonogram, Phonodisc, Intersong, and Chappell—the five companies that represent Polygram in Japan.

In line with the group's worldwide policy, the companies are involved in the preparation, production and delivery of disks and tapes, as well as the preparation of television and home video programs, and publishing.

Sayer Aussie Tour

NEW YORK—Warner Bros. artist Leo Sayer will tour Australia and New Zealand beginning Sunday (23) at the Modern Pavilion in Sydney. The tour ends May 28 in Christchurch, N.Z.

J. Dieter Bliersbach, Polygram Far East's key man in charge of coordinating the activities of the member companies, lists a string of impressive statistics about Japan which combine to make the market particularly mouth-watering for hungry businessmen in the music industry.

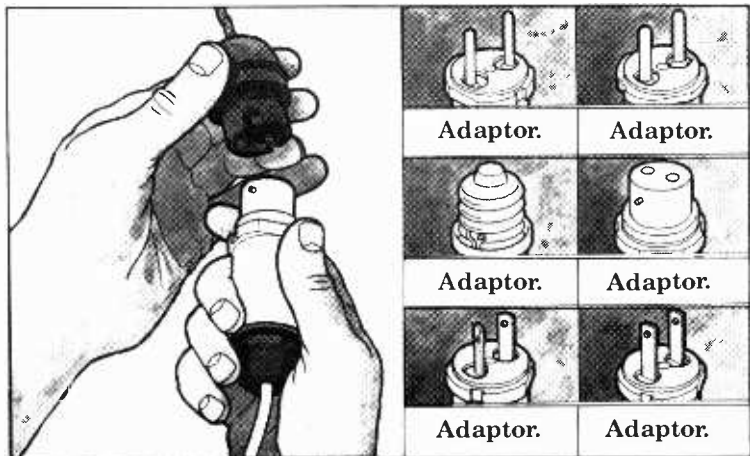
He notes that in 1976 there were a total of 33 million households in Japan with 20 million record players and 23 million cassette tape recorders—penetration rates of 61% and 70%. There were also 6 million 8-track cartridge players.

Bliersbach says he is optimistic about the possibilities in a market where two years ago 86 million singles, 77 million LPs, 17 million prerecorded music cassettes and 12 million 8-track cartridges were turned out. This gave Japan a 10% share of the world quantity output and a 12% share of total value.

The average Japanese, Bliersbach notes, spends more money on music as a percentage of total income (0.3%) than the Americans (0.265%) or Germans (0.27%).

Nevertheless, music fans buy only 1.1 LPs a year on an average, compared with 1.9 in the U.S. and U.K. and 2.0 for Germany. This is obviously one area where the new company will be actively boosting sales, he says.

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WEA INTL SUMMIT MEET

Global Market Plans Mapped

By IS HOROWITZ

NEW YORK—WEA International's coordinated approach to product exploitation on a global scale was given further impetus here last week at meetings attended by all managing directors of the company's far-flung subsidiaries.

The semi-annual conclave, held for the first time in New York, covered a wide range of topics aimed at expanding market penetration in all territories.

Designed to continue the fast growth pace enjoyed by the seven-year-old company, the confab's importance was underlined by the presence of all heads of WEA companies in the U.S., as well as representation from parent company Warner Communications Inc.

Last year WEA International volume hit \$145.8 million, a gain of 41% over 1976 (Billboard, April 15, 1978). The 1977 figure is exclusive of sales tallied by Warner-Pioneer in Japan, a joint venture, which itself racked gains of 30% as compared to 1976.

Helmed by Nesuhi Ertegun, president of WEA International, the meets delineated company procedures with respect to synchronizing multi-territory release schedules backed by supportive promotion and merchandising

materials. Tour planning and film clips are an integral part of the plan, attendees were told.

Blueprints for WEA's "road show" this year were disclosed wherein U.S. label brass convene with overseas companies in a series of mini travelling conventions to present upcoming product.

Also under consideration is a full-fledged international convention to be staged by the company next year.

Tour support will be strengthened, it was said, with more funds to be made available for artists both here and abroad. Junkets by overseas acts in the U.S. are due for encouragement to exploit the world potential for greater record sales.

Ertegun, an industry leader in the fight against piracy, outlined antipiracy measures being taken by his company as well as by international groups. He is a member of the IFPI board of directors and is noted as a strong advocate in spurring the continuing campaign to reduce unauthorized duplication.

The company is developing further its personnel training program, Ertegun noted, by which executives serve "exchange" stints with sister firms to gain a better in-

sight of cooperative needs and procedures.

Among technical subjects discussed were WEA International's data processing system, its numbering system, and plans underway to boost the capacity of its recently established factory and warehousing facilities in Alsdorf, Germany.

WEA International managing directors who attended the sessions here included Paul Turner (Australia), Gunther Zitta (Austria), Ben Bunders (Benelux), Andre Midani (Brazil), Ken Middleton (Canada), John Fruin (U.K.), Bernard de Bosson (France), Siegfried Loch (Germany), Paul Ewing (Hong Kong, Singapore and Malaysia), Pino Velona (Italy), Keith Bruce (Japan), Tim Murdoch (New Zealand), Derek Hannan (South Africa), and Brigitta Peschko, head of the European coordinating office.

U.S. company chiefs included Mo Ostin and Stan Cornyn (Warner Bros. Records), Joe Smith and Mel Posner (Elektra/Asylum/Nonesuch), Ahmet Ertegun and Jerry Greenberg (Atlantic), and Phil Rose of WEA International in Los Angeles. David Horowitz, office of the president, Warner Communications, represented the parent company.



WEA World: Managing directors of WEA International's subsidiary network pause during deliberations with headquarters and label chieftains in New York for a family portrait. U.S. brass hosting the event included Nesuhi Ertegun, WEA International president, seated, left; with Mo Ostin, head of Warner Bros. Records, to his left. Joe Smith, chairman of Elektra/Asylum/Nonesuch, is seated fourth from right. Ahmet Ertegun, Atlantic chairman, stands fifth from left; and Davi Horowitz, office of the president, Warner Communications Inc., stands third from right.

LARGEST SELLING GROUP EVER?

Giant Abba Push For U.S., Japan

By LEIF SCHULMAN

STOCKHOLM—This is the year when the Swedish supergroup Abba makes an all-out effort to break big in the U.S. and Japanese markets. In the U.S., up to \$1 million will be spent to promote the act as "the largest selling group in the history of recorded music."

This was revealed by group manager Stig Anderson, president of Polar Music International, upon his return from a lengthy business trip to the U.S.

Though Abba has had a number one, "Dancing Queen," and several Top 20 hits in the U.S., the group has by no means done as well there as in other territories. Now is the time for the big promotional push, though the box-office success "Abba—The Movie" will probably not be released there until the fall.

In New York and Los Angeles, Anderson had meetings with Jerry Greenberg, president of Atlantic, and Ivan Mogull, who publishes Abba songs in the U.S., covering future marketing efforts.

"We were offered a guest spot on the Olivia Newton-John tv special, being taped in Los Angeles and telecast coast-to-coast by ABC on May 24, and that will be a very important part of the drive," says Anderson.

Atlantic is to declare May "Abba Month," which involves promotional activities with instore displays. These areas are being sponsored by Polar and Atlantic, and handled by the Scotti Brothers agency in Los Angeles. The promotion is to be on "The Album" and the new single "Take A Chance On

Me." and includes tv advertising covering the whole country.

Leif Garrett, another Atlantic artist handled by the Scotti Brothers, is to go on an extensive radio promotion tour and will also talk about Abba and play the group's records.

Anderson says: "There will also be a giant Sunset Boulevard billboard and, with other things, the drive should really establish us in the U.S. market. We estimate the campaign to be costing \$500,000 to \$1 million."

The Abba and Olivia Newton-John campaign continues later this year when the girl singer visits Europe and includes Scandinavia for concerts. Abba will act as hosts for the visit and present her at press conferences. Polar will also distribute all

(Continued on page 79)

COMMISSION FALLS TO 8%

U.K. Publishers Mull Plan To Cut Cost Of Mech. Royalty Collection

By PETER JONES

LONDON—A new agreement which could halve the cost of royalty collection to publisher and composer members of the Mechanical Copyright Protection Society is being considered here.

The new proposal is being circulated and those members who accept will benefit by having the present commission of 15% drop to just 8% on U.K. commercial record com-

pany distributions made after July 1 this year.

Main innovations include the listing of 14 major record companies from which MCPS members can continue to collect mechanical royalties direct. They are asked, however, to assign collections from all other companies, representing the vast majority in number but only a small percentage of total royalties to the MCPS.

This one move will halve the administrative work of the society and will have a similar streamlining effect on the record companies' own processing of mechanical royalty payments. MCPS members are exempted from this new rule only where the publisher is within the same corporate ownership as a record company outside the 14 majors.

The new agreement has already been seen by all 24 publishers who make up the Music Publishers Assn. council, and the MCPS is now starting to promote the deal to the publishing industry now.

Other main points include a deci-

sion not to process small royalty amounts under £1 (\$1.90) but to use that total of small sums to finance a 2% drop in commission, part of the total 7% drop.

There is also a new value added tax self-billing system, which allows the member to receive his VAT payment at the same time as the royalties instead of having to wait months to raise a VAT invoice. Added also is a more logical form of summary for statements, making the members' own administration work simpler.

It seems, from initial reaction, that the new deal has already received some criticism in the publishing world, but most involved are waiting for full details before commenting.

Protests to the effect that the MPA council should have met to discuss the deal before it was made public have been answered by the MCPS. It points out that at its meeting last year the MPA passed a resolution giving the society "a free hand to redefine the commission tariff and terms of business on a strictly commercial basis."

Martinez Heads Restructuring Of RCA Intl Division

NEW YORK—The promotion of Arthur Martinez to the newly created post of division vice president, finance and international, at RCA Records, underscores the importance of overseas sales and profits to the label, which just reported its fifth consecutive quarter of record revenues and net income.

Martinez, whose appointment was announced by label president Bob Summer, to whom he will report, in turn named Karl Kruz Jr. division vice president, international operations, and Kelli Ross division vice president, international creative affairs (see Executive Turntable).

It appears that operational responsibilities for the division—which produces more than half of the total label volume—will see Martinez dealing with line responsibilities and the profit centers of the division; Kurz dealing with the day-to-day operations; and Ross responsible for acquisitions of record and publishing material, and in marketing, promotional and administrative areas.

Commenting on the announcement, Summer said, Martinez, division vice president, finance, for RCA since 1973, "has established excellent working relationships with every one of RCA's licensees and subsidiaries, and he is eminently suited to his new dual position."

PIRATES NABBED

12 Arrested In Japan

TOKYO—Tape piracy does not pay in Japan.

That's the lesson 12 freebooters learned when they were hauled into court as a result of a successful piracy probe in the Osaka, Hiroshima and Kyushu areas.

Four of those in custody are accused of making about 100,000 tapes and the other eight allegedly made 70,000 tapes. Among the accused are wholesalers, hardware suppliers and manufacturers.

Pirate tapes were first found to be circulating in the Osaka area at the end of 1973. Some arrests were made the following November and sentences were handed down one month later. The remaining pirates then went underground only to sur-

face again in Osaka and in the Hiroshima and Kyushu areas.

The Osaka national tax authorities made inquiries to the Japanese Society for the Rights of Authors, Composers and Publishers. At the same time the Japan Phonograph Record Assn. joined hands with JASRAC to deal with the pirates.

During a six-month period ending this January the association told the Osaka police about the seemingly illegal activities of individuals who had recorded and edited hit songs, and then made and sold tapes. The police spread a dragnet and made arrests.

Those arrested are now awaiting sentencing from the Osaka District Court. Some of their accomplices are still on the run.

From The Music Capitals Of The World

LONDON

Biggest-ever marketing campaign by local independent label Creole includes a national video tour on behalf of the new album "Ruby Winters" . . . Gerry Rafferty back in the charts both album and single, touring on his first live appearances in four years, following "entanglements of contractual confusion" when his previous band Steelers Wheel had management problems.

The Late Show, from South London, signed a three-year recording deal with Decca, Mike Smith's first signing since joining the company as a&r head last September. The debut album will be produced by Terry Melcher. . . . Maddy Prior, formerly lead singer with now disbanded Steeleye Span, launches her solo career in May with self-penned album "Woman In The Wings" on Chrysalis.

Mervyn Conn's touring "Original Rock 'n' Roll Show" here teams Bo Diddley with Carl Perkins and rockabilly band Matchbox . . . and Joop Visser, Charly Records managing director, announces a multi-media campaign "Rockabilly Rules OK?" in support of 18 albums in this musical field.

Queen returns from U.S. tour to play two dates at the New Bingley Hall, Stafford, and three at the Empire Pool, Wembley, as part of an extensive European tour taking in Sweden, Denmark, Germany, Belgium, Holland, Austria and France. . . . Promotional visit here by French

singer Sheila B. Devotion whose "Singin' In The Rain" is a charter.

Andy Mackay, founder member and saxist with Roxy Music, signed solo contract with Bronze for all territories excepting North America. . . . Rave reviews for Madeline Bell, late of Blue Mink, solo cabaret performances at London's Talk Of The Town. . . . Trombonist Michael Next, aged 17, won \$2,000 as first prize for becoming new Young Musician Of The Year here.

David Bowie's new movie "Just A Gigolo" in which he co-stars with Marlene Dietrich and Kim Novak, due for release here in the fall. . . . Elaine Page, 26, definitely taking lead in "Evita," the Tim Rice and Andrew Lloyd Webber musical, and David Essex reportedly in line for male lead. . . . Climax Blues Band in for May tour, promoting Warner Brothers album "Shine On."

Concert pianist Antony Peebles giving (May 4) a Queen Elizabeth Hall concert in aid of the British Heart Foundation, including a first performance here of the Bellini-Liszt grand concert fantasy on "La Sonnambula" . . . Chris Rea, subject of major marketing campaign by Magnet Records here, has been kept under wraps by the company for two years while he worked on and developed his songs.

A \$300,000 television campaign from Warwick here in support of an album "Music 'n' Motion," featuring top model Christina Gregg outlining keep-fit exercises with a background of

funky pop music. . . . To improve the collection and distribution service, the Mechanical Copyright Protection Society here now accepts computer tapes from several big record companies.

Bill Ashton, musical director of the National Youth Jazz Orchestra, has formed a new label, NYJO, pressed by Decca and marketed by Selecta, with a double album "To Russia With Jazz" first product. . . . Michael Coleman and Brian Bourke, writers of U.K. number one "Matchstalk Men," signed five year writing deal with EMI Music.

RCA artists attending official opening of the company's new centralized distribution depot at West Bromwich included Les Gray and Mud, singer-writer Digby Richards and members of Sad Cafe. . . . New Scottish record label is No Bad Records, set up initially to promote product by new wave band Skids. . . . Queen now travel to gigs in an air suspension Volvo bus, first of its kind here, with shower unit, toilet, microwave oven, refrigerator, audio and video facilities and a hostess to cook, do the washing and write letters.

New public house rock venue in the East End of London is Hollies, with a 500-capacity and an aim of projecting new talent. . . . Special workshop on U.S. law, notably the new copyright law, organized here by the Music Publishers' Assn.

PETER JONES

(Continued on page 79)

GENOA 1978
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internazionale
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GROSSES RISE 28%

Anchor Spikes Rumors In Upbeat Progress Report

LONDON—Firmly putting down industry speculation about its future, Anchor Records here has issued new figures asserting growth.

It also names fresh staff responsibilities in the wake of recent departures by assistant managing director, Martin Wyatt, and Anchor Music chief, Charlie Crane.

Financial controller Sunny Damley says the company's gross revenue for 1977 was 28% up over the previous year's figures—though he does not disclose specifics—and net revenue increased by 43% over the same period.

"We've expanded catalog sales as well as creating further demand for Don Williams, Steely Dan and the Floaters," adds Damley.

He continues by referring to Anchor's success with the London-based Chiswick label as a distributed line.

"It has been decided to increase Anchor's involvement in this area. New distribution deals set bring Aaron Sixx's Aura label and John Schroeder's Alaska and Black Bear companies to us. A further deal with Bryan Morrison's production outfit, Rainmaker, gives Anchor acts from that source."

As to industry speculation, the company has been plagued by this since its formation in 1974, partly because of the financial ills of parent ABC Records U.S. At one time, managing director Ian Ralfini tried to buy Anchor out from under the American firm.

The latest round of rumors were sparked off by the exit of Wyatt and Crane, especially the former, who has worked with Ralfini for more than 10 years.

The ex-Anchor men have formed a new operation, Bright Records. The label was originally created by Wyatt within Anchor for disks by punk band, the Adverts, and will now be used—following agreement with Ralfini—for all acts recorded by Wyatt.

Japanese Sales Up 6% In 6 Mos.

TOKYO—Sales of disks and tapes in Japan jumped an estimated 6% in the second half of the fiscal year ended this March, to nearly \$440 million. The first half-year figure was \$387 million.

Although specific details have yet to be disclosed, the battle for the industry top spot is clearly on. Victor Musical Industries scored some impressive gains this January for a total expected to top the industry average. Others on the upswing were Warner-Pioneer Corp. and CBS/Sony. Sales of Toshiba-EMI appear to have leveled off.

Until quite recently Victor was the nation's undisputed champion disk maker. But last October, RVC Corp., formerly a joint venture between Victor and RCA, became a full-fledged independent and formed its own sales division, making the battle for top spot a three-cornered fight between Victor, CBS/Sony and Toshiba-EMI.

Kate Bush Promo

LISBON—Valentim de Carvalho, Portugal's licensee for EMI, is putting a big promotional campaign behind U.K. singer Kate Bush. The 19-year-old has topped the English chart with her debut single, the self-penned "Wuthering Heights."

Bright has also acquired the U.K. publishing rights for all Fleetwood Mac material and the U.S. rights to Justin Hayward's songs. The company, says Wyatt, will be "small, efficient and geared to selected releases by just a few artists."

The staff restructure at Anchor does not directly replace Wyatt, but Crane is replaced at Anchor Music by Ron Liversage, his former assistant.

Alan Holston becomes a&r controller, and press officer Charlie McCutcheon takes up responsibility for the development of Anchor/ABC country artists.

PORTUGUESE FUSS

Critics Attack Radio & TV For Favoring Alien Talent

By FERNANDO TENENTE

LISBON—Violent criticism has been levelled here against the television and radio programming policies of national channels RTP and RDP concerning the increase of foreign artists and programs.

This was a main topic at a meeting here of SPA, the Portuguese copyright society, the Musicians' Union, the Performers' Union and the Writers' Assn.

Canto e Casto, of the Performers' Union, said: "All of us have reason to feel strongly about the shameful and growing percentage of use of foreign product. We should not oppose qualified works from abroad, but our network authorities should produce more for export, particularly to Brazil."

Referring to the remarkable success in Portugal of Brazilian television series such as "Gabriela, Cravo e Canela" and "O Casarao,"

'TOE-IN-WATER'

Airplay Test Pays Off For Single

LONDON—Using what he calls his "toe-in-water" marketing technique, controversial U.K. industry figure Jonathan King seems to have a sizable hit with his single "Old DJs, Playing New Sounds," now out on Epic here. It was originally pressed in a limited edition on his own U.K. label.

The single, under King's own name for a change, originally had just 200 copies pressed, all distributed to television and radio stations.

Says King: "Then, dependent on the reaction of those stations and which regions picked up the song,

Gibb 'Fine' After Bout With Virus

NEW YORK—A viral infection rather than a breakdown caused interruption of Andy Gibb's recent European tour (Billboard, April 8), a statement from RSO Records clarifies.

"Andy Gibb had been working extensively in the U.S. on his new album, "Shadow Dancing," prior to his departure for Europe," the statement says. "Upon his arrival he was whisked immediately to do television appearances in London, and then to Amsterdam for more interviews and tv.

"He was suffering from a virus that affected his throat. A doctor was called, and it was at the doctor's suggestion that he was sent home to recuperate. He is fine now."

he urged: "We should have our own 'Gabrielas,' too."

Alfredo Flores of the Musicians' Union claimed that "90% of music here with cultural links is played by foreign orchestras. We can make and play good music in Portugal and that is my answer to those who say foreign quality is the reason. If our authorities insist on making degrees of comparison, then we should compare the RTP company with the standards of foreign television networks."

Flores added: "Music on Portuguese radio and tv programming is virtually all from abroad, with little of Portuguese product, mainly through political reasons."

He said that the group which won the national contest to represent Portugal in the Eurovision song event was never invited on local television. He added that some 80% of Portuguese musicians are unemployed.

we sent a further half-dozen copies to certain dealers in the areas where radio promotion was on. We asked those dealers for a sales feedback."

He found the record was being plugged strongly in three main areas and dealers there reported sales interest.

Adds King: "This meant we could go to the majors and say the disk had been receiving a lot of promotion and attracting consumer interest, so why not let us have a distribution deal," which, in fact, is just what happened.

Finnish '77 Sales Up 16%

By KARI HELOPALTIO

HELSINKI—The Finnish IFPI group of companies—Finnlevy, EMI Finland, Discophon, Scandia Musiikki, Love, CBS, PSO-Musiikki, Finndisc and Satsanga—reports 1977 sales figures rose by 16% over the prior year.

Generally it was assumed that last year would be a poor one for the industry. But there was a leap ahead in all major categories, including singles, an area long believed here to be dying.

Total sales were \$38.2 million (retail, including tax) and 5 million units, compared with the previous year's \$32.8 million and 4.6 million

units. The sales ratio was 52-48 in favor of records, showing a slowing down in the sales increase of prerecorded tapes.

Fall sales in 1977 produced the year's biggest disappointment, with unit sales running well behind the level of the fall of 1976. December also lacked its usual sales sparkle, being down on November—unit sales of 450,200 and 544,000 respectively.

According to statistics by 1,024 new domestic tapes and records were released in 1977, broken down into 265 singles, 416 albums and 343 cassettes. The total was just 12% up on the 1976 figures.



MATCHSTALK MEN—To celebrate the success of their number one hit "Matchstalk Men And Matchstalk Cats And Dogs," Louis Benjamin, left, Pye Records chairman and London Palladium boss, present Bryan and Michael with paintings by L.S. Lowry, the artist who provided the inspiration for the song. With Benjamin is Kay O'Dwyer, of EMI Music Publishing in London.

70 BANDS INKED

Traditional Jazz Bash Shapes As Dutch Treat

By WILLEM HOOS

BREDA, Holland—More than 70 bands from 13 countries have been signed for the 8th International Old-Time Jazz Festival, to be held here May 4-7. Most come from the U.S., West Germany and the host country.

But others come from Belgium, France, the U.K., Norway, Austria, Italy, East Germany, Czechoslovakia, Poland and Hungary. Some 15,000 visitors are expected for the festival, in which \$140,000 has been invested.

On opening day, two bands from the U.K.—the South Point Big Band, and the Real Ale and Thunder Band—and the Benki Dixieland Band from Hungary, will perform along with a local youth jazz orchestra. Also scheduled on May 4 is an "All-American Night" featuring four U.S. bands: the Happy Riff Machine, the Sunset Music Company, the Bix Beiderbecke Memorial Orchestra and the Frisco Steam Machine. This ends with a jam session.

On May 5, the New Black Eagles, from the U.S., play on a return visit

from two years ago. The jazz band ball in the evening will feature the local Original Victoria Band with 68-year-old trombonist-saxist Lawrence "Snub" Mosley as special guest.

Twenty bands from West Germany, the U.K., Hungary and Holland participate in a "bar parade" in the city center over the night of May 5-6. Another highlight will be the traditional street parade on May 6, featuring 11 orchestras.

On May 7, U.S. gospel singer Bessie Griffin, with a local street orchestra, will be featured in a jazz church service, while the Big Band Breda gives a free show elsewhere. The festival closes with a show by the Steamboat Stompers from Czechoslovakia.

Another part of the festival comprises amateur sessions featuring 11 groups, first prize being a gold trumpet donated by the Skol brewery. Special shows will be given in the local hospital and Breda jail.

Press Barred In Bootlegger Case

LONDON—Legal moves by record companies here to catch an alleged bootlegger have been hindered by the conduct of certain newspapers, a High Court judge was told.

In a recent appeal court hearing, the companies involved were given the go-ahead to apply for a "search and seize" order, enabling them to enter the suspect's premises and take away illicit material, notably unauthorized recordings made secretly at live concerts (Billboard, April 8, 1978).

To maintain the essential element

of surprise, the names of the parties involved were not made public at the hearing. But Hugh Laddie, counsel for the record companies, has now told the judge that certain newspapers had located the alleged bootlegger and he had denied the allegations against him.

Now the conduct of the newspapers has been reported to the Attorney-General.

In view of what happened, further application for another search and seize order was heard in private, with press and public excluded.

International Turntable

Muff Winwood has been named director of a&r, U.K., for CBS in London, the appointment made by Dan Loggins, executive director a&r. Winwood was bass player with the Spencer Davis Group from 1963 until he joined Island Records in 1967. He became a director of Island in 1970, taking over a&r a year later, producing first U.S. hits for the Sutherland Brothers and singles and albums for Sparks.

Steve Turner has moved from regional sales and promotion in Manchester for EMI's Licensed Repertoire Division to take up a new role as disco promotions manager for the same organization. His assistant will be Lorraine Lewis, previously with RCA disco direction in London.

David Knight, formerly with Campbell Connelly, is the new creative manager for Southern Music in London.

From The Music Capitals Of The World

• Continued from page 77

PARIS

Cerrone's new album "Cerrone Live" will be released by WEA in November. . . . The 150,000 local dances held in France in 1976 yielded more than \$10 million in performing rights according to a booklet on the organization of dances published by the French performing right society, SACEM. . . . Paul Gerard, better known as Paulo and one-time owner of the celebrated Montmartre cabaret, Le Lapin Agile, has died at 82.

The French record industry is cooperating produce a special all-star charity disk in aid of cancer research to be released this month. Featured on the album, called "Espoir" (Hope), are the late Claude Francois, Jo Dassin, Jane Mason, Gerard Lenorman, Adamo, Marcel Amont, Dave, Michel Fugain, William Sheller, Annie Cordy, Nino Ferrer and the Dave Brubeck Quar-

Giant Push

• Continued from page 73

Newton-John product in Scandinavia and Finland. She was previously with EMI. Anderson also hopes Swedish television will run a special show with her this year.

On the Japanese market, Anderson says: "We plan a promotional visit there this fall, also to include a television special. This will be either in September, when the film opens in Tokyo, or in November when the group is guest of honor attraction at the Yamaha Festival.

"We're also negotiating with two major Japanese hardware manufacturers interested in working with us on a worldwide basis."

Another hard-to-break territory for Abba is that of Eastern Europe and the Soviet Union. Polar Music, together with Swedish investment company Bejar Invest, set up Sannes Trading AB, based in Poland, to tackle barter business with Eastern territories. Abba records will be exchanged for oil products and so on. After his U.S. visit, Anderson went to Poland with Anders Wall, of Bejar, and says: "We have now secured releases for the Abba album and film in Yugoslavia, Bulgaria, Poland, Hungary and East Germany. We have experienced strong interest from the remaining countries and Russia."

Abba recently concluded a short promotional visit to France, again linked with the movie, and a television film for Italian audience was shot in Paris. The new European single, out mid-May, will be "Eagle" and "Thank You For The Music," both from "Abba-The Album."

Anderson adds: "The new Polar recording studio, costing around \$1 million, will be officially opened at the end of May and fully operational by July 1. One of its first projects will be for Abba to record two new songs for a single out mid-August and also for the group to work on a new album for Christmas."

First Prize Is Vegas Booking

LONDON—The Independent Television talent show series "New Faces" ended with a grand final in which first prize went to Patti Boulaye. Part of the award is a booking at the MGM Hotel, Las Vegas.

Bernie Rothkopf, MGM booker, and one of the judging panel, was also impressed with R.K. Records' act Poacher. He informed them that, win or lose, they would also get a booking in the U.S.

et. . . . The Rolling Stones recorded a total of 44 songs during their recent series of sessions in the Pathe-Marconi studios.

Following the death of Claude Francois, whose total record sales have been put at 35 million, Carrere, CBS, Pathe-Marconi and Phonogram are all releasing Francois reissues and compilations. . . . Dalida, formerly with Sonopresse for eight years (after 14 years with Barclay), has signed a new recording contract with Carrere and will record a disco-oriented medley of some of her famous hits as her first release. . . . Queen, who play concerts at the Porte de Pantin, Paris, on April 23 and 24, will record their next LP in the Boulogne-sur-Seine studios of Pathe-Marconi from July 15 to August 15.

HENRY KAHN

VIENNA

Frank Zappa to conduct a symphony orchestra at the end of May in the 10,000-seater Vienna Stadthalle, with a program of his own compositions. . . . A jazz concert featuring Eberhard Weber and his group Colours and the Dollar Brand held here in the WIG-Hall.

Amadeo pop duo Waterloo and Robinson now shooting a music film in Kenya, with 70% of the cost borne by Amadeo and Metronome. . . . Eva Prevolnik, a former Miss Styria, now starting a modelling recording career with Philips, managed by Alfred Mihats.

Readers of local pop magazine "Hit" picked most popular artists in a poll, naming Waterloo and Robinson top national act, Baccara top international artists ahead of Smokie and Boney M, and Udo Jurgens top German-language singer, all receiving gold "Hit" microphones.

German CBS artist Fredi Fesi here for television after his earlier successful tour of Austria. . . . Record company Amadeo took over distribution role here for U.K. rock label Chiswick, founded in 1976.

The chamber music group Alban Berg Quartet, signed worldwide recently to EMI, has a personnel change bringing in Gerhard Schulz to replace second violinist Klaus Maetzl. . . . Walter Weller, conductor of the Niederosterreichische Tonkuenstler Orchestra is not renewing his contract. For the 1979-80 season his place will be taken by Miltiades Caridis.

MANFRED SCHREIBER

MONTEVIDEO

The Orfeo label released new albums by top folk artists. A third LP by vocal group Universo, titled "Amaneciendo" ("Daybreaking") and a second by duo Tacuruses: "Desde lo mas hondo" ("From Our Deepest"). Early 1978 plans include a new album by veteran singer Amalia De la Vega. R&R Gioscia plans to release some local product under the EMI label, including Los Shakers, top Uruguayan Beatle-type group of the sixties which recorded for EMI-Odeon in Argentina.

This year several "various artists" LPs were released, linked with Discos from Montevideo and Punta del Este, Uruguay's "Mecca of South American tourism." Sonda published, on CBS, "El Pacha," with hits by Lou Rawls, James Tay-

(Continued on page 81)

CBS In Pact With Prelude For Britain

LONDON—Prelude Records, New York-based label headed by Marvin Schlacter, has signed an exclusive license deal with CBS U.K., unusual for the major in this territory.

First product, set for rush release, is an album and single by the Saturday Night Band. An LP by Sine, currently hot in British discos via import copies, is also being made available.

The pact, negotiated between Schlacter and Peter Robinson, director of international a&r at CBS U.K., also covers Prelude repertoire by Bill Brandon, Lorraine Johnson and Barbara Mason. Releases will appear on the CBS label, with a Prelude logo.

CBS Claims 1st Quarter Gain Of 20%

TORONTO—Rapid expansion of the CBS national sales and marketing staff has yielded record high sales in the first quarter of 1978, according to label chairman and executive officer, Arnold Gosewich.

Gosewich states that "consolidated sales increased approximately 20% over 1977," with a 28% increase shown in the distribution arm, and a 20% sales increase in the CBS owned A&A retail division. Custom factory sales showed similar growth with a 25% increase, according to CBS.

As is the case in all record company reports from Canada, no actual figures were released to corroborate increased growth, although the release does indicate specific certifications achieved by the label in the first quarter of 1978. They total six golds, two platinum, and one triple platinum ("Abraxas" by Santana, representing sales of 300,000 units or more).

Gosewich notes that "our increased and innovative marketing campaigns to establish artists" contributed greatly to the over-all company results. He cited recent country music and gold sales campaigns as two that contributed to upping previous peak figures for the label in Canada.

CBS is continuing a highly aggressive campaign to establish new artists on the roster. A high powered effort from all departments recently saw Elvis Costello and Meat Loaf achieve their first gold albums in Canada.

Many in the industry in Canada claim that Gosewich's move from Capitol to CBS five months back is the chief reason for the new drive by the label. In a recent interview, however, Gosewich down played the idea and suggested that he was more instrumental in providing the company with "new direction."

"As a record company, we are blessed with the ability to attract exciting new talent in both the U.S. and Canada, as well as throughout the world. We are also blessed right now with a very strong roster of artists who are just entering into their recording careers, as well as those who have already achieved stardom and, in many respects, super-stardom," he says.

The "new direction," as Gosewich sees it, is to "have more guts, to step up front, to put effort into product and believe in it, even without knowing for sure that your judgment is right or wrong."

While no confirmation is possible from within the label, one insider says that Gosewich has doubled a number of existing budgets to add more "guts" to the label. Budgets mentioned included promotion, advertising and a&r.

Classical Set Sells 300,000

TORONTO—A 22-album set of classical repertoire has sold 300,000 units in Canada, paving the way for a platinum presentation to the company that packaged the library of classical works—Funk & Wagnalls.

Ed Preston, vice president and general manager of RCA Records, Canada, along with national marketing manager Ed Traynor, jointly made the presentation to Funk & Wagnall executives in New York in honor of the Family Library Of Great Music achieving what must be considered by classical sales standards, a whopping number of records sold.

Canada Million Unit Goal Approached By 3

By DAVID FARRELL

TORONTO—What was once considered the impossible is rapidly becoming a sure thing as three labels huff and puff their way to land Canada's first million selling album.

To get a fix on the monumental task of establishing such a sales record, consider the odds. Canada has a population slightly less than 25 million.

Nevertheless, the general consensus among sales staffers at major labels in that achieving gold and platinum is no longer a big deal. Gold on an album is a mere 50,000 units and platinum double the figure.

Companies such as CBS, WEA, Polydor and A&M have been successful in achieving double and triple platinum certifications.

Titles that have gone on to sell more than half million units include "Crime Of The Century" by Supertramp on A&M; "Boston" by Boston for CBS; "Rumours" by Fleetwood Mac for WEA; and "Saturday Night Fever," various artists on RSO for Polydor.

The "Sound Of Music," a mammoth seller for RCA, has never been certified due to pre-computer accounting days which posed problems in figuring exact sales number, but RCA chief Ed Preston suggests that this is one album that may well

have sold one million units in Canada already.

Since "The Sound Of Music" has not been registered, the race is on by the labels to get a million seller in Canada that can be registered by the Canadian Recording Industry Assn.

At present the three main contenders are "Rumours" by Fleetwood Mac, with sales in the 800-900,000 unit mark; "Crime Of The Century" by Supertramp, still selling well and in excess of 650,000 units sold at this time, and "Saturday Night Fever," with sales in excess of 700,000 units.

All figures supplied are label figures. But upon achieving the one-million mark they will be audited by an independent firm before receiving the CRIA certification.

WEA staff is unwilling to talk about the "Rumours" album, preferring to spring the announcement when the album has gone over the one million unit mark. Polydor, however, expects the "Saturday Night Fever" package to hit the mark by the end of May, and A&M with "Crime Of The Century" by late summer.

Obviously there is a big incentive to be the first in Canada with a million seller, and as one veteran sales person says: "It will mean that Canada is finally a record market to contend with."

1,500 VOICES STRONG

\$500,000 To Break Choir

MONTREAL—An ambitious \$500,000 project is being implemented by Polydor Canada, for the 1,500 member Fischer Choir which the label intends to launch onto the world marketplace.

The project was developed by Polydor's international product manager Michael Hoppe, with extensive help and transatlantic consultation with the head office in Germany.

Today, the choir has appeared in Munich at the World Cup championships in 1974 and, more recently, in the Vatican before the Pope. Hoppe's plan is to bring 800 members to North America in May to perform a commissioned work, set for release on record, titled the "Mass For Peace."

The original transcript of the peace mass has been forwarded to President Jimmy Carter in Washington. Negotiations are now under-

way with television and government parties to cushion the considerable financial cost of performing the work on this continent. Choir founder, Gotthilf Fischer, met with President Carter on the weekend of April 7 to discuss details of the actual performance in Washington, which is likely to take place in mid-May.

As to the enormous undertaking involved in bringing the choir to North America, one that will physically involve chartering a minimum of three aircraft to ferry singers and equipment, Hoppe's recent communique from Montreal to head office in Germany aptly sums it up:

"Although the problem of getting financial commitments to raise almost half-a-million dollars is daunting, it appears that working through diplomatic channel and government institutions is the right course to follow."

Capitol—'Banish Boredom'

TORONTO—Capitol Records has launched a promotional campaign to "banish boredom" in the Edmonton area and at the same time draw consumer attention to the new "Attention Shoppers" release by Starz.

Capitol and radio station CHED in Edmonton collaborated on the manufacture of Captain Capitol/CHED T-shirts as a promotional tie-in with "Attention Shoppers."

The Edmonton area was saturated with "Attention Shoppers" promotional displays, including poster displays of Captain Capitol and artwork from "Attention Shoppers."

Most record stores in the city participated in the project, which provided incentives to retailers for creativity in display. The poster was used

as a model in conjunction with a Captain Capitol Coloring Contest. Contestants simply picked up a black-and-white reproduction of the poster from a participating dealer, colored in the "Captain" and submitted their entries to CHED for judging.

Prizes included a five-minute shopping spree at any one of the dealer locations, club passes, and 100 prepackaged prizes consisting of T-shirt, button, Captain Capitol/Starz comic book, and a copy of the "Attention Shoppers" album.

BILLBOARD IS BIG INTERNATIONALLY

THRUST BY COHEN & DeCARLO

TR Challenges Fania's Salsa

By PABLO "YORUBA" GUZMAN

NEW YORK—For the first time in eight years, Fania Records dominance of the salsa field is being seriously challenged.

TR Records is the contender, having begun 1978 as a legitimate number two. Under the guidance of Stanley Cohen and Phil DeCarlo, a sense of purpose and identity has come to the label.

TR was founded in 1965 by the late vocalist/bandleader Tito Rodriguez, but the bid for "major label" status (within the parameters of salsa's \$10 million pre-tax gross) came in 1972. Palladium Memories, a new recording of past Rodriguez hits, and "Algo Nuevo" with Rodriguez and Louie Ramirez served notice of a new force on the scene. The label announced the signing of Tipica Novel, a young band that was singlehandedly sparking a charanga revival in New York.

And then forward motion stopped with Tito's death in February 1973.

Louie continued creative supervision, producing five top Novel releases in three years before leaving

in 1975 for Fania. Novel and two smaller acts soon followed. As Phil now candidly admits, "After Tito died no one really ran the business. I was working full time at Wall Street (as a stockbroker) and trying to supervise by telephone."

Just as observers were predicting a future for TR as primarily a Rodriguez catalog reissue house, Stanley Cohen stepped in.

DeCarlo and Cohen had grown up together in Brooklyn and when they met again years later, Cohen was one of the key figures behind the retail success of Discomat. In mid-1976 Cohen came to TR, eventually selling his Discomat interests to become the company's president.

"The first thing we had to do," says Cohen, "was sign promising talent. Then we had to make sure the public got the records."

The company's present buildup began with Charanga '76 and then Angel Canales & Sabor.

"So long as the band is serious and willing to work hard, we'll back them as fully as Fania would back

Barretto or Roena," Cohen boasts. And his pledge seems to be bearing fruit.

Eschewing radio advertising, a key Fania marketing device, TR encouraged its young talent to work the "cuchifrito" circuit of small clubs "even if the promoter's offering \$250 or \$300 a night because after a year with our support they'll be so hot the promoter'll be ready to kiss their ass."

In fact, TR considers the radio play it gets at this point a bonus: the source of the present success comes from the reputation TR bands have built up on the dancer's grapevine, not only in Manhattan but in outlying areas as well. The modest successes of such acts as Ralfi Santi, Sonora Borinquen and Orquesta Sublime were made this way.

Cohen's second goal, distribution, was more difficult to achieve. "We had been associated with the same operation that handles all the competition in New York," he says, "and nothing was happening. So we got out and did it ourselves.

"In this market base sales don't come from the normal retail outlets, though we like the action we're now getting from Crazy Eddie and King Karol, let's say. The base is made up of a lot of little, scattered hole-in-the-wall stores which only the people in the local barrio know where to find. There are peddlers with little trucks who service those places, from here to Boston, and we gave them better prices than they would have gotten from the regular distributor."

To secure the operation TR brought independent promo man Anibal Torres in from Puerto Rico. "We're willing to sacrifice Puerto Rico for now; where we need Anibal is in the barrios of New York, Chicago, Los Angeles first," Cohen states.

Climaxing a highly successful first year the new team of DeCarlo and Cohen celebrated recently in a showcase concert/dance featuring the TR lineup at Roseland. Grinning at the capacity turnout, Cohen says, "We're the underdog, like the Mets; everyone's rooting for us."

PUBLISHERS SUE DISTRIB

NEW YORK—A distributor of Latin product here has been slapped with two separate lawsuits charging him with several counts of copyright infringement.

Edward B. Marks Music Corp. and the Peer-Southern Organization both filed suit in U.S. District Court here against Morris Pelsman, doing business as Pancho Cristal Distributing, All Art Records, Artol Records and Casino Record Distribution Corp.

Peer-Southern claims Pelsman illegally manufactured and distributed "Con La Distancia" by Paquito Otero; "Seguire Solo" by Antonio Menendez and "Rey De La Valla" by Lou Perez and Willie Chacon. Marks Music claims Pelsman illegally reproduced and sold "Pergamino" by Justo Barreto and "Sin Fe" by Bobby Capo.

Plaintiffs seek penalties in accordance with the provisions of the Copyright Act, destruction of the offending masters, plates and stampers, and damages in excess of \$50,000.

DICK NUSSER

NEW DISTRIBUTORS FIRMED

Puerto Rico's Artomax Broadens Its Horizons

By LORRAINE BLASOR

SAN JUAN—Discos Artomax, a leading Puerto Rican recording company that has made it a policy to record only local talent, is this year broadening its horizons thanks to the signing of new distributors in both the U.S. and Latin America.

As Tomas Figueroa, president of Artomax, puts it: "Markets are opening up to us . . . it seems we are beginning to make noise."

Artomax, with distributors in Venezuela and the Dominican Republic, has just signed up TR Records as its U.S. distributor and is now negotiating with Colombia's Palacios de la Musica and Peru's Virrey. It is also seeking a distributing outlet in Mexico.

If up until recently the three-year old company had not pushed for a distribution network it had been because of fear that foreign distributors would not make enough of a sales or promotion pitch on behalf of Artomax artists, Figueroa says.

That Artomax is making itself heard abroad comes as no surprise here since the label is making itself heard plenty throughout the island thanks mainly to its two leading acts.

They are Chucho Avellanet—one of the founders of Artomax and an idol in the 1960s—and Haciendo Punto en Otro Son, one of the foremost exponents of La Nueva Trova, the new Puerto Rican sound that is rooted in the island's folkloric music. And it is with this sound that Artomax is now mainly identified.

Also recording for Artomax are singers Glenn Monroig, his son Gilberto Monroig (a recent addition) and several groups including Rafaga, Tierra Adentro and Arcibo, all in the tradition of Haciendo Punto.

Originally conceived as a recording studio by Tony Croatto, Chucho Avellanet and Figueroa himself, Artomax quickly expanded into the recording field.

The founding trio was soon to part, however, due to Croatto's desire to pursue his own solo singing career (for years he had been known as the second half of the Nelly y Tony duo) and, Figueroa admits, some discrepancies among the partners.

With Croatto's departure, the remaining partners decided that Artomax' future policy would be that of advancing the cause of the Puerto Rican artist.

"Not that we dislike foreigners, but we want to give Puerto Rican artists a chance, as they are still quite marginated," says Figueroa.

More than that, Artomax has also been responsible for encouraging the La Nueva Trova music by helping groups like Haciendo Punto.

In the past three years, Artomax has issued some 15 recordings of which the biggest hits have been Volume One and Three of Haciendo Punto.

Figueroa says the company intends to release six LPs this year, of which two will be recorded by Avellanet and two by Haciendo Punto.

He notes the recording and taping of Artomax records is done at the Ochoa Studios here while the manufacturing process is carried out in its entirety at South Eastern Records, in Opa-locka, Fla. He says that the few record manufacturers on the island don't have sufficient capacity to take on the production of other recording companies.

While open-minded about the type of music it will record, Artomax leans toward the new trova music which Figueroa feels has given the island a new musical identity all its own. As for salsa, he'd rather leave that to such specialists as Fania.

Admitting that establishing the firm was not without its problems, especially financial ones, Figueroa is optimistic of coming out this year with a few successes so, he adds, "we can be more comfortable."

Latin Scene

NEW YORK

Sudden death of **Mon Rivera** March 12 still sending shock waves throughout Latin community. Mon was the tongue-twisting vocalist who introduced the two-trombone conjunto sound to salsa that was later popularized by **Eddie Palmieri** and **Willie Colon**. Colon, who revived Mon's career in 1975 with "There Goes The Neighborhood," has reportedly taken the death hard and gone into seclusion. Rivera had just completed an album for Vaya, which will now be entitled "Forever, Mon." . . . In spite of right-wing Cuban exile threats which led to cancellations the last two months of scheduled appearances by pioneer charanga **Orquesta Aragon** and fusion-oriented **Irakeres**, the eight members of **Grupo Moncada** have begun a month-long string of dates in New York, opening with an SRO appearance April 8 at Hunter College.

This is the second group from Cuba to play the States since **Los Papines** last year first cracked the developing thaw in U.S.-Cuba relations. Considered a part of "The New Song" movement sweeping Latin America, Moncada features a lighter, more melodic sound than that which is normally associated with Afro-Cuban music. Among the five remaining dates in the group's U.S. itinerary is an appearance at the "alternative" nightclub **New Rican Village** in the Lower East Side, already developing a reputa-

tion as the place for momentous jam sessions or descargas, with a floating cast of sessionmen (and women). Should be a blast on the 29th.

Caytronics' executives are describing themselves privately to friends as "not being involved in salsa anymore," which should come as news to Mericana chief **Joe Cain**. The handwriting on the wall should have been evident when the company allowed **Rene Lopez & Andy Kaufman** to leave, as these producers were the force behind **Grupo Polklorico**, **Libre**, **Cachao**, etc. From a business standpoint, salsa's secondary status in Latin is understandable. There is a group of Venezuelans, however, which has different hopes for salsa. The same people responsible for **Andy Montanez'** defection from Puerto Rico's **El Gran Combo** to Venezuela's **Dimension Latina** are using the power of oil mega bucks to lure more talent to the ongoing reconstruction of the country's music industry. Feeling is that big Puerto Rico-based acts are especially vulnerable. Look for this to be a matter of top priority for **Jerry Masucci** when Fania completes its transfer of corporate headquarters to San Juan in early September. Fania's move will not be an abandonment of the New York scene, as is being charged in some quarters. Plans are underway for a summer expansion of their La Tierra studios to 24 track capacity.

PABLO "YORUBA" GUZMAN

APRIL 22, 1978, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 4/22/78

Billboard Hot Latin LPs

Special Survey

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MIAMI (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS A Mis 33 Anos, Alhambra 38	1	CHELO La Voz Ranchera, Musart 10638
2	ROBERTO CARLOS Amigo, Caytronics 1505	2	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Melody 5610
3	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	3	RAMON AYALA Musica Brava, Freddie 1086
4	LOLITA Mi Carta, Caytronics 1506	4	LOS CADETES DE LINARES Hijos Del Palenque, Ramex 1020
5	BASILIO Demasiado Amor, Zafiro 513	5	VICENTE FERNANDEZ La Muerte De Un Gallo, Caytronics 1492
6	WILKINS No Se Puede Morir Por Dentro, Velvet 1523	6	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
7	JOSE-JOSE Reencuentro, Pronto 1026	7	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554
8	JUAN BAU No. 5, Zafiro 512	8	RENACIMIENTO 74 Frescas Rosas, Ramex 1019
9	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino	9	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
10	NAPOLEON Hombre, Raff 9066	10	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503
11	JOSE-JOSE Volcan, Pronto 1035	11	PAVOS REALES Son Tus Perjuenes Mujer, Joey 2031
12	LOS AMAYA Asi Son, Arcano 3403	12	AGUSTIN RAMIREZ Mi Nueva Epoca, Freddie 1075
13	JOSE LUIS Tu, Top Hits 2021	13	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373
14	LISSETTE Justo Yo, Borinquen 1306	14	COSTA CHICA El Lucerto, Joey 2027
15	JOSE VELEZ Romantica, Alhambra 40	15	TONY DE LA ROSA Dame Una Cachetada, DLR 1008
16	JULIO IGLESIAS America, Alhambra 27	16	RUBEN NARANJO Felicidades, Zarape 1126
17	OLGA GUILLOT Orfeon 5082	17	LITTLE JOE La Voz De Aztlan, Leona 007
18	TANIA Insuperable, Top Hits 2022	18	JOE BRAVO Joe Bravo Is Back, Freddie 1085
19	JULIO IGLESIAS El Amor, Alhambra 23	19	LITTLE JOE Big Band Of The Year, Freddie 1065
20	LOLITA Abrazame, Caytronics 1489	20	JULIO IGLESIAS A Mis 33 Anos, Alhambra 38
21	NELSON NED El Romantico De America, West Side Latino 4114	21	NAPOLEON Pajarillo, Raff 9065
22	CAMILO SESTO Rasgos, Pronto 1025	22	RAUL VALE Eres Toda Una Mujer, Mericana/Melody 5615
23	SOPHY Velvet 1521	23	HERMANOS BARRON Rueditas De Amor, Joey 2030
24	RAY CONNIFF Exitos Latinos, Caytronics 1502	24	CAMILO SESTO Rasgos, Pronto 1025
25	EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gala 2003	25	CARLOS MIRANDA Lo Que Esperaba, Freddie 1080

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Talent In Action

• Continued from page 66

ances. She played a well-paced set consisting of material from her six Warner Bros. albums that showcased her vocal dexterity and guitar-picking skills.

Backing Raitt was her regular touring band consisting of the inimitable Freebo on bass and tuba, Dennis Whitted on drums, guitarist Wil McFarlane and the only new member, Bill Elliot, on piano. Joining in on a few numbers was harmonica player Norton Buffalo, who added a new dimension to the riveting instrumentals.

Among the crowd-pleasers, and there were many, was Jackson Browne's "Opening Farewell," "Are You Good Enough," "Sugar Mama," "Make Me An Angel" and some sterling blues numbers.

Raitt, meanwhile, alternated between acoustic and electric guitar and played both with

amazing adroitness. She proved she ranks up there with the best of the female pickers, a true rock'n'roller.

Close to the finale she performed her biggest single success, Del Shannon's "Runaway" which had the soldout, overly enthused crowd dancing in the seats.

Her rough-edged vocals have never sounded better as her delivery was full of gut level emotion that makes the blues the blues. A bravo performance by a deserving singer.

Taj Mahal opened the show with a rather long, overindulgent set of country blues and calypso-flavored tunes. His hour-long set bordered on tedium as most of his approximately 10 songs should have been five minutes shorter.

But the handclapping, screaming crowd loved it and beckoned for more at its conclusion. Most tunes were percussive, tropical and hot, but still the monotony of it all was too much to bear.

ED HARRISON

WILLIE NELSON

Forum, Inglewood, Calif.

About 14,000 folks (three-fourths capacity) of all ages and configurations came to the Forum, some of them sporting cowboy hats and carrying little Texas flags to whoop and holler and stomp their feet to welcome Nelson March 29.

He held that audience spellbound for the entire hour-long, 16-tune set. His performance flowed flawlessly, from "Ain't It Funny How Time Slips Away" to "Whiskey River" to "If You Got The Money, Honey, I Got The Time."

He followed up with songs from his "Red Headed Stranger" Columbia album, including "Blue Eyes Crying In The Rain" and "Time Of The Preacher." When he broke into "Mama, Don't Let Your Babies Grow Up To Be Cowboys," the Forum rocked. The hysteria continued when he went into his patented rendering of "Georgia."

For his last two numbers, "Will The Circle Be Unbroken" and "Amazing Grace," Nelson was joined onstage by Roger Miller, Charlie Daniels and Spanky McFarlane. The standing ovation at the close brought a three-tune encore—Leon Russell's "Song For You," "Rollin' In My Sweet Baby's Arms" and Waylon Jennings' "Good Hearted Woman In Love With A Good Time Man."

While the guitar he strummed (a beat-up acoustical box, with pickups) sounded crisp and country-clean throughout, Nelson got instrumental support from his two drummers, Rex Ludwig and Paul English; his guitar-vocalist Jody Payne; his mouth harpist, Mickey Rapheal; his bass man, Chris Ethridge; his hot fiddler, Bill Graham, and (dig this) his piano-playing sister, Bobbie Nelson.

Jerry Jeff Walker, another Lone Star state representative, was the opening act and was followed by "those good ol' boys from Tennessee," the Charlie Daniels Band, which played sparkingly for an hour. The folks went ape when the latter grabbed the fiddle for a round of "Red-neck Fiddlin' Man."

JOE X. PRICE

Kennedy Firms 4 Kerrville Festivals

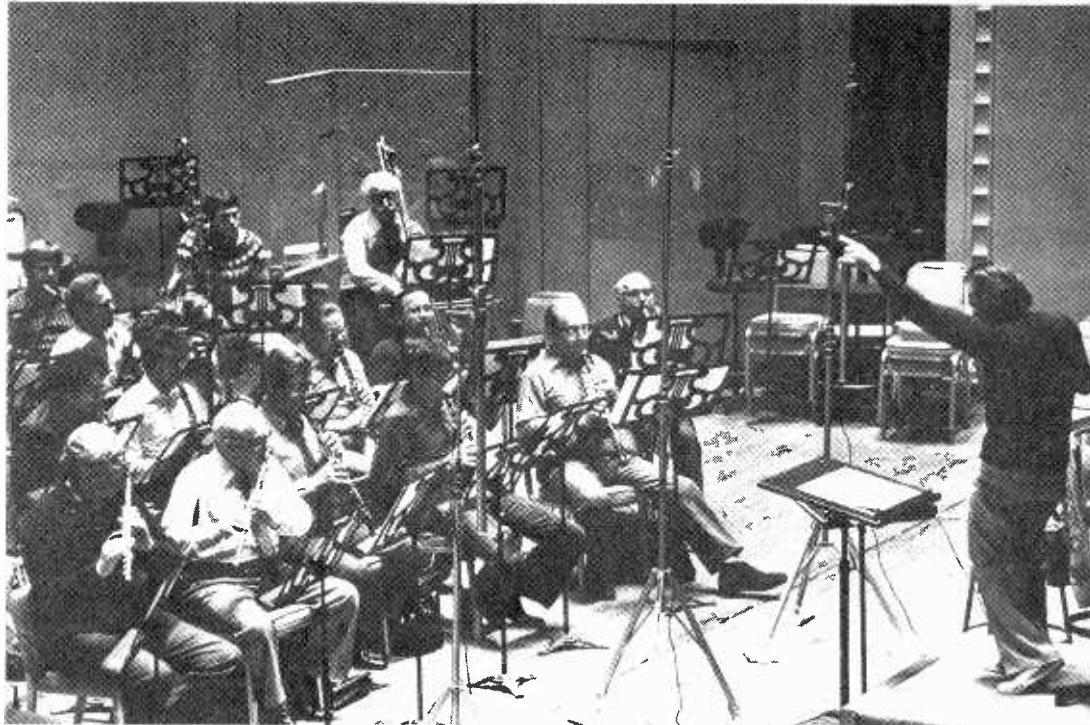
KERRVILLE, Tex.—Rod Kennedy, promoter of four music festivals held here, has set the dates for his 1978 programs.

The Kerrville Folk Festival will be held over the Memorial Day weekend May 25-28, the fourth annual Kerrville Country Jamboree is scheduled for June 30-July 2, the second annual Gospel Jubilee is set for July 28-30 and the fifth anniversary Kerrville Bluegrass Festival is to be presented over the Labor Day weekend Sept. 1-3.

New Venue Policy

PHILADELPHIA—The new policy of presenting contemporary, pop, jazz and even country names, initiated March 3 with Leon and Mary Russell, will be continued by the suburban Valley Forge Music Fair at Devon, Pa., in the summer and fall season.

The 3,000-seat hardtop theatre-in-the-round presents all the attractions in concert format, with booking ranging from one-night stands to full weeks.



Billboard photo by Nat Silverman

Frederick Fennell directs members of the Cleveland Orchestra in a digital process recording for Telarc Records. The Severance Hall sessions marked Fennell's return to recording activity after an absence of 14 years.

New Fennell Series Due On Telarc

By ALAN PENCHANSKY

CLEVELAND—The exciting prospect of a new Frederick Fennell series of wind music recordings loomed large here this month following the conductor's taping for Telarc Records.

The sessions, April 4-5 in Severance Hall, are envisioned by Fennell and Telarc as the beginning of a new series of concert band albums. The conductor sketched out possible series repertoire here.

"Everybody is interested in continuing these recordings," states Jack Renner, whose label brought the renowned band expert before members of the Cleveland Orchestra for two four-hour sessions. The performances were recorded on a digital tape system by Telarc and Soundstream Inc. and will be released to the growing audiophile records market this summer. (See related article, tape/audio/video section.)

If the disk sells well, as expected, Fennell will be brought back to Cleveland for a second installment, Renner promises.

"We all have approached this with the point of view that it will not be a one-shot record," explains the conductor, whose last recording sessions were in London in 1964 for Mercury. Fennell said the new digital technology employed here was "light years" in advance of where he left off recording.

The conductor, recognized as the greatest wind music exponent of our time, says a number of important additions to the repertoire await recording. Composers Karel

Husa, Norman Dello Joio, Warren Benson, Verne Reynolds and Leslie Basset have produced major works he hopes to tape.

Fennell identified Aaron Copland's "Emblems" as a "major new work, it needs to be done," and pointed to several Howard Hanson pieces as likely repertoire for a continuation of the Telarc series.

Berlioz' "Grand Symphonie Funèbre Et Triomphale" and Mendelssohn's "Overture For Military Band" were mentioned as Fennell glanced farther back into history, and the conductor indicated his research has turned up some exciting repertoire from the post-classical Viennese and post-revolutionary French schools.

Fennell, who for many years was associated with the Eastman School of Music, now is conductor in residence at the Univ. of Miami. His career also encompassed a brief period as associate conductor of the Minneapolis Symphony.

At Eastman, Fennell recorded 27 wind ensemble albums for Mercury Records, a still cherished and saleable legacy.

"I have some new pieces and I'm not so interested in re-recording the Mercury repertoire," the conductor explains.

However, two of Fennell's most popular Mercury performances were recreated here—the two band suites of British composer Gustav Holst, issued on one of the earliest Mercury titles "British Band Classics Vol. 1."

"At first I was not going to do them, but when they asked me

again, I could see the wisdom," Fennell says.

Since the Mercury tapings with the Eastman Rochester Wind Ensemble, Holst's original manuscripts have appeared, the conductor explains. He says the new recordings embody changes based on his study of the autographed scores.

Bach's Fantasia in G ("Fantasia On The Deceptive Cadence") and Handel's "Royal Fireworks Music" also were recorded here, the latter in a recent edition by Charles Mackerras.

The sessions drew upon the woodwind, brass and percussion sections of the Cleveland Orchestra with about 15 additional musicians employed, and represented a double homecoming for the long-unrecorded musician. A native Clevelander, Fennell was given his first chance to conduct in Severance Hall, and while here he renewed old acquaintances with many of the orchestra players.

According to the conductor, the production approach of Telarc Records is similar to the old Mercury "single microphone" technique. Three microphones were used here, but responsibility for balances still remained entirely in the hall.

Says Fennell, "The philosophy is the same, find the best room you can find to do it in. The sounds have to be controlled by the conductor, the signal must be delivered to the recording device as the conductor hears it."

ALAN PENCHANSKY

MCA Tape To Varese-Sarabande

LOS ANGELES—Reissues of classical titles from the vaults of MCA Records, including performances by Heifetz and Stokowski, will be manufactured by Varese-Sarabande Records here. The indie label is making a specialty of rare and esoteric classical reissues, and in February introduced material from the long defunct Remington Records catalog.

According to Tom Null, the label's a&r director, five MCA titles will be reissued in late May. The

\$7.98 list albums are remastered and repackaged to full price standards, claims Null.

Titles licensed from MCA include the historic recording of Brahms' First Serenade with Stokowski conducting the Symphony of the Air, and a Heifetz recording of short pieces by Gershwin, Robert Russell Bennett, Victor Herbert and others. Disks are being recut from new Dolby tapes, Null says.

Three other titles feature composers performing their own music.

Miklos Rozsa conducts film scores in a stereo recording, and Darius Milhaud directs his own "Globetrotter" and "Joys Of Life" suites. Composers Franz Waxman and Lukas Foss are featured in an album that includes Foss' Second Piano Concerto, with the composer soloing. Access to the MCA material is on a per-title basis, Null indicates.

Nationwide distribution of Varese-Sarabande is handled by California Record Distributors, Null states.

MARKET PLACE

• Continued from page 83

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	9	WILLIAMS: Star Wars & Close Encounters Los Angeles Philharmonic Orchestra (Mehta), London ZM1001
2	27	5	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
3	10	9	HOROWITZ: Golden Jubilee Recital-1977/1978 RCA ARL 1-2548
4	3	60	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Faillard Chamber Orchestra (Andre), RCA FRL1-5468
5	6	56	THE GREAT PAVAROTTI London OS 26510
6	2	18	SUTHERLAND & PAVAROTTI: Operatic Duets, London OS 26449
7	5	22	GREATEST HITS OF 1720 (Kapp) Columbia 34544
8	4	114	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
9	9	128	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
10	13	9	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
11	7	9	TOMITA: Kosmos RCA ARL 1-2616
12	36	47	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
13	NEW ENTRY		DONIZETTI: La Favorita London OSA 13113
14	NEW ENTRY		VERDI: La Traviata Cotrubas, Domingo, Milnes Kleiber DG 2707-103
15	8	43	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
16	12	13	BACH: Brandenburg Concertos (Leonhardt), ABC AB6702C/2
17	22	5	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
18	24	13	MUSSORGSKY: Boris Gudonov (Talvela), Angel SCLX 3844
19	11	22	VERDI: Il Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra (Bonyngé) London 13124
20	30	5	RAMPAL: Greatest Hits Rampal, Inoue, Columbia M 34561
21	26	47	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
22	23	5	LA DIVINA: Maria Callas Angel SB3841
23	28	5	BRAHMS: Violin Concerto In D Major Perlman, Chicago Symp. Orchestra, Angel S 37286
24	15	22	RACHMANINOFF: Concerto #3 (Berman) (Abbado) Columbia 34540
25	NEW ENTRY		VERDI: Requiem Chicago Symphony Orchestra & Chorus (Solti) RCA 2476
26	14	33	CHOPIN POLONAISES Pollini, DGG 2530.659 (Polydor)
27	21	18	BEVERLY SILLS, Opera Arias Angel 37255
28	16	64	HOLST: The Planets Tomita, RCA Red Seal AFL1-1919
29	29	5	CARPENTIER: "Louise" (Beverly Sills) Chorus and Orchestra Of Paris Opera (Rudell), Angel SLOX 3846
30	NEW ENTRY		RAMPAL & LAGOYA: In Concert RCA ARL2-2631
31	NEW ENTRY		DONIZETTI: L'Elisir D'Amore Royal Opera House Orchestra & Chorus (Pritchard), Columbia M3 34585
32	35	29	ALBINONI: Adagio in G Minor St. Martin-in-the-Fields Orch. (Marriner), Angel 37044 (Capitol)
33	40	5	CHOPIN: 24 Preludes OP 28 DCC 2530 721
34	NEW ENTRY		BRAHMS: Piano Concerto #2 Pollini & The Vienne Philharmonic (Abbado), DG 2530790
35	32	25	CARRERAS: Opera Arias Philips 9500.203
36	20	43	SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
37	19	33	VIVALDI: FOUR SEASONS I Musici, Philips 6500.017 (Phonogram)
38	17	39	GRANADOS: GOYESCAS De Larrocha, London CS 7009
39	18	18	CHOPIN: Waltzes (Rubinstein), RCA LSC-2726
40	25	29	ROMANTIC VIOLIN, Fodor RCA ARL1-2365

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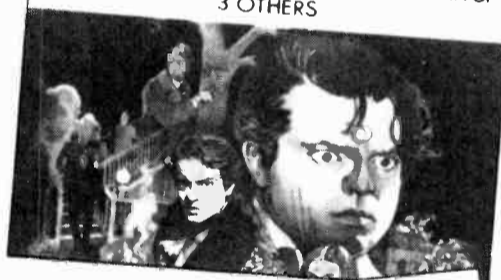


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 July 10-July 15 The Auditorium Denver, CO
 July 17-July 25 New York State Theater New York, NY
 July 28-July 30 Performing Arts Center Saratoga, NY
 August 8-August 19 Colonial Theater Boston, MA



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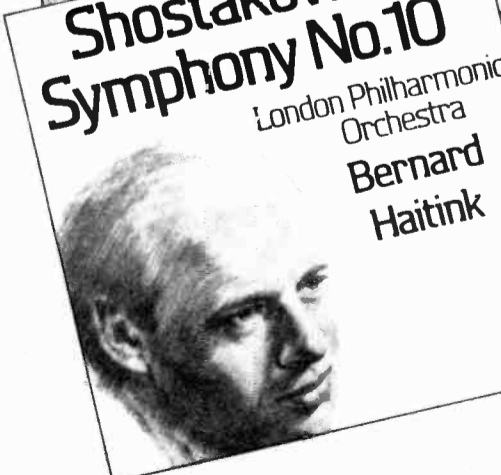


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Closeup

Lifelines

Births

Twin sons, Jake and Zak, to Gary and Maxine Smith at Cedars-Sinai Hospital in Los Angeles April 3, two months prematurely. Father is an Emmy-winning producer of television music/variety specials in partnership with Dwight Hemion; mother is a designer. * * *

A daughter, Jessica Lyn, to Doug and Lindy Corbin at Valley Presbyterian Hospital in Van Nuys, Calif. March 29. Father is vice president of Lamb & Lion Records; mother is the second eldest daughter of Pat Boone. It is Pat's second grandchild; first granddaughter. * * *

A daughter, Emily Kathrine, to Garry and Amy Ulmer April 3. Father is owner and chief engineer at Music Recorders, Inc.; mother is college English instructor. * * *

Marriages

Chuck Blore, chairman of Chuck Blore & Don Richman, Inc., commercials producers based in Los Angeles, to Irene Feldman, April 16 in Trancas, Calif. * * *

Bill Lee, vice president, production, for Dick Clark Teleshows, to Susan Hecht April 13 at the Beverly Hills home of Sherwin Bash of BNB Management. * * *

Deaths

George C. Cory, 55, composer of "I Left My Heart In San Francisco," April 9 in San Francisco of a drug overdose. He had been hospitalized for five of the last 18 months. Cory wrote the music to his biggest hit in 1953 in collaboration with lyricist Douglass Cross, who died three years ago. It did not become a hit until 1962, when Tony Bennett's version won three Grammy Awards, including record of the year. * * *

David Ormont, 80, lyricist who translated musical verse into Spanish, French, Italian and other languages for MGM and other major film studios, in Long Beach, Calif., March 31. Also known for his collaborations with composer Henry Tobias, Ormont's work as a lyricist was almost a hobby. His real name was David S. Goldberg and he toiled as a teacher in his native New York until his retirement five years ago. Survivors include two sisters. * * *



Garland Jeffreys

deals with. The tune is lyrically and instrumentally reminiscent of "Spanish Town" on the "Ghost Writer" LP, a detailed narrative with a racial connotation. "You're just a one-eyed jack sometimes white and sometimes black/you say the cards are stacked/unfortunately you're caught between diamonds and clubs," go some of the lines.

"Scream In The Night" is unquestionably the foremost song about the dark foreboding streets, although not as powerful as Jeffreys' classic "Wild In The Streets." Lyrically powerful, the song is one of the most instrumentally stimulating with its energetic guitars reflective of the heated passion, fear and turmoil of the city.

Jeffreys gives an emotional rendering of "No Woman No Cry," the only song not written by him. The percussive ballad, with subtle reggae flavoring, is delivered so convincingly that for all intent and purpose it could have been a Jeffreys original.

"Oh My Soul" is a genuine rocker in an autobiographical mode. The gritty instrumental rocks, due in part to the pulsating rhythm section. Jeffreys, it seems, is on his knees, confessing his sins: "I lied two times, I cursed three times, I scandalized my name, I cursed three times, I lied two times, I vandalized in shame."

"Desperation Drive" and "Been There And Back" round out the album with more of Jeffreys' personal stampings.

Jeffreys has long had a huge New York following, which is natural. He is just too musically superior to go unnoticed everywhere else. It's about time the masses got keyed into his distinctive musical vision.

ED HARRISON

Jazz Beat

GARLAND JEFFREYS - One-Eyed Jack, A&M SP4681. Produced by David Spinozza, Garland Jeffreys.

Jeffreys' second A&M album can be taken as an extension of his brilliant "Ghost Writer" LP of a year ago. The "Ghost Writer" album contained some of the most chilling songs about New York street life ever put to music and "One-Eyed Jack" to a degree also reflects the pulse of the streets by way of biting, autobiographical lyrics, haunting images and pulsating rhythms.

Born to a family of mixed heritages—black, Puerto Rican, white—Jeffreys through his music translates the agony of growing up in New York amongst divided loyalties.

And what better tapestry is there than the often brutal, sometimes invigorating, always defensive streets of New York, with their rich street culture?

Making the transmission of his feelings effective is the standout band backing him, which includes New York's best session players like drummer Steve Gadd, guitarist Hugh McCracken, percussionist Ralph MacDonald, Dr. John on piano, producer/guitarist David Spinozza, Michael Brecker and David Sanborn on saxes, among others.

One of the most personal songs on "One-Eyed Jack," dedicated to Jeffreys' childhood idol Jackie Robinson, is "She Didn't Lie," in which Jeffreys comes to realize what his parents told him about life and what lies ahead were true.

"Each and every word of wisdom that my father said is passing through a hidden chamber inside my head/childhood dreams have faded but soon they will return memories and lessons that I learn," he writes.

"In "Keep On Trying" Jeffreys is looking for a love but refuses to "hustle" for it. He says he's "like any ordinary city boy," dropping any racial barriers that might exist. The searing sax work gives the song a melancholy but optimistic backdrop.

Perhaps the album's most delightful song is "Reelin'" a duet with Phoebe Snow in which Snow's tingling vocals are showcased. The opening has a '50s rock'n'roll feel, building into a midtempo rocker as Jeffreys and Snow alternate lead vocals and harmonies.

While it appears to be one of the least autobiographical of songs, it is also one of the most spirited and fun-sounding.

The title cut is the most lyrically complex. Only Jeffreys himself really knows what the subject matter

• Continued from page 67

and, Stan Kenton and band, Johnny Griffin quartet, Dexter Gordon quintet, Buddy Tate, the Hi-Los (first time together in 17 years), Scott Hamilton, burning new tenor man; Saxman Arne Domnerus and pianist Bengt Hallberg, both of Sweden.

Rhody Productions plans putting on a jazz festival in Newport, R.I., July 1-3. Event is slated for the Fort Adams State Park. Vincent Bertone and Phyllis Adessi are working on the festival. Adessi put on an abortive Newport bash last year through Phoenix Productions.

There will be 21 Kool Jazz Festivals this year in the U.S. in Oklahoma City, St. Louis, Atlanta, Dallas/Ft. Worth, Chicago, San Diego, Denver, Houston, Miami, Kansas City, Nashville, Greensboro, Philadelphia, Cincinnati, Hampton, Va., Washington, D.C., Memphis, New Orleans, Milwaukee, Oakland and Phoenix.

Paul's Mall & Jazz Workshop, Boston niteries, folded April 9. Owners Fred Taylor and Tony Mauriello are scouting for another location. Club opened in 1963. . . . Warren Vache, trumpeter

and cornetist, has been working at Crawdaddy in New York and gaining devotees. He plays flugelhorn in his trio but elicits a variety of colors from all the instruments. He records for Famous Door.

Inner City offers Eric Dolphy cut at some Berlin concerts circa 1961 on the LP "The Berlin Concerts." Dave Friesen, another Inner City artist, has been touring the Bay Area with John Stowell, also signed to the label. . . . Stan Getz heads to Copenhagen and other Continent gigs and then returns Stateside for club dates in May and the Newport Festival in New York. . . . Herbie Mann has returned to Brazilian music as the core for his new Atlantic LP, "Brazil Once Again."

Eumir Deodato is playing material from his debut Warner Bros. LP "Love Island" on his New York club engagement at the Palladium Theatre Friday (21). . . . Streetdancer, Chicago-based fusion band, has cut its third LP for Dharama. LP has a heavy African rhythmic influence.

Chick Corea and his 13-piece band are on a three-month tour of Europe, Australia and Ja-

pan, finishing up in Hawaii June 13. . . . Yusuf Lateef and his quartet and orchestra closed out the Allied Artists Assn.'s concert series at Orchestra Hall in Detroit Saturday (16).

The Jazz at Eagle Rock (Calif.) High School Sunday series has resumed. Recent gig presented Mundell Lowe, Bill Berry, Dolo Coker, LeRoy Vinegar, John Rinaldo, Pete Cristlieb, Shelly Manne and Frank Rosolino.

The third annual Northsea Jazz Festival will take place in eight halls at the Hague, Holland, July 14-16, the organization announces. The brunt of the artists are supposed to be top name Americans. The organizers claim 80 different bands will be contracted.

Beefsteak Charlie's Jazz Emporium Room in New York had the Ray Bryant Trio booked for Wednesday through Saturday (5-8) with Roland Hanna, George Mraz, Lee Konitz, Hal Galper coming in later. . . . Donald Byrd returned to his native Detroit March 26 for a homecoming concert in Orchestra Hall.

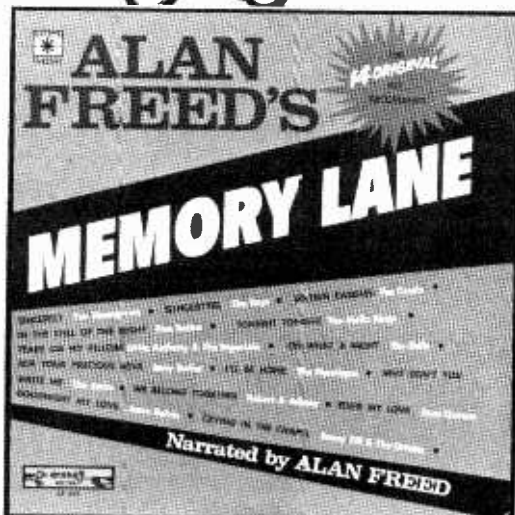
Red Garland just finished at the Village Vanguard. He's been out of the scene for around 10 years.

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FOR THIS BAND AND THIS ALBUM.**



PD-1-6146

ON POLYDOR RECORDS & TAPES.

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 4/22/78

Number of LPs reviewed this week **61** Last week **57**

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Spotlight

Pop

RANDY BACHMAN—Survivor, Polydor PD16141. Produced by Randy Bachman. Bachman's first solo effort since departing BTO is a concept album recounting his rock beginnings, periods in the limelight, the down years and finally his return. As the title implies, Bachman is a survivor. As contributor of countless pop classics during tenures with the Guess Who and BTO, Bachman's solo comeback is lyrically and musically fulfilling. The autobiographical writing is packed with emotion, portraying a side of Bachman never apparent in his group efforts. Former Guess Who mate Burton Cummings plays keyboards and sings background on half the eight cuts, with Tom Scott on sax, Jeff Porcaro on drums, Ian Gardiner on bass back Bachman's guitar and synthesizer.

Best cuts: "Just A Kid," "I Am A Star," "You Moved Me," "Is The Night Too Cold For Dancin'?" "Maybe Again," "Survivor."

Dealers: Emphasize Bachman's past affiliations.

LES DUDEK—Ghost Town Parade, Columbia JC35088. Produced by Bruce Botnick. Singer/composer/guitarist Dudek showed promise earlier, but he crosses the big river with this collection of eight tunes ranging from the mellow to the screaming that seem just right for current tastes. The lyrics grab you and the instrumentation is furious and flawless, with Dudek's guitar backed by splendid sessionmen who pump tight blues and dramatic rock, depending on the occasion.

Best cuts: "Central Park," "Does Anybody Care," "Ghost Town Parade."

Dealers: Label has been grooming this act for a big break and this could be it.

RAINBOW—Long Live Rock'n'Roll, Polydor PD16143. Produced by Martin Birch. Though Rainbow has not yet achieved the commercial success of Deep Purple in the U.S., Ritchie Blackmore's band is solid and pleasing in its own right. It has a full and layered sound with Ronnie James Dio's vocals overlapped by Blackmore's definitive rock guitar riffs and Cozy Powell's powerful drumming. Though the band continues its lyrical preoccupation with demons and kings on some of the tracks, other songs explore more contemporary themes. Blackmore was an early expert in incorporating classical instrumentation to his hard rock, and he does so effectively on two cuts here.

Best cuts: "Gates Of Babylon," "Long Live Rock'n'Roll," "Sensitive To Light," "Rainbow Eyes."

Dealers: Rainbow begins rare U.S. concert tour in May.

PURE PRAIRIE LEAGUE—Just Fly, RCA AFL12590. Produced by Alan Abrahams. This sextet adds new dimension here. Whereas previous albums have been predominantly country rock-oriented, tunes on this effort travel down harder rock paths. Some cuts are even r&b tinged and include a rollicking interpretation of Allen Toussaint's "Working In The Coal Mine." There are still some country rock elements and the band still handles softer, string laden ballads in excellent fashion.

Best cuts: "Place In The Middle," "Slim Pickins," "Just Fly," "Lifetime," "Working In The Coal Mine."

Dealers: This should excite the band's growing following and draw new ones.

Soul

THE O'JAYS—So Full Of Love, Philadelphia International JZ35355 (CBS). Multiple producers. Time has a way of mellowing practically any group and the O'Jays are no exception. However, this group has mellowed vocally without sacrificing any of the power and excellent harmony it has been known for. Eddie Levert, lead singer, relinquishes his lead role to spotlight other members on some numbers. The well selected material is tailor made for this trio and tends to emphasize the teamwork here. Instrumentation as always is large and effective. Female background vocalists are strong while blending well with the group.

Best cuts: "Sing My Heart Out," "Cry Together," "Brandy," "Strokety Stroke."

Dealers: This group has its own following.

Country

JANIE FRICKE—Columbia KC35315. Produced by Billy Sherrill. A Grammy nominee for best country vocal performance, female, Fricke has arrived from an in-demand background vocalist to mark the beginning of a solo career with her debut Columbia LP following two previous singles which both attained top 20 positions. A versatile singer, capable of both country and pop, Fricke's collection displays these aspects through Sherrill's production that utilizes a variety of instrumentation to enhance Fricke's range and strength from such pop ballads as "I Loved You All The Way" to catchy, mid-tempo country flavored tunes such as "What're You Doing Tonight?" A well-rounded LP vocally, lyrically and musically.

Best cuts: "No One's Ever Gonna Love You," "I Loved You All The Way," "Baby It's You," "What're You Doing Tonight?" "We Could Have Been The Closest Of Friends."

CARLY SIMON—Boys In The Trees, Elektra GE128.

Produced by Arif Mardin. While this album has its share of the pretty ballads with which Simon has been most associated, it also includes some surprises: a delightful calypso number, a duet with husband James Taylor on the Everly Brothers' old "Devoted To You," and several super rockers. Among these are the first single, "You Belong To Me," which appeared on the last Doobie Bros album and was cowritten by Simon and Mike McDonald. The horn and string arrangements by Mardin lend a sometimes jazzy-r&b quality, as does the backup participation by the Brecker Bros., Joe Farrell and Dave Sanborn. Taylor lends backup support on six of the cuts; John Hall guests on two.

Best cuts: "You Belong To Me," "De Bat (Fly In Me Face)," "Tranquillo (Melt My Heart)," "One Man Woman," "Devoted To You."

Dealers: Simon's popularity surged with last fall's Grammy and Oscar nominated gold single "Nobody Does It Better," though the hit is not included here.



ORIGINAL MOVIE SOUNDTRACK—FM, MCA MCA212000. Compilation by Bob Buziak. Tie-ins between hot grossing rock-oriented films and its soundtrack counterparts are reaching incredible sales plateaus, as evidenced by the success of "Saturday Night Fever." This double-record set contains new songs by Steely Dan, Joe Walsh, Randy Meisner and Jimmy Buffett, along with past hits by Bob Seger, Boston, Steve Miller, Foreigner, Linda Ronstadt, Billy Joel, Boz Scaggs, Queen, Doobie Brothers, Eagles, Dan Fogelberg, Steely Dan and Tom Petty.

Best cuts: "FM," "Life's Been Good," pick your favorites the rest of the way.

Dealers: Film and soundtrack should be huge grossers.



THE BAND—The Last Waltz, Warner Bros. WWS3146. Produced by Robbie Robertson. The energy and excitement of the Band's final concert at San Francisco's Winterland, Thanksgiving 1976, is captured on three disks. The result exceeds live concert packages and becomes more of an event, a celebration of the Band's 16 years as a collective force. Making this a memorable package were friends of the group whose participation made this an all star get together. Contributing to the soundtrack are Bob Dylan, Eric Clapton, Neil Diamond, Paul Butterfield, Emmylou Harris, Joni Mitchell, Ringo Starr, Neil Young, Ron Wood, Muddy Waters, Van Morrison, Dr. John, Ronnie Hawkins and The Staples.

Best cuts: Choose your own.

Dealers: Martin Scorsese film should help sales along. A real collector's item.

Dealers: Fricke has already generated country appeal, but will gather a stronger following with this LP in both country and pop areas.

BOBBY BARE—Bare, Columbia KC35314. Produced by Bobby Bare. Production focusing primarily on electric and acoustic guitars and keyboards sets the equally zany and sensitive backdrops for Bare's debut Columbia LP. Ace writer and interpreter Shel Silverstein collaborated with Bare for all songs included except for "The Gambler," penned by Don Schlitz, and "Finger On The Button." Side one, with the exception of "The Gambler," contains the light-hearted material while side two exhibits Silverstein's incredibly perceptive writing skills. Willie Nelson, Waylon Jennings, Silverstein, and Ray Sawyer and Dennis Locorriere of Dr. Hook are among the back-up vocalists heard on the LP.

Best cuts: "The Gambler," "Too Many Nights Alone," "This Guitar Is For Sale," "Sing For The Song."

Dealers: Columbia is totally behind Bare—one of their newest artists.

Jazz

AL DI MEOLA—Casino, Columbia JC35277. Produced by Al Di Meola. Composer and guitarist Di Meola takes a dual approach here, first leading a rock orchestra through sizzling passages built around his equally hot guitar, then shifting to a strictly Spanish mood with distinctly classical touches. It may be his best album to date, although it's shy on the pyrotechnics he usually employs.

Best cuts: Side One.

Dealers: This could appeal to a wide variety of tastes.

THE WRITERS—The Writers, Columbia JC35297. Produced by Ralph MacDonald. This is a stellar selection of sidemen, including MacDonald himself, Hugh McCracken and Jerry Peters, but will their studio commitments interfere with their prospects as an on-the-road attraction? That's the key question, for it goes without saying that their music is fine. Sextet mixes contemporary soul and jazz licks in a sharp, imaginative and potent brew, predominantly instrumental.

Best cuts: Everything.

Dealers: These are musicians' musicians, but the word will spread to the public.

Latin

ADALBERTO SANTIAGO—Adalberto, Fania JM00512. Produced by Ray Barretto. This is the first solo LP by veteran salsa vocalist Santiago who has made distinguished contributions in the past as lead singer for Ray Barretto, Tipica 73 and most recently Los Kimbos. The material here is salsa, straight-up, powerful and skilled. Excellent sidemen, including an especially tight rhythm section, have been brought together for the event and Santiago's smooth and solid vocal work is up to par. Nancy O'Neill adds an unusual and fresh female touch to the chorus lines on two cuts.

Best cuts: "Imposible Ha De Ser," "La Cana," "Tirita," "Llevame."

Dealers: The material here is inviting and commercial.

LOS ANGELES NEGROS—Serenata Sin Luna, International INT926. Produced by Los Angeles Negros. This veteran Chilean group returns with another set of tunes in the style they pioneered in Latin America. The fare is mostly soft, sad and melodic ballads handled by the five members with electric instruments and no supporting orchestration. Two of the 11 cuts are strongly Mexican in flavor, having been penned by the late Jose Alfredo Jimenez. Next to the melancholic melodies, the most appealing quality of the work is the lead vocal.

Best cuts: "Amar Y Vivir," "Serenata Sin Luna," "Fuera Tres Anos," "Adultos."

Dealers: The cover art on this LP has taken three giant steps backwards from the group's previous release on the label.

Disco

LOVE AND KISSES—How Much, How Much I Love You, Casablanca NBLP7091. Produced by Alec R. Costandinos. The second album by this disco ensemble contains only three cuts with the title track occupying all of side one. Through nearly 16½ minutes, the cut changes in mood, tempo and orchestration as vocals weave in and out. Producer/composer Costandinos whose own discotized "Romeo & Juliet" is doing well, paces the rhythms, and vocals, with the final product a sensuous musical excursion. Horns, percussion, keyboards and guitar meld superbly.

Best cuts: "How Much, How Much I Love You," "Beauty And The Beast."

Dealers: If the music doesn't get them, the cover will.

SILVER CONVENTION—Love In A Sleeper, Midsong MCA3038 (MCA). Produced by Michael Kunze. Ever since "Fly Robin Fly," this trio of ladies have been at the forefront of Munich Machine style disco. Its latest effort continues its tradition of sultry, hot and pulsating rhythms that disco deejays will welcome to its turntables. The best is steady, the singing consistently tight and the instrumentals fiery and jumping as ever. Plenty of keyboards, percussion and synthesizer laced throughout while Don Renaldo's brass and strings add some spice.

Best cuts: "Spend The Night With Me," "Love In A Sleeper," "Acuestate Connigo," "Get It Up."

Dealers: Group always make great dance music.

Classical

SCHUMANN: THE FOUR SYMPHONIES—Barenboim, Chicago Symphony, DG 2709075. The true weight and sonority of the Chicago Symphony have been captured in these performances, as well as some of the orchestra's most daring, virtuosic playing. Taped last year in Orchestra Hall, the records convey a magnificent live excitement, with Barenboim building powerful orchestral crests from a continuous lyrical impulse. The set bonuses with Schumann's "Manfred" Overture and a dazzling rendition of the composer's difficult Concertpiece for Four Horns and Orchestra.

First Time Around

LISA BURNS, MCA MCA2361. Produced by Craig Leon. This pretty songbird has the vocal range to make good on an energized rocker or a lilting ballad. The material is in the mainstream pop mod with some strong hooks and tasty melodies. Burns' vocals have a textured quality, smooth around the edges, but it's the upbeat rockers that work best. The producer is the man who produced label mate Willie Alexander and the Boom Boom Band and the Boom Boom Band supply much of the dynamic rhythmic punch. Some tasty sax work by the Alan Ross Horns and percussion diversify the standard rock orchestrations. Promising rock with new wave energy by a gutsy female vocalist.

Best cuts: "Soul Deep," "When You Walk In The Room," "In The Streets," "Some Sing, Some Dance."

Dealers: Radio acceptance needed to build audience.

MORNINGSTAR—Columbia JC35316. Produced by Marty Lewis, & Morningstar. This extremely tight quintet produces the sort of hard, blues-based rock that's very popular these days. The eight cuts offered here are mature and lyrical enough to suggest that the band is ready for a wider audience than the Midwest following they've attracted so far. It's pure rock and the real thing.

Best cuts: "Shotgun Romance," "Sweet Georgia Peach," "Another Rock And Roll Show."

Dealers: Pitch this to Boston, Foreigner, fans.

(Continued on page 95)

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.

FCC May Probe DJ Al Perkins In Detroit

• Continued from page 4

concerts without the benefit of proper logging—in particular, a recent concert held in Detroit featuring Parliament/Funkadelic with the Sins of Satin on the bill.

The Sins of Satin are managed by Perkins, while the concert was promoted by West Productions, a firm reportedly owned by his wife Irene.

Following a paid spot by the firm, Perkins reportedly added an extra tag plugging the concert, which was not logged.

It is also reported that Perkins' show was monitored for at least two weeks during which time the popular announcer, who is known as "The Perker," is said to have continuously played records by the Sins of Satin.

CBS Pricing

• Continued from page 3

CBS is also instituting a fee if it is asked to ship, pick or pack product for individual locations of product sold to multiple dealer accounts under the base price. The fee will be four cents per unit for picking and packing and seven cents per unit for picking, packing and shipping to individual dealer locations.

The company says the base price reflects savings realized in shipping to one central location. Such savings are lost, CBS says, if it must pick, pack or ship to individual locations.

The fees will be non-refundable and will not be rebated for defective disks. Picking, packing and shipping to individual locations must be requested at the time the order is placed. The fees will appear as a separate item on the invoices.

Pickwick Intl

• Continued from page 3

Smith says the line will offer collectors the best of American and European performances. The music will offer both classic and contemporary artistry.

"The major hurdle with a budget line," Smith notes, "is that consumers feel they lose quality. Quintessence is RCA Red Seal quality. Peter Munves (the classical head) has really done it for us.

"It has done so well that the idea of the 'best of' will fit in nicely for a jazz line. This pulls it all together in one source—a maven's source as to what he should have."

J.J. Reactivated

NEW YORK—J.J. Records has been reactivated by Dick Broderick, former international executive at MCA and Springboard International.

Thus far Broderick has picked up Wally Heider's Hindsight label for licensing deals with Decca in the U.K. and Tridaf in Germany. Other clients include Victor of Japan, Sandcastle Records in N.Y., Zoo Records in Italy and Topaz in the U.K. Artists Slim Whitman and Del Wood also are clients of Broderick's, who is offering them counseling services.

Pick's Gets Line

LOS ANGELES—Cleveland-based Pick's will add Michigan to the territory in which it distributes Chrysalis.

The independent distributor handles the label's product in Ohio, Pennsylvania, upstate New York and Kentucky.

In addition, Perkins is alleged to have featured the LP by the group Future Star released about three weeks ago on United Artists Records as the LP of the week.

A UA representative says the record has not begun to sell to any degree. Perkins is also believed to be the manager of Al Hudson & the Soul Partners on ABC Records.

According to a recent issue of the Detroit News, Norman Miller, general manager of WJLB, has taken Perkins out of the music director's slot until the station has conducted its own internal investigation into the matter. Perkins, however, continues to hold down his morning post.

Perkins, who has been with WJLB 10 years, joining the station as program/music director, was relieved of his duties in 1970 but brought back the same year following a station strike by its personnel.

Perkins was brought back as an announcer and reports are that he was never officially given the title of music director—but has operated in that capacity.

The FCC is said to not only be looking into the activities of Perkins but sources say the commission is about to look into the activities of the entire station.

The FCC investigation appears to have some r&b-oriented stations in a state of unrest, with rumors running rampant that investigations are being conducted in Los Angeles and will shortly be moving into Philadelphia.

Several black-oriented stations are concerned that the investigation appears to be aimed at them and not general market stations.

May 1 A&M Date

• Continued from page 16

tributors in its remaining markets and hopes that its distributors "don't take the wrong attitude" or else the label will look elsewhere.

Says Fead: "I'm convinced we can live with both types of distribution."

Fead notes that A&M's former distributors in the five Western markets were aware of the move following extensive talks. He says the split was like "losing a best friend" since the relationships were more like personal relationships rather than business ones.

A new computer and other equipment has been purchased for the Sun Valley warehouse. The computer will have the capabilities of giving detailed history of all accounts in terms of purchases, returns and receivables.

Fead estimates that 23½% of A&M's national business will emanate out of the Sun valley facility.

Although the Sun Valley warehouse, at 9500 El Dorado Ave., is housed in the same complex as the ElectroSound pressing plant, Fead says there was no financial backing from them. He doesn't rule out the possibility of using the facility for record pressings if they meet A&M's standards.

The warehouse will also house a regional marketing director, regional merchandising director and two regional promotion directors.

Initial records ship Wednesday (26). The Seattle and Denver markets, says Fead, will have three or four days to iron out shipping problems.

Fead adds that everything will be controlled out of Sun Valley and that the Phoenix branch will report to the Denver branch for a good balance.



HAPPY TIME—Members of Fog Hat meet their public at a Flip Side store in Hoffman Estates in Arlington Heights, Ill. The store claims 1,680 persons showed up to meet the artists.

New Companies

Miracle Records, a singles label, formed by Jon Tiven and Doc Cavalier of Big Sound Records, which will distribute Miracle product. First release is by the group Prix, formerly on Ork Records. Address: P.O. Box 57, Wallingford, Conn. 06492.

Alant Enterprises Ltd. formed by Tony Martino and Alan Harris of New York's 12 West disco as a consultant firm for disco management and disco record promotion. Address: 309 E. 30 St., New York 10016, (212) 532-6223.

Unique Kinda Records launched in Brooklyn as a New Wave imprint, with first release a one-sided single by J.J. Fonatine based on the Steve Martin character, Neon Russell. Address: 582 5th St., New York 11215.

Worldwide Biggies Inc. formed in New York by Rob Stevens and Alan Hecht for record and television production. Stevens produces Crack the Sky and Dean Friedman. Hecht comes from Lifesong Records. Address: 595 West End Ave., Suite 2C, New York 10024, (212) 799-1483.

Blue Sun Music, a BMI-affiliated publishing firm, formed by Johnny Cole as a branch of the parent company, Cole Mine Music, which is ASCAP-affiliated. Address: 7985 Santa Monica Blvd., Suite 216, Los Angeles 90046, (213) 654-3583.

Luli of America, Inc., a management and production firm, launched by Edward E. Jackson Jr. and Raul J. Roch. The company also has a publishing affiliate, Morning Maker Music. Initial signing is the five-man group Mighty Dog. Address: 1801 Ave. of the Stars, Suite 420, Los Angeles 90067, (213) 552-0979.

Yellow Pages

• Continued from page 8
the dust. Showing the biggest drop was Jimmy's Music World which had 22 stores in the New York area last year at this time. It has dropped down to two listings.

At the same time Discomat, which had one listing last year, is up to four stores in Manhattan. Eliot Mavura, partner in the enterprise, predicts "a couple" of new outlets in the coming year, all in Manhattan.

Casablanca's 'Friday'

• Continued from page 10

album of the soundtrack will be shipped for store demonstration, following the recent success of the first such promotion on "The Return To Casablanca" package (Billboard, April 8, 1978).

Label promotion chief Bruce Bird is lining up one key station in major markets as focal point for a 300-couples winner contest. So far, KHJ, Los Angeles, and KFRG, San Francisco, will be conducting a station-selected contest to select winners for their area.

In the southern half of California in which these two stations are located, full-page ads heralding the contest are being placed in 148 high school newspapers and 40 college dailies by Phyllis Chotin, label ad boss.

Winning couples in each area will attend the premiere of the movie and will then be bussed to a popular disco, which will be boozeless for that private party evening. Sergio's will be the site of the after-theatre party in Los Angeles.

Bogart is cutting a fresh trail promotionally too when he sends 700 five-minute videocassettes of the film's trailer to major video equipment retailers across the U.S. A supply of the cassettes will also be set aside for the growing number of record/tape dealers adapting to video merchandising.

Approximately \$600,000 is being set aside for 30-second tv spots and 60-second radio spots over a four-week saturation campaign starting in mid-May.

Two different 30-minute featurettes have been prepared for use by tv stations in areas where the film is breaking.

These featurettes were made following the success which Casablanca had with its featurette which took the viewer behind the scenes of the shooting of "The Deep."

In-store materials are also being

prepared. And the nation's discos will receive four-color cocktail napkins, promoting TGIF.

The album's sleeves carry for the first time the designation, Beats Per Minute, on the protective inner sleeves. Marc Paul Simon, disco promo chief for Casablanca, says this indication of tempo enables a disco DJ to alertly program meter to build a program crescendo.

The album's music features Diana Ross, the Commodores and Thelma Houston from Motown; Pattie Brooks, Paul Jabara, Marathon, Santa Esmeralda, D.C. LaRue, Natural Juices, Love and Kisses and the Wright Bros. Flying Machine, Casablanca; Cameo, Chocolate City; and Sunshine, Millenium.

Each album contains an illustrated self mailer, with which the buyer may order correlated disco jewelry and ready-to-wear items from a Casablanca-appointed national mail-order merchandiser.

RCA Pushing New Acts With Key EPs

NEW YORK—RCA Records is distributing 100,000 free seven-inch 33½ EPs to retailers across the country, as part of its promotion plan for four new acts.

The disks will be made available as consumer giveaways, and posters announcing the offer have been prepared for in-store use and/or window display.

The program is tagged "The Music's On Us," and the acts involved are Aztec Two-Step, Bill Quateman, Fandango and the Scorpions. Each track on the EP, which boasts four-color sleeve and photographs, comes from current albums. These are plugged on the sleeve.

"The Music's On Us" was devised by RCA's West Coast director of pop merchandising, Mort Weiner.

APRIL 22, 1978, BILLBOARD

Executive Turntable

• Continued from page 4

Ruth Inniss, . . . **Jeffi Powell** joins Because Productions, New York, as press officer and project coordinator for the Werewolves. She was a press agent at Wartoke. . . **Phil Cooper** takes over public relations in the Chicago area for the Alpine Valley Music Theatre at East Troy, Wis., from a post with Sheppard Productions. . . **Sandy Pollock** leaves Barbara Best, Inc. to open the firm of Cries and Whispers, specializing in publicity for the entertainment industry in Los Angeles. . . **Ramon Hervey II** promoted to West Coast music manager for Rogers & Cowan in Los Angeles. He was a publicist for the firm. . . **Michelle Marx** joins Salters & Roskin as account executive in Los Angeles after having held similar duties with Levinson Associates. . . **Leslie Grundy** joins Bert-Co Graphics in Los Angeles after having been in sales with Service Container. . . **Robert Schulz**, Ampex Custom Duplicating East Coast specialist based in Queens, N.Y., has resigned his post and expects to relocate soon within the industry. . . **Roger Shepherd**, former vice president of the David Forest Co. joins Avalon Attractions in Los Angeles.

In a round of new appointments at JBL, Northridge, Calif., **Irv Stern** assumes the post of executive vice president, marketing, JBL, while retaining his duties as Harmon International's executive vice president, marketing. **Bruce Scrogin**, marketing supervisor of JBL's international division, is appointed its director, replacing **Ernest Wetzig**. Latter is promoted to director, marketing development, for HI's international division. . . **Mike Gritchen** named regional sales manager for Kenwood's Western and Midwestern regions, working out of the company's Carson, Calif., headquarters. He joins from Akai, where he was national sales manager. . . **George Calvi** becomes vice president of marketing and sales for Recoton Corp. He has been national sales manager for the New York-based accessory outfit. . . Board of Mastro Industries, New York, has elected **Nick Perazzo** to the office of corporate vice president. He has been head of engineering in the production of cassettes and cartridges. . . **Frederick Johanson** named vice president of the Don Law Co., after four years with the Boston-based concert promotion and artist management firm. . . **Paul Zukowski** joins Headliners Talent Agency, New York, as an agent, from Charisma Booking Associates, Washington. . . **Linda Gerrity**, assistant to president Charles Koppelman at the Entertainment Company, New York, is relocating to the Los Angeles offices, in the same capacity. Also at Entertainment, **Richard Schaeffer** is appointed controller, moving from senior accountant at Kandel Schaeffer PC. . . **Jessica Josell** assumes the post of vice president of Morton D. Wax & Assoc., New York, from executive director of the p.r. firm.

New Pickwick Policy Unites Sales Efforts

Continued from page 1
doubled its volume because we have used expertise from the other divisions to decide which product would be licensed and distributed."

Under previous management, the rack, distribution record and retail divisions operated independently. Smith now speaks of a "corporate good" resulting from the divisions' interrelating.

Smith says the sales force for Pickwick Records and the rack operation have been combined to provide a 300-person team.

Now the rack division sells budget and cutout product in addition to regular priced merchandise. Previously it didn't.

Pickwick Records now operates out of Minneapolis, the headquarters location; previously it was in Woodbury, L.I.

Assisting Smith in collective decision-making are rack services head Jack Mishler, retail head Scott Young, independent distribution head Jack Bernstein, Pickwick Records head Bob Newmark, record manufacturing Roger Gouldstone (in Happaage, L.I.); international Monty Lewis (out of London) plus these staffers: Moe Whalen, chief financial and administrative officer; George Port, legal officer; and Gene Patch, senior vice president for vendor relations.

Smith reveals the company is opening a new Musicland store at the rate of one a week this year ("not counting such potential acquisitions

as Sam Goody"). "We have a group that works on site locations," Smith says, adding: "We have a system for testing whether to go into a market, what kind of store configuration will be good, which kind of consumers will shop there and what their interests are."

"One of the real benefits we're getting from American Can is its expertise in market testing, computer technology and bar coding," Smith says. It costs \$200,000 to open a store, according to Smith. There are 250 Musicland stores and 310 total thus far including two other operations: Discount Records and Aure Sounde.

The rack operation remains the kingpin dollar producer for the company. Smith envisions Pickwick hitting a half-billion dollar volume by 1980 as it continues its overall growth.

Smith also sees variable pricing coming, noting: "It's a matter of how much money racks want to put into equipment to monitor the flow of product." He says variable pricing will emerge as a result of about "half a dozen racks" being able to handle the computerization of varying prices for albums. "It's not going to be a result of what the record labels want."

"A \$7.98 LP can vary in cost to us for as much as 75 cents. It's illogical to sell all artists at the same price. The customer looks only at what the shelf price will be."

Smith says the industry "is taking baby steps toward the day when the

M.S., Arista Store Ploy

LOS ANGELES—M.S. Distributors here and Arista Records are taking in-store promotion directly to the area's approximately 400 record/tape shops starting Monday (17).

Until May 15, a dealer can schedule a visit from a special Arista "Spring Clean-Up '78" van at his convenience by calling Rosie Guevara, promotion coordinator for M.S. here. The offer includes only Los Angeles and Orange county accounts. Art Miller, M.S. general manager here, is pitching stores through mailings on his own. City 1-Stop, Sound Music and Superior Music lists offering to "clean out those dusty winter display pieces and aging album jackets," in exchange for Arista artists' 3x3s, posters, mobiles, in-store play albums and "Spring Clean-Up" T-shirts.

Participating dealers are urged to send in photographs to M.S., indicating use made of materials. Best point-of-purchase usage made of these merchandising aids will receive a complete San Francisco weekend for two, including hotel, meals, rented car and airfare, with a \$150 second prize and \$100 third prize. Miller is selecting a panel of judges.

price of the record on the shelf will be the result of what the label sold it for as opposed to the derivative of a list price which doesn't mean anything."



OFFICIAL BREAK-IN—Comedians Proctor and Bergman hold Emil Petrone, Polygram's Western regional director under "mock arrest" during the company's regional sales meetings in L.A. That's Bergman on the left, Proctor on the right, with actor Rod Gist dressed as the third cop.

IMIC '78 In Venice

Continued from page 1

ately following the keynote address of Italian premier Giulio Andreotti.

Nesuhi Ertegun, president of WEA International, will chair that key panel entitled "Piracy: The Cancer Is Spreading."

Panelists on this plenary session will include Geoffrey Bridge, director, British Phonograph Industries; Pat Hurley, vice president CBS International, Paris; Malcolm Brown, director of music operations, Southeast Asia, EMI, Hong Kong; Stephen Stewart, director general, International Federation of Producers of Phonograms and Videograms and Jules Yarnell of the RIAA legal

staff, special counsel on antipiracy.

Panelist Hurley will talk about a new antipiracy process which is being developed by the CBS duplicating plant in Holland.

IMIC headquarters will be the Excelsior Hotel. Registration fee is \$450 with a special spouse rate of \$175. Registration does not include hotel and airfare.

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.

New 'Super Fi' LPs Due

Continued from page 1

rights to a group of major's pop and classical titles.

Miller, whose company has concluded lease agreements with ABC, London and Warners, and is negotiating with A&M and MCA, says the super fidelity pressings will be packaged with original artwork. "We'll strip in our own catalog number, label identification and trademark," he explains.

The Mobile Fidelity series, called Original Master Recordings, will be launched in June with titles to include Zubin Mehta's "Star Wars/Close Encounters" (London) and John Klemmer's "Touch" (ABC). The imported pressings, with a list price of \$15, will be marketed by Mobile Fidelity, primarily to hi fi stores.

Miller also is seeking Steely Dan's "Katy Lied" (ABC) and Supertramp's "Crime Of The Century" (A&M) for the debut release. These titles were not cleared at presstime, however.

According to Miller, many con-

temporary pop recordings have outstanding production qualities that are masked by mass manufacture of the disks. Uncovering these qualities is the purpose of the reissues, he claims.

Miller, a sound engineer and record producer, says the Original Master Recording series will be cut from original master tapes, not submasters. Lacquers often are cut from second generation masters to meet the pressures of mass production, he observes.

Herb Belkin, vice president of operations for ABC Records, confirms that Mobile Fidelity will have access to ultimate source material.

"The music will be reproduced from original masters," says Belkin. "There are sufficient safeguards that we're satisfied the masters are protected."

According to Belkin, the ABC licensing pact imposes "limitations in terms of the manner and method of distribution."

The executive would not elaborate, but it is believed Mobile Fidelity distribution will be limited to audio shops and certain record stores.

"Nobody's ever gone out after this particular market segment. I believe it's going to be an interesting market to approach," states Belkin.

Leo Harman, attorney for Warner Bros. Records, describes the label's agreement with Mobile Fidelity as "very open ended."

"There is no commitment. He has the right to select a certain number of titles and we have the right to refuse," says the attorney.

"I think we have to approve a certain amount of product," adds Harman. "The deal is very similar to a tape license deal," he states.

Officials at London Records say they have "agreed in principle to provide 'Star Wars' for Miller's project," and London indicates that Mobile Fidelity's "Star Wars" lacquers already have been cut.

(Continued on page 102)

APRIL 22, 1978, BILLBOARD

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