

## Pickwick's Smith Will Chair IMIC Session

LOS ANGELES—C. Charles Smith, president of Pickwick International, will chair the session entitled "Harnessing The Computer: Bar Coding, Newest Answer To Inventory Control" at IMIC '78, the Billboard sponsored International Music Industry Conference in Venice, May 1-4.

Other sessions firmed are "New Techniques In Talent Negotiations," chaired by Frederic N. Gaines, attorney, Bushkin, Kopelson, Gains & Gaines; "Bridging The Gap Between East And West," chaired by Paul Drew, broadcast consultant. Panelists at that session will include Des Brown, Chrysalis U.K.

Michael Stewart, president, Inter-world Music Group, will chair the panel "Movies And Music: Who Needs Whom More?"

Salvatore Chiantia, director, National Music Publishers Assn., will chair the session "The Young Publisher Views The Present And The Future." Panelists will include Geoffrey Heath, Heath Levy, U.K.; Kuni Muri, Japan; Roland Kluger, Roland Kluger Music, Benelux; Gilbert Marouani, Les Eds. Marouani,

France; Peter Meisel, Intro Gebr. Meisel, Germany; and Ralph Peer II, Peer-Southern, U.S.

Other topics will include "The Independent Label: Hope Of The Future" (Continued on page 78)

## Brand Names No Lure For Discos

By RADCLIFFE JOE

NEW YORK—Primary equipment users of the four-year old, multibillion-dollar disco industry have not yet fallen victims to the brand name syndrome.

According to Billboard's 1978 Disco Sourcebook annual survey, "brand name," the yardstick most American consumers use to determine quality in shopping, has yet to manifest itself in the buying patterns of disco equipment users.

The result is a highly competitive market demanding constant innovation, which is in turn manifested in the extravaganza of sound and light (Continued on page 64)

## 250,000 See Cal Jam II Set History

By PAUL GREIN

ONTARIO, Calif.—An estimated 250,000 paying concertgoers crowded into the Ontario Motor Speedway here March 18 for Cal Jam II to become the largest paying audience in the history of U.S. rock concerts and the largest rock crowd—paying or not—ever in California.

The previous record-holder, claims Sandy Feldman, a copromoter of the show, was the first Cal Jam in 1974, which drew 200,000 paying attendees.

Most rock historians agree that while upwards of 300,000 gathered at Woodstock in upstate New York in 1969, more than 100,000 of them were gate-crashers.

Another festival that year which drew 300,000 fans occurred at the Altamont Speedway near San Francisco, but the event, which was co-sponsored by the Rolling Stones and the Grateful Dead, was a free concert.

And while 600,000 converged on (Continued on page 46)

## Broad Sales Base And Growth Seen At NARM Confab

By JOHN SIPPEL

NEW ORLEANS—The record/tape industry presently has a far broader and different age group base than previously reckoned, attendees at NARM's 20th annual convention here learned. Population growth estimates project even more optimistic sales plateaus as 1985 nears. Bar coding of albums is imminent and the sooner the better, all segments of the business report. And audio playback makers are pledging their continued cooperation to the software industry, which also echoes its support.

## Publishers Mull Syndicator Offer

By IS HOROWITZ & DOUG HALL

NEW YORK—Music publishers are mulling a pilot offer from a supplier of format syndicated radio programs that would pay \$6 a year for each song transferred to tape.

If accepted, the proposal could set an industry-wide pattern that would add well over \$100,000 annually to publisher income from this new revenue source.

Meanwhile, Jim Schulke, president of Schulke Radio Productions, (Continued on page 78)

Other points also emerging at last week's meet: recorded music merchants and makers are maximizing their advertising and merchandising savvy, home video entertainment software will sell through record/tape outlets (Billboard, March 25, 1978) and more and more retail stores are using videocassette playback units to buffer merchandising. Family-owned retail businesses, long the backbone of the industry, are on the upturn. Well-conducted and attended (Continued on page 32)



THE STATLER BROTHERS' "ENTERTAINERS . . . ON AND OFF THE RECORD." On Mercury Records and Tapes. SRM-1-5007. (Advertisement)

## Tribunal To Set College Radio Rates

By MILDRED HALL

WASHINGTON—The Copyright Royalty Tribunal has been asked to establish reasonable music use rates, based on student enrollment, for those college radio stations not covered in present ASCAP and SESAC licenses negotiated with educators and the NECAA.

The new copyright law ends the

traditional campus non-profit exemption for music use by college radio stations, and in live campus concerts, where an artist is paid for the performance.

The present problem is with music license coverage for a range of college radio stations, from small

(Continued on page 94)

## SESAC Campus License Draws Fire

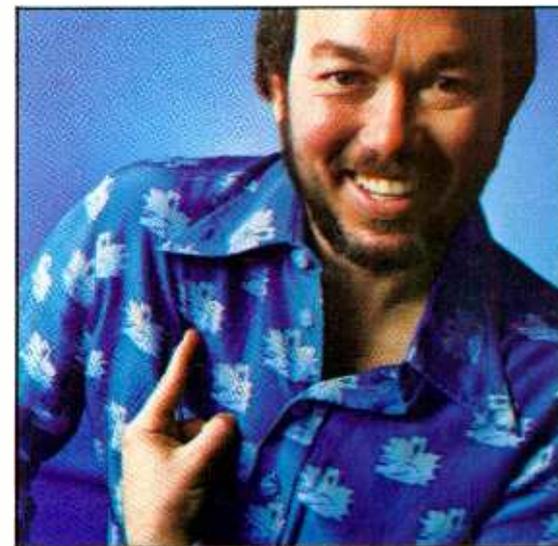
By ED HARRISON

LOS ANGELES—A new controversy has arisen in the continuing saga of campus performance royalties, this time between the educational organizations and SESAC.

At the core of the controversy is SESAC's blanket license which the NECAA, American Council on Education, National Assn. of Col-

lege and Univ. Business Officers, Assn. of College, Univ. and Community Arts Administrators and Assn. of College Unions-International feel is unreasonable.

The SESAC license was the first to be sent to the colleges. Accompanying the license was a cover let- (Continued on page 78)



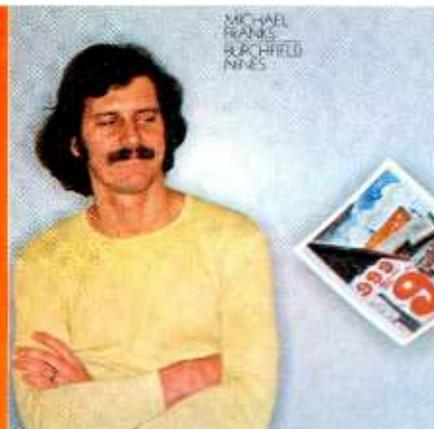
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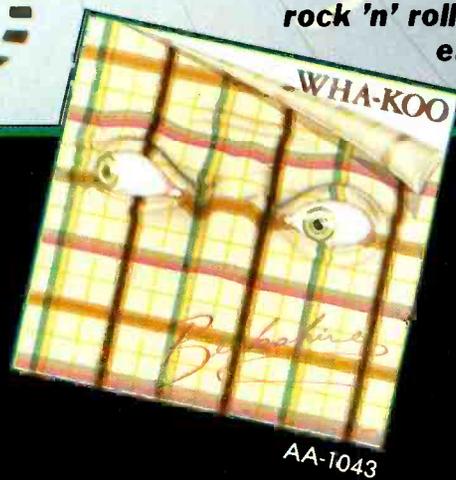
## WHA KOO'S LATEST SINGLE "Fabulous Dancer"

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ON ABC RECORDS AND GRT TAPES.



RECORDS  
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# Labels Find Color Disks Draw Attention, Sales Cost Factor Weakened By Technology Advancements

By ROMAN KOZAK

NEW YORK—Record companies, rediscovering colored and pictured disks, are finding that color attracts attention and helps in sales. New advances in technology may make colored disks almost as cheap and practical as black ones.

Richardson Co. in Madison, Conn. a leading supplier of raw materials for record pressings, has developed a new clear polystyrene material, P300A, which can be dyed any color. The company claims P300A is as quiet as black vinyl, comparable in price, and can be used for LPs as well as singles.

At the same time Fitzgerald-Hartley is marketing "Pic Disks" which reproduce the cover art right on the disk. Because of their relative high costs the picture disks have so far been used only for promotional purposes, but the company is working on bringing the new disks to the consumer.

In recent months releases by such artists as ELO, Iggy Pop, Dave Mason, Elvis Presley, Bebop Deluxe,

Sparks and others have appeared on colored disks. Releases by Meat Loaf, Crawler, Bob Welch, the Jacksons, Rufus, and others have been turned into "Pic Disks" and have proven to be very successful promotional items.

"There are color records freaks out there who will buy anything if it's in color," says Philip Page, label manager for Visa Records, a new label owned and distributed by Jem Records.

Jem distributes import and new wave items, many of them appearing on colored plastic. "We have had dealers tell us that anything that comes out in color they will be able to sell."

Colored disks are not new, but there have been problems with them in the past since they would be noisy and would wear down fast. Black records have been of better quality because the graphite used to color them black, makes the record

(Continued on page 10)



**CULT FOLLOWERS**—Fans of Columbia Records' Blue Oyster Cult scramble to have copies of the group's latest LP signed by members of the band at an autograph session in the Record World outlet at Long Island's Roosevelt Field mall. Invasion by Cult fans caused the mall to be temporarily closed to traffic.

## Royalty Hearing Shifting To L.A.

WASHINGTON—The record industry will have the last word at the Wednesday-Thursday (29-30) hearing on record performance royalty being held in California by Rep. Robert W. Kastenmeier's (D-Wisc.) subcommittee on Courts, Civil Liberties and the Administration of Justice.

Witnesses scheduled for the half day morning session Thursday at the Beverly Hilton Hotel are RIAA president Stanley Gortikov and a panel including Alan Livingston, 20th Century-Fox Records; Stephen Stewart, director-general of the International Federation of Producers of Phonograms and Videograms (IFPPV); Joe Smith, chairman, Elektra/Asylum Records; Jerry Moss, chairman, A&M Records, and Gene Norman, president, Crescendo Records.

Nicholas Allen, counsel for the jukebox association, will precede the record industry witnesses at the Thursday morning session.

On Wednesday morning the subcommittee will hear union spokesmen Jack Golodner, director, dept. of professional employees, AFL-CIO; Victor Fuentealba, president, AFM, and Sanford Wolff, executive secretary of AFTRA.

These will be followed by a panel of four radio station owners, and John Dimling, NAB's vice president for research, Wednesday afternoon.

witnesses will be representatives of the Los Angeles Philharmonic Orchestra: Zubin Mehta, its conductor; Ernest Fleischmann, its executive director, and Marilyn Horne, soprano.

They will be followed by Joel Wachs, councilman of Los Angeles, and vice chairman of the National League of Cities Task Force on the Arts.

## Top Acts Win NARM Best Selling Awards

By GERRY WOOD

NEW ORLEANS—Some 2,000 persons enjoyed the climax of NARM's five day run in the Crescent City as the organization presented its annual awards Wednesday (22) based on actual dollar sales at the retail store level.

Debby Boone won with "You Light Up My Life" as best selling hit single record and shared the award for best selling album by a new artist with Foreigner, Shaun Cassidy and Heatwave.

Linda Ronstadt gained a pair of the NARM trophies with her LP "Simple Dreams" scoring as best selling album by both a female artist and a female country artist. Other double winners included Elvis Presley—best selling economy album ("Christmas" on Pickwick Records) and best selling album by a male country artist ("Moody Blue") and "Rumours" by Fleetwood Mac, best

selling album and best selling album by a group.

Donna Summer won best selling album by a black female artist. The

**Complete NARM coverage appears on pages 24, 25, 26, 30, 32, 34, 39 and 40.**

black male artist award went to Stevie Wonder for "Songs In The Key Life." Boz Scaggs with "Silk Degrees" won best selling album by a male artist while Steve Martin's "Let's Get Small" captured the best selling comedy album category. Best selling pop instrumental album was "Star Wars" with music by John Williams.

Best selling jazz album was George Benson's "In Flight" the Commodores gained the best selling

(Continued on page 6)

## Wyoming Passes Antipiracy Law

NEW YORK—Wyoming became the last state to adopt antipiracy legislation when Gov. Ed Hershler signed into law a bill which prohibits the manufacture and sale of unauthorized or bootleg recordings.

The new law makes the manufacturing of pirated recordings a felony, punishable by one to two years imprisonment and/or a \$10,000 fine for each pirated title. The sale of pirate recordings is a misdemeanor

with a year sentence in the county jail, and/or a \$10,000 fine.

The law also provides for the forfeiture of all illegally pirated recordings and the seizure of all the equipment used in the manufacture.

The law was the result of an extensive lobbying effort by local country artist Chris LeDoux. The only state remaining with no antipiracy statutes is Vermont, which recently postponed again action on any such bill.

## Washington Jury Finds 2 Pirates Guilty On 35 Counts

By MILDRED HALL

WASHINGTON—Two tape pirates were found guilty of 33 counts of copyright infringement and two counts of interstate transportation of stolen property in U.S. District Court here last week after a spectacular three-day jury trial.

Some 17 record company representatives trooped down to testify to the validity of the copyrights on the sound recordings infringed by David Whetzel and Leon Wais of North Carolina.

Isley Brothers' producer-performer O'Kelly Isley testified that when a top charted album like "Go For Your Guns," is at peak popularity, piracy means a loss of \$2 million to him.

The pirates were selling the Isley album in June and July of 1977 when it was at its peak. Other tapes

sold by them in the Washington area included top artists on leading labels.

The two were caught when they unwittingly tried to sell bootleg tapes to an FBI undercover agent, William Gandy, in a "Sting" type crackdown on stolen goods in this area.

The government prosecutor, Assistant U.S. Attorney Stephen Spivack, produced evidence to show that both pirates were knowingly and willfully selling infringing tapes.

Spivack also proved to the jury's satisfaction that the pirate tapes were valued at far more than the \$5,000 required for a felony charge on interstate transportation of stolen goods.

At one point Wais' attorney Nick

Adams tried to prove the amount was below the required \$5,000. He said the loss was really only the six cents royalty per record lost to the artist, and the \$1 on each of the total 2,807 tapes. This would add up to \$168 for the royalties, and \$2,807 for the \$1 tapes.

Attorney Spivack attacked this arithmetic as "totally irrelevant" to the real loss and the real crime involved.

"This trial is about copyright protection. What was stolen was an intangible—the right of the copyright owner to have exclusive use of the sound recordings" and license it under U.S. Copyright law, he said.

"This is a criminal case—not a civil action for the recovery of damages," Spivack added. Licenses can run

into millions of dollars for recordings at peak popularity—like the Isley Brothers album—and still be worth licensing at lower figures for many followup licenses when a recording has slipped off the charts, Spivack explained.

Sentences for interstate transportation of stolen property can run to a maximum of \$10,000 or up to 10 years in prison or both.

On the copyright infringement charges, Whetzel, who has a previous piracy conviction, could get up to two years and up to \$50,000 fine under the Copyright law. (Wais, a first offender, could get up to one year and a fine of up to \$25,000.)

Sentencing by presiding Federal District Court Judge June L. Green is expected in about 30 days.

## Concert Upset Sees 'Beatles' Draw Blasted

By JEAN WILLIAMS

LOS ANGELES—Jim Hardy, general manager of the Los Angeles Coliseum scored a total upset, making a shambles of a press conference called to announce a proposed benefit concert (with the possibility of the Beatles appearing) at the facility. The show is/was expected to be the greatest rock concert ever staged.

Hardy advised the media which had gathered at the Beverly Hills Hotel Wednesday (22) that the concert, slated for the Memorial Day weekend (May 27-28), just may not happen.

The proposed star studded concert, a benefit to raise money for

(Continued on page 10)

# Finds Studio Deadbeat Aid Via Members Credit Bureau

By DICK NUSSER

NEW YORK—The old adage "if you play, you pay," doesn't necessarily hold true in the recording studio industry, Adam Vogel found out, so he's determined to do something about it.

Vogel, 31, launched the Music Credit Information Bureau here last year, shortly after a meeting of studio owners and managers was called to deal with the rising number of deadbeats (Billboard July 9, 1977).

"It really began when I walked into Electric Lady studios one day in response to a request to help them with some past due accounts and I noticed the same names I saw on the delinquent lists of other studios," he recalls.

The phenomenon of "repeated offenders" wouldn't be tolerated in other industries, Vogel claims. He attributes the growth of bad credit risks in the music business to "a highly competitive atmosphere" that hinders communication.

"I found out these guys (studio owners) don't talk to each other, except to discuss their successes," Vogel claims. "But they don't talk about their losses very often."

When Vogel's hope for the establishment of a credit bureau sponsored by the studio owners themselves fell through, he decided to go it alone. "There are 1,500 studios at least in the U.S.," he says, "and I thought an industrywide association built on the transfer of credit information would be a viable idea, but many of the owners were interested in too many other things."

Among the other things was a desire to inaugurate co-op buying of bulk tape. Vogel says. When the owners didn't respond he formed Music Credit Information Bureau.

"I'm interested in preserving the financial stability of the industry," he says. "I want to keep it solvent. Music is an art form and many of the people in the industry consider themselves artists but the cold, hard fact is that it's a business."

One of the problems with studios is that an unscrupulous producer will sometimes take advance money from a label to record his act, then form his own production company, and hang the studio for the cost. The label disavows the studio claim, pointing out that it's the producer's responsibility.

"The studio is afraid of pressing the claim with the label since it needs the business," Vogel says. "And the production company is very often just a corporate shell."

"I'd say there are 300-400 characters or scam artists who are in the habit of over-extending themselves," he believes.

So far Vogel has taken assignments from CBS, Mediasound, CI Recording and Sound Ideas studios, among others, with varying degrees of success.

Vogel charges \$300 a year to subscribe to a service that includes consultation on how to deal with slow payers as well as giving the client access to his files of repeat offenders. Most of his work is performed on a contingency basis, with his firm getting a percentage of whatever he manages to collect.



**TOUGH GUY**—Marvin Deane, ABC Records director of trade liaison, portrays a boxing pug for a proposed ad for his label. Marvin's friends know he's really a sweetheart, not the rough'n'tough character he portrayed during the photo session at L.A. Olympic Auditorium.

## LOADED BOX

# Casablanca Souvenir Now Gigantic Promo

LOS ANGELES—What was to have been a NARM convention souvenir promotion by Casablanca Records is burgeoning into the biggest in-store demonstration program ever conceived in the industry.

A special illustrated, colored corrugated box, containing a two-LP set in an illustrated four-color jacket and two cassettes and two 8-tracks containing the same recorded product, is being shipped to 6,000 record retail outlets and 15,000 radio stations and DJs.

"Return To Casablanca" is 21 selections from 19 different albums on the Parachute, Millennium, Chocolate City and Casablanca labels.

"We are sending out the three different configurations so that the party receiving the pack can, for example, use the LPs for in-store demonstration and the 8-tracks in his car and the cassettes for home use. Or it can be any mix.

"Casablanca wanted to assure that these key selections, both current and catalog, would be readily available for stores and radio," Larry Harris, the label's senior vice president and managing director, explains.

In addition, a 16-page color brochure about the labels and product is enclosed in each package.

The "Return To Casablanca" package was designed as a commemorative souvenir for NARM 1978 attendees. Neil Bogart, label president/founder, wanted the package as a reminder to NARM conventioners that they had visited the Casablanca exhibit room, which opened Saturday (18) at the Hyatt Regency, New Orleans, scene of the NARM conclave.

Carrying a Moroccan motif, the room will be a miniature casino and blackjack, roulette and other gambling devices all carrying strong label tie-ins.

The roulette table will have artists associated with the odds. Various games of chance will be built around label executives, with a bean bag game involving a life-size standup of marketing boss Dick Sherman.

Veiled bellydancers will work the lobby giving out invitations to the room, where conventioners will get play money to use in the casino. The two persons winning the most

money and chips at the convention will get a Sanyo videotape deck as first prize and a moped for second.

Casablanca this week also introduces a continuous program of disco promotion. The label is shipping 5,000 colored cocktail napkins, 1,250 of each devoted to four different acts, to 50 major discos. Acts featured on the first napkin shipment include Donna Summer, Village People, Love & Kisses and Roberta Kelly.

Additional napkins are being kept in reserve to use as support for disco-oriented artists when on U.S. tour. These napkins will be imprinted with the venue and date of a concert and shipped in advance to key discos within the perimeter of the concert appearance.

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# Executive Turntable

Bob Cappiello named vice president, finance, for Polygram Distribution (formerly Phonodisc), New York. He comes to Polygram from RCA Records, where he served as director of international financial operations. ... Denny Zeitler and Diane DiMaggio are new appointments at Salsoul Records, New York, former to vice president of promotion, latter to national pop promotion



Cappiello

manager. Zeitler joins the company from Private Stock, DiMaggio moves up from assistant national pop promotion manager. ... Walt Calloway becomes field promotion director for Ariola Records, Los Angeles. Prior to joining the label, he held the position of local promotion man for Atlantic Records in San Francisco. ... Allan McDougall has been named general manager of Island Music/Ackee Music, Inc., Los Angeles. He was most recently managing editor of SongPlucker magazine. ... Hal Durham, manager of the "Grand Ole Opry" in Nashville, has been promoted to vice president of WSM and general manager of the Opry. ... Ray Canady, marketing director for Opryland, U.S.A., has been promoted to vice president of WSM. ... Bud Katzel has resigned as vice president and general manager of H&L Record Corp. to join Sonny Lester as a partner and president of LRC Records, New York. ... Randy Hoffman is named general manager of Champion Entertainment Organization, New York, from director of touring operations. Joining him as assistant is Glenn Orsher. ... Greg Rogers is switching to associate director, West Coast artist development for Epic, Portrait and Associ-



Zeitler



McDougall

ated labels, Los Angeles, from product manager. ... Jeanne Theis, who had been executive assistant to the president at the New York Magazine Company, Inc., becomes executive in charge of promotion and publicity for RSO Films in Los Angeles. ... Karen Padgett is regional coordinator for CBS Records for the Northeast working out of New York. She was executive secretary for the director of national sales/artist development. Looking after local promotion in the Cincinnati marketing area for the Columbia label is Dusty Darst, previously local promotion manager in Memphis for Columbia and E/P/A product. ... Charles Edwards, former salesman at Capitol Records, Chicago, has left to set up his own promotions and marketing firm in Atlanta, CDE Productions. ... Marcus Martin has joined MCA Records as r&b local promotion manager basing in Philadelphia. He was with Universal Distributors in the same city. ... Ervyn Woolsey, formerly head of Midwest regional country promotion for ABC, has been named national country promotion director for the label's Nashville division. ... Chuck Lackner named Midwest promotion manager by Monument Records. He will be based



Katzel



Hoffman

in Kansas City, where he worked promotion for Atlantic Records. ... Beverly Giddens named general manager for Kidada Music, Inc., after having served as office manager for the Los Angeles firm for the last two years. ... Robert Mather named administrative assistant to Charlie Monk of April/Blackwood Music, Nashville. ... Stewart Warkow is named executive director of New York's Carnegie Hall, replacing Julius Bloom, earlier appointed vice chairman of the board and director of corporate planning. Warkow was house manager at Carnegie. ... At AGI, Inc., two new sales managers, music packaging, are appointed: Jim Palmer covering the West Coast from Los Angeles, Gary Sitzer, looking after the East from New York. Both were previously salesmen for the company. Bob Heimall joins AGI as East Coast art director, from art director with Elektra. ... Shelley Selover is named associate director, press and public information, for Columbia Records, West Coast based in Los Angeles. She moves from national director of publicity for ABC Records. ... Gary Lucas takes the post of copywriter, creative services, at CBS Records, New York, joining the company from Far East



Rogers



Woolsey

export manager with the Elton Corp. ... Bryna Millman is senior account executive for the Press Office, New York, joining from the corporate division of Rogers & Cowan. ... Susan Goldman named assistant to Martin Bandier, executive vice president of the Entertainment Company, New York. Formerly administrator of publishing, she will also act as product manager for the Manhattan label. Replacing Goldman is Jeanne Boris, moving from assistant international music representative at Overseas Music. ... David L. Heller has been named corporate controller of the Spectrum, Philadelphia. He had been controller for Sarama Industries. ... Beverly Magid named to head the West Coast music department of Solters & Roskin, Inc., Los Angeles. She had been an account executive with the public relations firm. ... Robert Schiff named president of West Coast operations of Integrated Computer Services, Inc., Los Angeles. Prior to joining the data processing firm that specializes in services to the record industry, he had served as an industry marketing manager of a data processing firm. ... Joseph Hollenkamp is named national sales manager for Pentagon Industries, Chicago. He joins the cassette duplicating outfit from Telex Communications, where he was manager of market development. ... Kim Palladino is sales manager, custom duplicating, for Ampex, Los Angeles. She was previously affiliated with Group IV recording studios. ... Nina Stern is public relations director for JBL, Inc., Northridge, Calif.-based speaker manufacturer. ... Gary Tobey, who had been buying and merchandising Platt Music Corp.'s radio, audio and record departments at the May Co. in Southern California and the Emporium in Northern California, has been appointed general merchandise manager for Platt Music in Los Angeles. ... John C. Koss elected to the board of directors of Metalcraft of Mayville, Wis. Koss is the founder and chairman of the board of the Koss Corp. ... At A&M Records in Los Angeles, Aubrey Moore appointed to the post of general manager, A&M/Pacific, the label's new branch facility. Prior to joining A&M, Moore was general manager for Schwartz Brothers in Washington, D.C. Also at A&M in Los Angeles, Beverly Strong appointed artist development television coordinator. She was formerly in the publicity department.



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Vol. 90 No. 13



ANOTHER HUT—City of Cherry Hill, N.J., councilman Norman Holt, left; Schwartz Bros. senior vice president Bert Schwartz; councilman Dr. John Rocco; Schwartz Bros. board chairman Stuart Schwartz; Mayor Maria Barnaby Greenwald; store manager Chris Michaels and councilman Howard Gall celebrate the opening of the Schwartz Bros.' 17th Harmony Hut retail outlet at the Cherry Hill mall.

## Entertainment Figures Score Tax AFM's Fuentealba Disclaims Cutting Out Concerts

LOS ANGELES—Entertainment industry representatives have lobbied forcefully against proposed tax reform legislation which would eliminate deductions for show business events.

Spokesmen for all segments of the entertainment business — from theatre operators to union officials—argued at congressional hearings March 17 that the White House-proposed tax reform would deal a severe financial blow to the industry as a whole.

Victor W. Fuentealba, AFM president, said that his membership, numbering about 300,000 in the U.S., was opposed to that segment of the Carter Administration tax plan which would "eliminate the deductibility of concert and theatre tickets as a legitimate business expense."

The crux of the AFM's opposition, Fuentealba told the lawmakers, was its belief that the proposal "will not produce significant revenue for our government, and will result in the loss of thousands of jobs for our members and for others."

The AFM's contention that the government's potential gain will be "minuscule" was in accord with statistics prepared by representatives of theatre owners and producers, Fuentealba stated.

In their own testimony before the House Ways and Means Committee hearing, those theatre owners and producers declared that venue owners would confront layoffs if the bill is approved.

"The tax proposal hits at the lifeblood of symphonies, ballets, theatrical productions, opera and modern dance," declared Philip Tannian, attorney for the Nederlander Theatres and the Legitimate Independent Theatres of North America.

Fuentealba echoed the complaints of spokesmen for actors and theatre groups when predicting an increase of unemployment as a result of the proposed tax curbs.

"I can't tell you how many jobs will be lost if this unwise provision becomes law," Fuentealba said. "I can tell you that no matter what you call it, it is simply another form of

taxation imposed upon the arts."

The union leader told the tax committee that most performing artists have a higher unemployment rate during the year than the labor force as a whole.

The Carter tax plan would only worsen their employment problems, he said.

"So-called 'entertainment' has seemed fair game whenever our federal, state or municipal governments need money," Fuentealba declared.

"Indeed," he continued, "taxing 'entertainment' has become a standard public relations ploy at every level of government, because 'entertainment' on its face appears to imply only discretionary spending.

"But to the millions of men and women who earn their livelihoods in ... entertainment-related businesses, their work is not discretionary. They are serious committed artists seeking full-time work ... who must invest as much time and money in their continued study as a doctor or a lawyer. When ticket sales dry up, so do their jobs."

## Wholesaler Friends II Doubles Space

WICHITA—Friends II Music Inc. has more than doubled its operating space to accommodate growth in dealer, rack and jukebox sales.

In March, the company moved to new 10,000 square foot headquarters at 2349 Amidon here, reports Mike Morris, founder and president. The wholesaler formerly worked out of 4,500 feet of space.

Morris says new free-standing dealer accounts have been opened in Emporia, Dodge City, Salina and Hutchinson, and that the company has begun racking outlets in the Scagg's drug store chain. Friends also racks David stores, Gibson stores and Macy's, the latter through its Kansas City branch.

Morris calls "super successful" a jukebox operator program introduced here six months ago. The wholesaler is attempting to stock all Billboard top 10 singles of the last

20 years, and will introduce the program in Kansas City.

Morris says 60 operators are being sold under the new program, in Kansas, Oklahoma, Colorado and Nebraska.

"We now have over 50% of our singles business in box operators," Morris explains. The company be-

gan selling operators in September, he notes.

Morris says sales representatives make personal calls on the routeman, and operators are telephoned with the announcement of promising new releases. The one-stop also is handling operators' special order business.

## Top Acts Win NARM Awards

• Continued from page 3

album by a black group award; and best selling classical album was "Suite For Flute And Jazz Piano" by Rampal and Bolling.

"A Chorus Line" was named as best selling Broadway cast album; "A Star Is Born" as movie soundtrack album and "The Rescuers" as best children's album.

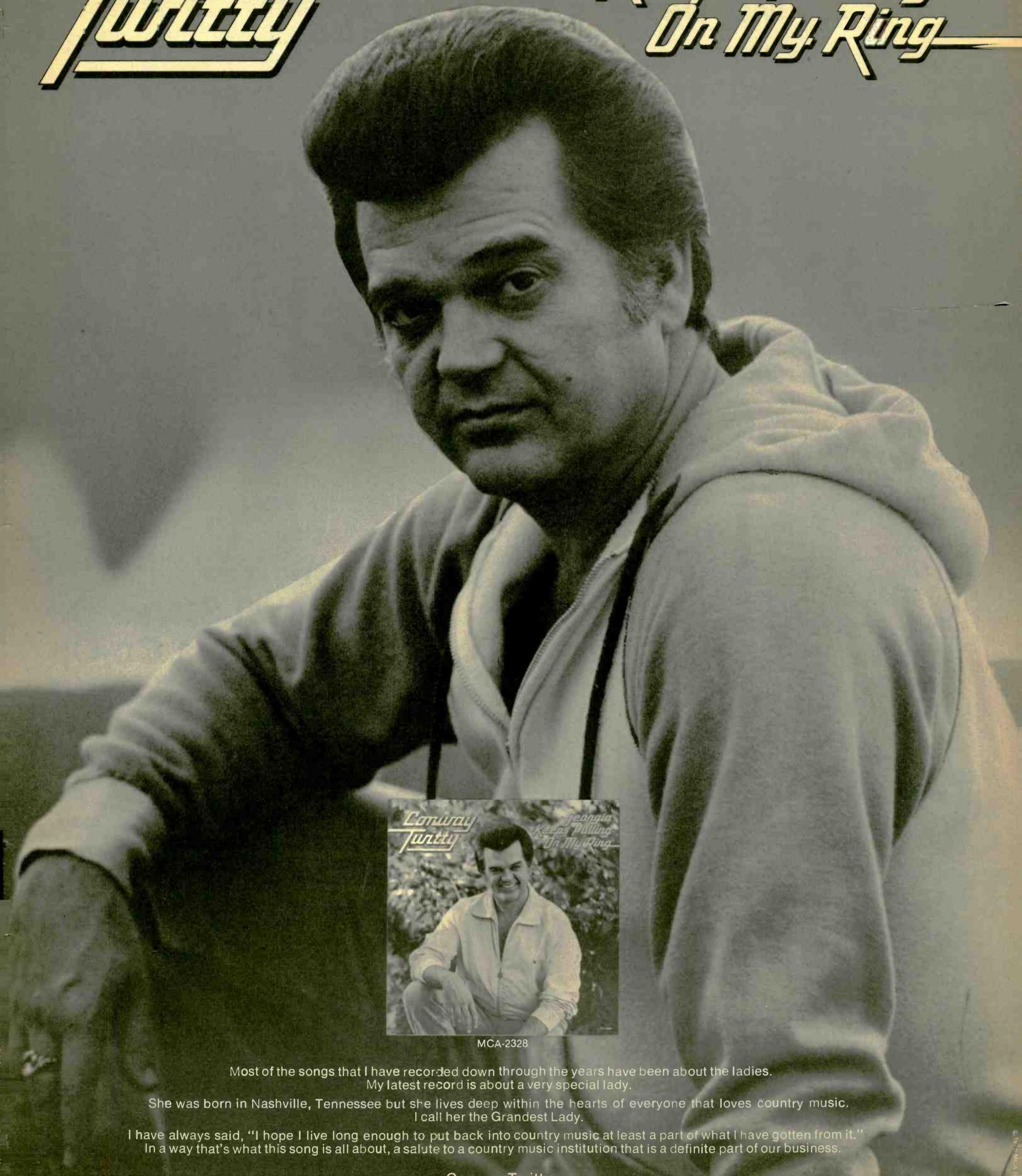
For his contributions to the music industry, Walter Yetnikoff, president of the CBS Records Group,

won NARM's presidential award presented by outgoing president George Souvall.

Casablanca's Donna Summer was the award's banquet star, with MC Wayne Newton (20th Century-Fox) closing the evening with a short program. Other talent presentations included ABC's Marilyn McCoo and Billy Davis Jr.; Columbia's Jane Oliver and the Jacksons (Epic); RCA's Dolly Parton; UA's Anthony Newley, and Al Hirt/Lionel Hampton jazz jam.

# Conway Twitty

# Georgia Keeps Pulling On My Ring



MCA-2328

Most of the songs that I have recorded down through the years have been about the ladies.  
My latest record is about a very special lady.

She was born in Nashville, Tennessee but she lives deep within the hearts of everyone that loves country music.  
I call her the Grandest Lady.

I have always said, "I hope I live long enough to put back into country music at least a part of what I have gotten from it."  
In a way that's what this song is all about, a salute to a country music institution that is a definite part of our business.

Conway Twitty

Produced by Owen Bradley

MCA RECORDS

## PETER PAN PASSES KIDS

NEW YORK—Peter Pan Records is expanding its activities beyond children's disks. First move is the development of an instrumental group, the Now Sound Orchestra, with a debut album featuring sci-fi tunes like "Star Wars" and "Close Encounters."

## BRADLEY CASHING IN

# Movie House Boosts Mo. Dealer's Sales

By GRIER LOWRY

KANSAS CITY, Mo.—A location across a shopping center mall from a flourishing cinema has put a new mid-America record shop on the path to high volume business quickly.

"Location is 98.8% of making it as an independent in the Kansas City market," says Joe Bradley, owner. "I've seen several shops go down the drain trying to get established, in slow traffic spots.

"Like me, they couldn't afford the rent of the big regional centers where the tab starts at \$1,000 a month," he says. "Yet I needed fast inventory turn and steady, early-on cash flow in a high traffic location."

For this kind of location at reasonable rental, the retailer turned to a smaller center with a popular theatre. Ranch Mart 4-theatre complex in the Overland Park suburbs of Kansas City, proved tailor-made for the business. It features first-run movies and consistently plays to full

houses in all four theatres, the largest seating 1,300 persons.

Moviegoers are ready-made record and tape buyers and the films spark steady sales among those with the spendable coin for records, says Bradley.

It happens the movies are one of Bradley's two loves. His first is Julie Andrews and for 12 years he's carried a tall torch for the entertainer. In celebration of her he named his shop Sounds Of Music, adding the "s" to avoid any problems with Hollywood over copying the title.

Operational details are closely tied to the theatre situated 50 feet across the enclosed mall. Opening hours, inventory, props, advertising and buying are themed to the movies.

Hours run from 3 p.m. to 11 p.m., Mondays through Thursdays, 3 p.m. to 12 p.m. on Fridays and 12 to 10 p.m. on Saturdays and Sundays when the matinee crowds are heavy.

The shop is packed with customers after a movie. When music-oriented films like "Saturday Night Fever" are screened, business is super good. The shop had a quick sellout of 200 LPs, 40 8-track tapes and 30 cassettes of that film track. Other brisk sellers have been tracks from "Turning Point," "You Light Up My Life," "Looking For Mr. Good Bar" and "Piece of the Action."

Movie patrons, Bradley has discovered, cover the entire age spectrum with matinee crowds heavily laced with kids, while after 5 p.m., the young married and singles start coming in. With that kind of age mix, the shop has a demand for all kinds of music.

The retailer buys from two local sources, Lieberman's and Friends II, and he says he has them baffled by the eclecticism of his orders. Big sellers include Engelbert Humperdinck, Tom Jones, Styx, Kansas, Steve Miller, Neil Diamond and Kiss.

Though his business comes mainly from this semi-captive segment, the retailer says he maintains competitive prices without locking horns with the independent giants in Kansas City—Tiger's and Caper's Corner.

Attention of moviegoers is focused on the shop with (a) movie posters enveloping the outside of the windows (b) a p.a. system built in the front of the shop which blasts the music from current playing films out loud and clear as people enter and exit from the cinema, and (c) screen advertising that states "the music you are hearing is available at the record shop directly across the promenade."

For atmosphere, inside walls of the shop are teeming with posters of both movie and recording greats.

To sweeten the profit margin, Bradley leans heavily on sheet music and music books. The 100 to 150 books stocked, priced from \$3.95 to \$13.95, earn a 33 1/3% to 40% markup. He buys all the single sheet and books from Carl Fisher, Chicago.

To make the young matinee crowds happy and give them a break on their allowances, he runs an occasional price special like a Ted Nugent regularly priced \$9.30 album for \$8.50, including tax. He also finds 10% off offers on all records and tapes scheduled in the area newspaper help business.

But it's to the movie crowds that Bradley looks to for business. So far they've kept the cash flow coming in nicely.

cosmic sands  
cosmic sands  
cosmic sands  
by LILY ANN MONTALVO  
IS....  
OVER 30  
NEW SONGS.

## 8-Track Cartr. & Cassette National Mfr.

... seeks qualified national Sales/Marketing Manager (approximately 25% travel time) AND Sales Reps.

A premier producer of complete units and components offers a large established facility and marketing capability in the music and consumer electronics trade. New York area. \$10-million production capability.

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12" & 7" Automatic Phonograph Record Pressing Systems.

Complete Matrix Production Plants.

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49611-786906

# Market Quotations

As of closing, March 22, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
40%	34%	ABC	6	240	38%	38%	33%	Unch.
38%	34%	American Can	6	109	35%	35%	35%	— 1/2
13%	9%	Ampex	11	278	12 1/2	12%	12%	Unch.
3%	2 1/2	Automatic Radio	—	4	2%	2%	2%	— 1/2
24%	22	Beatrice Foods	10	165	23%	23%	23%	Unch.
49%	43%	CBS	7	203	46%	45%	46%	+ 1/2
18%	13%	Columbia Pictures	4	240	16%	15%	16%	+ 3/4
13%	8%	Craig Corp.	3	25	10%	10%	10%	Unch.
39%	32%	Disney, Walt	13	298	32%	32%	32%	— 1/4
3%	2%	EMI	6	26	3	2%	2%	— 1/2
9%	8%	Gates Learjet	4	13	9%	8%	8%	— 1/2
13%	11	Gulf + Western	5	194	12%	12%	12%	— 1/2
12	9%	Handleman	7	35	11%	11%	11%	— 1/4
4%	3	K-tel	28	7	4%	4%	4%	— 1/2
6%	4%	Lafayette Radio	—	32	5%	5%	5%	— 1/2
27%	22%	Matsushita Electronics	8	5	27%	27%	27%	+ 3/4
39%	32%	MCA	8	152	39	37%	38%	+ 3/4
31%	26%	Memorex	6	65	29%	29%	29%	— 1/4
48%	44%	3M	12	481	44%	44%	44%	+ 1/4
38%	35	Motorola	11	498	38%	38%	38%	+ 1/2
27%	24%	North American Philips	5	20	25	24%	24%	— 1/4
13%	10	Pioneer Electronics	10	25	13	13	13	+ 3/4
7%	6%	Playboy	16	34	7%	7%	7%	— 1/2
26%	22%	RCA	7	617	24%	23%	23%	— 1/2
8	6%	Sony	13	515	7%	7%	7%	+ 1/4
13 1/2	9%	Superscope	6	32	11	10 1/4	11	+ 3/4
36	29%	Tandy	7	240	35%	35	35%	— 3/4
8%	5%	Telecor	7	206	8%	8%	8%	+ 1/2
4	2%	Telex	10	1008	4%	4	4%	+ 1/2
2%	1 1/2	Tenna	—	1	1%	1%	1%	+ 1/2
15%	12%	Transamerica	6	177	14	13%	13%	— 1/2
27%	20%	20th Century	4	805	26%	25%	26%	+ 3/4
34%	29%	Warner Communications	6	221	34	33%	33%	— 3/4
14%	11%	Zenith	—	284	13%	13%	13%	+ 1/2

## OVER THE COUNTER

P-E Sales Bid Ask

ABKCO Inc.  
Electrosound  
Group  
First Artists  
Prod.  
GRT  
Goody Sam

54 7 4% 5  
— — 2% 3%  
3 19 4% 5%  
5 16 1% 2%  
26 — 5% 6

## OVER THE COUNTER

P-E Sales Bid Ask

Integrity Ent.  
Koss Corp.  
Kustom Elec.  
M. Josephson  
Orrox Corp.  
Recoton  
Schwartz Bros.

5 21 2% 2%  
40 2 4 4%  
7 19 3% 3%  
6 22 12% 13%  
— 22 1% 1%  
5 — 3% 3%  
6 — 2% 3%

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

## CONCEIVED BY DISTRIBUTOR

# 11 Retail Stores On L. I. Begin a Co-Op

By DICK NUSSER

NEW YORK—Eleven Long Island retailers have agreed to form an advertising and marketing co-op with All Records Distributors there on a weekly fee basis.

Representatives of the 12 outlets met at the home of All Records' president Michael Cono March 15 to work out details of the arrangement and draw up a constitution and bylaws.

The group will retain individual store names for the present, but will be identified as The Music Warehouses. All are customers of Cono's, who devised the deal last year and had been subsidizing it so far, at times running print ads featuring up to 20 stores.

The weekly fee of \$50 entitles the member stores to share in advertising campaigns on print, radio and television whereby ads and spots will feature tags with three stores named on a rotating basis. They will also participate in various giveaways planned.

The fee helps pay for establishment of the ARD Ad Agency, a five-man staff, and covers all services.

The Wednesday meeting was devoted to finding a common identity among the stores and it was agreed that all the outlets should stock similar merchandise, including blank tapes, accessories and paraphernalia. The deal calls for them to also stock Ronco and K-tel items sold via tv.

Other facets of the plan include having special sections in the stores devoted to Music Warehouse sale

items, and to have logo-bearing T-shirts, shopping bags and title cards bearing uniform logos.

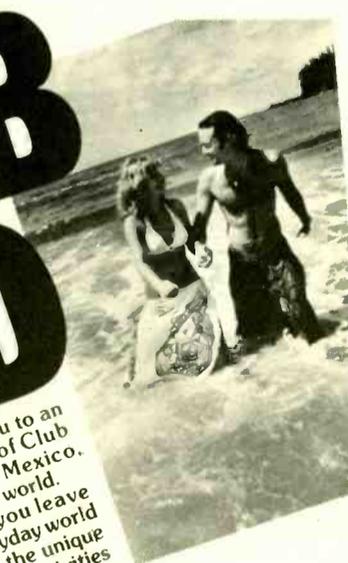
Cono has been trying to form a true co-op since last year, when he first called 30 of his key accounts together to discuss the proposal. (Billboard, April 2, 1977). In the interim he formed the ad agency, arranged for co-op ad money via labels, and continued to sell the idea to his accounts, although he points out that it wasn't necessary to be an All Records client to get in on the deal.

Initial ad campaigns and promotions are underway on stations WLIR, WBAB, WPLR and WPLJ. Weekly specials will be highlighted, and a sailboat giveaway pegged to ABC artist Jimmy Buffett is slated for WPLJ.

Stores signed thus far will begin adding the Music Warehouse tag to their firm names. These include Winks of Stonybrook; Mothers of Patchogue; Record Stop of Ronkonkoma; Ronny's of Port Jefferson, an existing Music Warehouse in Westbury; Gary's of Great Neck; Looney Tunes of Hempstead and West Babylon; Straub's of Plainview; Records Unlimited of Oceanside and Forever Amber of Huntington.

Committees have been formed to deal with price policies, advertising budgets, product selection; sale items; promotions and restrictions on territories—to prevent co-op members from competing with each other.

# CLUB MED



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# Sea Level "That's Your Secret"

Yeah, WTIX (#36) and WNOE (#37)  
in New Orleans love it!  
It's all over town!

WBZ-FM, KJOY, KSLY, WQXI-FM, KSTP  
98-Q, KAKC & WBBQ too!

KLOS, WAYS and KLIF added it  
this week. Pass it on...

The word is out  
in the Midwest—  
WZZP, WING & WTAC...

No wonder it's 65\* in *Billboard*!

It's cool at KQEO...

Wow!



It's no rumor that "That's Your Secret" (CPS 0287) is a smash single for Sea Level; it's a *fact*. And it's being broadcast all over town! "That's Your Secret" from Sea Level's L.P. *Cats On The Coast* on Capricorn Records, Macon, Ga.



Ssssh!

Produced by Stewart Levine for Outside Productions, Inc.



# Opryland Looking Back At 1950s

## Expects To Shatter Last Year's 2 Million Gate High

NASHVILLE—Opryland, U.S.A., Nashville's musical entertainment theme park and home of the "Grand Ole Opry," will be looking to exceed last year's record breaking attendance of more than two million with its seventh season opening Saturday (1).

With a new '50s theme area devoted to the songs and singers of the '50s the premier of a new musical, "Broadway," country music festivals and special concerts scheduled throughout the season, the season looks bullish.

Topping the showbill for 1978 is "Broadway," a tribute to the American Theatre with comedy, drama, dancing and songs from 85 Broadway shows ranging from the 1903 musical hit, "Babes In Toyland," to the recent Tony Award winner "Annie." An hour-long production, the show will be performed on the stage of the Grand Ole Opry House.

The contemporary area of the park has been completely re-themed for '50s rock. Dubbed "Do Wah Diddy City," memories of the Shirelles, the Platters, Chuck Berry, Bill Haley's Comets and Connie Frances

come alive in the area's double-staged Juke Box Theatre.

To diversify the selection, after Memorial Day the Juke Box Theatre will feature today's Top 40 disco in the evening, and on Friday and Saturday nights the Gaslight Theatre will offer the nostalgic hits of the 50s and early 60s for dancing.

For the country music fan, the park offers special shows and concerts. The "Grand Ole Opry" has added a second Friday night show for the summer season, June 2 through Aug. 25, and from June 12 through Labor Day, there will be an Opry star showcase, Monday-Thursday, in the "Grand Ole Opry" House.

There will also be a new show in the Music Hall that will change every week to bring visitors the Top 10 country hits according to Billboard. Mack Magaha, the "Dancin' Fiddle Man" from the Porter Wagoner Show, and his band, "Bluegrass Country," will be performing in the Folk Music Theatre, and a tribute to country music, "Country Music U.S.A.," will be presented in the Theatre-By-The-Lake.

More special events and country music concerts include the taping of the Porter Wagoner syndicated television show, already scheduled for June 2-8, and the Grand Master's Fiddling Championship, which closes out Fan Fair Week in June.

During the latter part of the season Aug. 25-Sept. 4, a special attraction, the second 10-day Opryland Country Music and Crafts Festival, will offer performances by a different "Grand Ole Opry" artist every day, including Skeeter Davis, Jim Ed Brown and Helen Cornelius, Barbara Mandrell, the Osborne Brothers, Dottie West, Ernest Tubbs, the Wilburn Brothers, Connie Smith, Del Reeves and Roy Acuff.

In addition to all that's new for '78, there are other live musical productions, including "I Hear America Singing," a nostalgic trip through the last 55 years of America's songs; "The Dixieland Show," featuring songs like "Muskrat Ramble" and "South Rampart Street Parade;" "For Me And My Gal," featuring ragtime and Cohan's Broadway, and "Showboat," where the hits of today and the Riverboat songs from yesterday combine for a musical with everything from "Georgia Camp Meet" to "Ring Dem Bells."

# Beatles Benefit Upset

• Continued from page 3

Project Interspeak, an organization set up for the preservation of whales, dolphins, seals and porpoises, would feature such acts as Eric Clapton, Rod Stewart, Fleetwood Mac, Ringo Starr, Neil Young, Rufus (with Chaka Kahn), Ronnie Wood and others, according to a press release from Project Interspeak.

However, the packed house was advised that none of the acts listed are signed to perform.

A mailgram listing George Harrison and Rod Stewart as hosts of the press conference was sent out. But neither Harrison nor Stewart were at the conference, nor were any of the acts listed.

Terry Dorn, who represented Harrison, told the group that Harrison could not appear because he is recording an LP but he will "try" to be at the Coliseum.

Dorn proceeded to relate the acts he has spoken with, noting that all like the concept of the concert—Paul McCartney, Ringo Starr, Country Joe McDonald and others.

But upon aggressive questioning, Dorn and Project Interspeak's attorney Francesca De Laflor admitted no contracts had been signed with any acts.

In the audience was Hardy, who stood on a chair to advise the head table which consisted of representatives from Project Interspeak along with country singer Tanya Tucker and Dorn. "The purpose for having this (concert) brought everybody out here.

"I was told certain things about who would appear and that's the basis upon which we, with the cooperation of the L.A. police and fire departments agreed to go along. I think that you've lost a tremendous amount of credibility here today."

As De Laflor attempted to call Hardy's attention to some of the telegrams she has received from acts, Hardy fired back, "I don't care that you've received a lot of telegrams—that's a lot of baloney. You have been up there in a monolog for half an hour and you haven't said anything. You have turned this into a Chinese fire drill.

"I was assured," he continued, "along with the police and fire departments that there were going to be certain specific people appearing—guaranteed at that concert. They were also supposed to be here today, none of whom are here. And I think that this is a put on to a lot of people who depended on what you have said.

"We all think you have a super thing going and we're all for ecology but you have just been putting us on. And maybe you won't have the concert because if those people are not on that program we may not rent the Coliseum to you."

De Laflor proceeded to list some of the names who will appear on the concert but Hardy would have none of it. "Those are not the names your producer talked to me about and we're not interested in just giving you the Coliseum for two days to frolic in the sun."

## For the Record

NEW YORK—The new Island LP by Robert Palmer is called "Double Fun," not "Every Kinda People," as reported here last week. "Every Kinda People" is the name of the new single.

## Color Disks Proving More Attractive

• Continued from page 3

harder, and fills up imperfections in the vinyl, making them quieter.

Richard Meixner, president of the Goldisc Recordings pressing plant, in Holbrook, N.Y., which presses many colored disks, says that clear pure PVC is superior to black disks in terms of sound quality, though the records wear out faster.

He says that many record plants do not want to press in color. With automatic feeding of vinyl into the presses it is difficult to change colors. However, he says, "it's like swimming, once you know how to do it, it becomes simple."

Because the public likes colored disks, Meixner says more and more record companies are interested in colored disks, as promotion and as a way of breaking new artists. But, he says, most disks will remain black.

Meixner says that though the Richardson Co. has told him that the new P300A compound can be used for LPs, he is skeptical "because it's still polystyrene." He says that he has not used it for LPs.

Richardson sells the new plastic at 44 cents a pound, with color adding another "four or five cents," says

Don Alaconis, product manager at the company.

Alaconis says P300A "is extremely quiet, with no surface noise. We are confident that it is much quieter than vinyl."

A problem with the new plastic is that in the U.S. injection moulding of LPs is not a developed process, though the Allied Recording Co. in Los Angeles will be experimenting with it, says vice president and general manager John Wegner.

He says that Richardson has also developed a process whereby it is easier to match colors with polystyrene than it is with vinyl.

Though picture disks are not new, the new "Pic-Disks" are striking for the quality of the picture reproductions. They were developed by Har-

old Hague, who also manufactures them. Their marketing is done by Fitzgerald-Hartley.

The new picture disks are actually a record sandwich, with a black plastic center covered by photographic paper containing the image. This is laminated with clear plastic. The grooves are then cut on the plastic.

Mark Hartley, one of the principals of the marketing firm, says he gets several calls a day from people wanting to get more picture disks. The disks can be made as singles or LPs. Usually 1,000 to 2,000 copies of a "Pic-Disk" are manufactured.

He says to make one costs "about as much as a T-shirt," though prices vary depending on the cover or art work required for a specific project. The company is mulling plans for a Christmas or country package.

## UA Returns Pacific Jazz

LOS ANGELES—Pacific Jazz, the former United Artists owned subsidiary, is being re-activated in the U.S., according to Ed Levine, general manager of Blue Note Records.

Among product to be issued are a never before released live LP by jazz violinist Jean-Luc Ponty cut at Los Angeles' Donte club in 1969; a half live, half studio LP from pianist George Duke; and special two volume sets of Pacific Jazz recordings of the 1950s and 1960s with performances by such artists as Gerry Mulligan, Chet Baker, Bud Shank, Shorty Rogers, Laurindo Almeida, Clifford Brown, Chicao Hamilton, Art Pepper, Wes Montgomery, Cannonball Adderly, Gil Evans, John Lewis and others.

The 60s volumes includes work by Les McCann, Zoot Sims, Richard "Groove" Holmes, Ben Webster,

Jazz Crusaders, the Gerald Wilson Orchestra, Joe Pass, Don Ellis, Jean-Luc Ponty, George Duke and others.

Dick Bock, who founded Pacific Jazz in 1952, has been collaborating with United Artists/Blue Note for the releases. A Pacific Jazz reissue series has already been released in Japan.

At the same time, Blue Note is scheduling release of five new LP sets as part of a continuing Blue Note reissue series.

Slated for March and April Release are: trumpeter Lee Morgan in two all star sextet sessions, the first featuring Wayne Shorter, Bobby Hutcherson and Herbie Hancock, the second featuring Julian Priester, Harold Maburn and George Coleman; drummer Art Blakely; keyboardist Chick Corea; tenor sax player Stanley Turrentine; and organist Larry Young.

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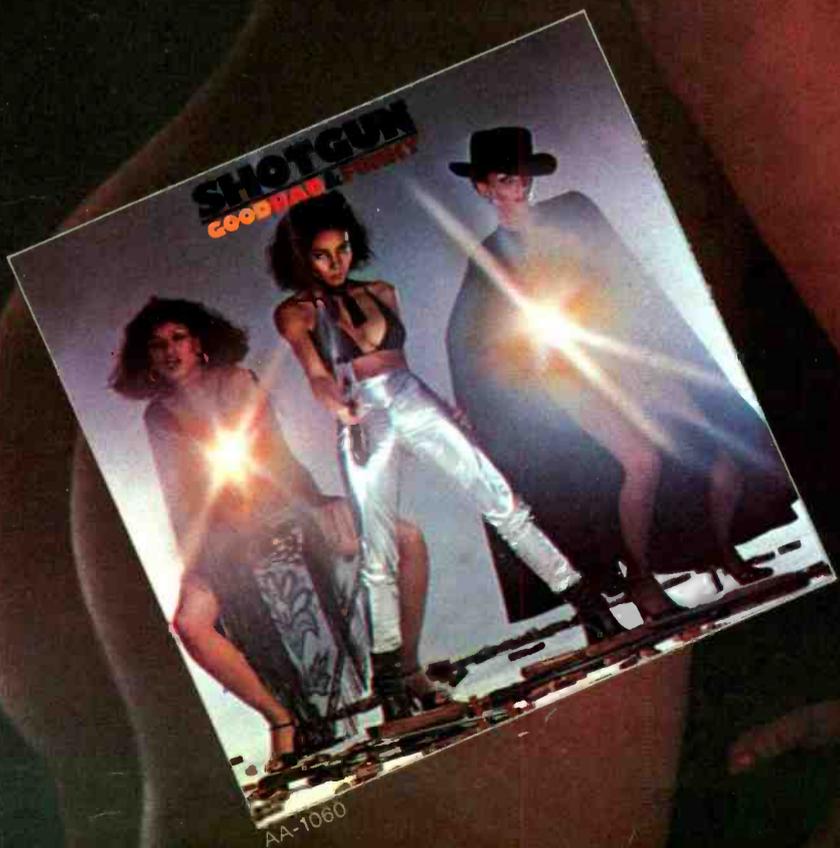
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# Lambert & Potter Produce Hits Outside CBS

## 7-Month Old Pact Allows Prior Commitments, Disks

By PAUL GREIN

LOS ANGELES—Dennis Lambert & Brian Potter have had an exclusive production deal with CBS for about seven months, but as yet they haven't produced any records for the corporation.

Not that they've been completely unoccupied. While the main thrust of the deal is on producing artists already under contract to CBS, they are free to produce outside artists with whom they have existing commitments, namely Player on RSO and Cuba Gooding, the former lead singer of Main Ingredient, on Motown. His solo debut, "The First Cuba Gooding Album," shipped a few weeks ago.

Player's first hit, "Baby Come Back," is one of Lambert & Potter's biggest singles ever, and its first real hit in more than two years. It was

No. 1 pop for three weeks in January and it hit number 10 r&b and number 20 MOR. The only bigger Lambert & Potter hit is Glen Campbell's "Rhinestone Cowboy" from 1975, which was No. 1 for one week on MOR, for two weeks on pop and for three weeks on country.

The Player followup, "This Time I'm In It For Love," is already starred at number 39 on the Hot 100, and the "Player" album is starred at number 45 on the LP chart after 22 weeks. It already reached number 26 last month.

The Columbia pact is a two year deal with two one-year options on the label's part. The negotiations began in early 1977 and the deal was signed in late summer. It was first announced in late November.

Says Lambert, "We'd talked with them many times about a label deal; we approached them after we left ABC (in 1973) and after we left Capitol (in 1976).

"But they always took the position, 'we'd love you to work with our artists but we really don't feel, being as big and busy as we are, that we want to take on the responsibility of your record label (Haven Records).

"Since we were looking to get our record label placed for distribution at the time, that stopped us from going there. When the carousel came around again (in 1977, after a short-lived label deal with Arista), we were sort of cold, which didn't make us that attractive a label to be taking on at that time, and they passed.

"So we elected to let the label become dormant and spend a few years working with acts on Columbia, which is an exciting prospect."

At the moment the two are still looking forward to producing for the label. They say they have only been officially offered three acts by CBS, and they characterize those acts as "third or fourth string."

Says Lambert, "While their roster is so large and filled with such great



Dennis Lambert: "At a label this large you have to produce your own opportunities."



Music, Music: Dennis Lambert, at keyboards, and Brian Potter sing "Stabilize," a theme song they wrote for a television pilot patterned after "Saturday Night Fever." Tavares has recorded the song for its next single release on Capitol.

talent, none of the artists have been free, or if they have been free, they had their own idea of who they want to work with.

"Yet there are small companies which have perhaps two artists who we love who are right for us. We've been offered projects from people who assumed we were free, which in some cases were absolutely exciting, which we had to turn down.

"The few things they have presented to us were kind of borderline in terms of what we had in mind, not that we're holding out for any superstars, but there are certain mid-ground artists that we'd be interested in.

"The last thing we want people to think is that we're saying to them, 'if

we don't get Streisand, Diamond or Paul Simon, that's it, we don't want to work with you.' It's not that at all."

Says Potter, "We don't want to get on a high horse about it. We just feel that an artist who had sold maybe 100,000 albums at one time is a qualification, considering our track record as producers and the fact that all this happened while we had a No. 1 record."

But Potter adds, "I don't want to denigrate Columbia; they're a terrific company and we certainly haven't got any animosity. I think we just like to be busy. The bottom line is we're not busy and we just like to be able to do more things."

Adds Lambert, "I know in good faith they've waited for the right artist to appear and it just hasn't happened yet.

"I think at a label that is this large



Brian Potter: "We just like to be busy and we're not."

and this successful, you have to do some things for yourself. And we've begun to do that. We've had conversations with Bill Graham about producing Santana and we're talking to Jerry Weintraub about doing Bobby Goldsboro. (They may also do Ronnie Dyson.) But you have to go out and do it for yourself—they're not going to make it all happen."

This is not the duo's first label deal. From 1969-71 they headed TA Records, which was distributed by Bell. They cofounded the label with Steve Bender, the noted director of television music-variety shows. TA had Seals & Crofts' first two albums and Coven's 1971 hit "One Tin Soldier," Lambert & Potter's first hit production.

From 1971-73 they were in-house producers at ABC, where they achieved their first top 10 credits, the Four Tops' "Keeper Of The Castle" and "Ain't No Woman," both co-produced with Steve Barri.

The two formed Haven Records in January 1974 and placed it for distribution with Capitol, where they hit the top 10 over the next two years with both Haven singles (the Righteous Bros.' "Rock And Roll Heaven") and Capitol disks (Glen Campbell's "Rhinestone Cowboy" and Tavares' "It Only Takes a Minute"). Haven was distributed internationally by EMI.

In 1976 they took the label to Arista, which distributed it for a short time in the U.S. and Canada; and they placed it with Phonogram for worldwide distribution. The Phonogram distribution setup is still in operation, with Player product being released on Haven outside of the U.S., Canada and England.

Only four Haven singles were released by Arista, disks by the Righteous Bros., Evie Sands, the Grass Roots and Bandana, which later became Player. Lambert & Potter also produced two singles for Arista acts, the Hudson Bros. and Barry Mann. (One of the sides they produced on Mann was the Mann-Weil composition "Here You Come Again," but it wasn't released.)

Lambert says because of Lambert & Potter's relationship with Al Coury from the years they were both



Billboard photos by Bonnie Tiegel

at Capitol, he approached Coury about distributing Haven in 1976, when Coury took over RSO.

"But he was really just getting started and Player and Cuba Gooding and our total deal was just too encompassing for him to deal with at that time. But we came back around after we approached Columbia and Warners with the label package, and he did pick up Player."

The second album by Player, with whom Lambert & Potter have been involved for two years, is due to ship on RSO in late summer.

### First-GRT Pact

LOS ANGELES—First American Records, based in Seattle, Wash., has pacted an exclusive tape distribution deal with GRT Music Tapes of Sunnyvale, Calif.

The pact covers the First American family of labels that includes First American, Music is Medicine, The Great Northwest Music Company and Piccadilly.

### Johnsons Managers

LOS ANGELES—Quincy Jones Productions/Mellow Management and the Fitzgerald Hartley Co. have reached an agreement for the exclusive management of the Brothers Johnson. The group had previously been managed by Mellow Management.

## Earmark Federal Money For Jazz Institute Of Chi

CHICAGO—Government funds are being channeled to the support of jazz through the not-for-profit Jazz Institute of Chicago, which has announced the acquisition of federal monies to support a full-time operations manager.

The funds were secured through the federal Comprehensive Employment Training Act program, according to Don DeMicheal, institute president. The bill is designed to provide paid employees for non-profit organizations.

According to DeMicheal, the new hired staffer will take charge of the

organization's membership enrollment, mailings, and the Jazz Hotline, a phone information service run by the organization.

National Endowment for the Arts monies and Illinois Arts Council funds also are being tapped by JIC.

The organization's March 19 concert here, titled "Trumpetology," was partially funded by a grant from the state arts council. A three movement suite for 10 trumpets and rhythm section was composed for the concert by Chicago-area trumpeter Bobby Lewis, under a grant obtained from the National Arts Endowment.

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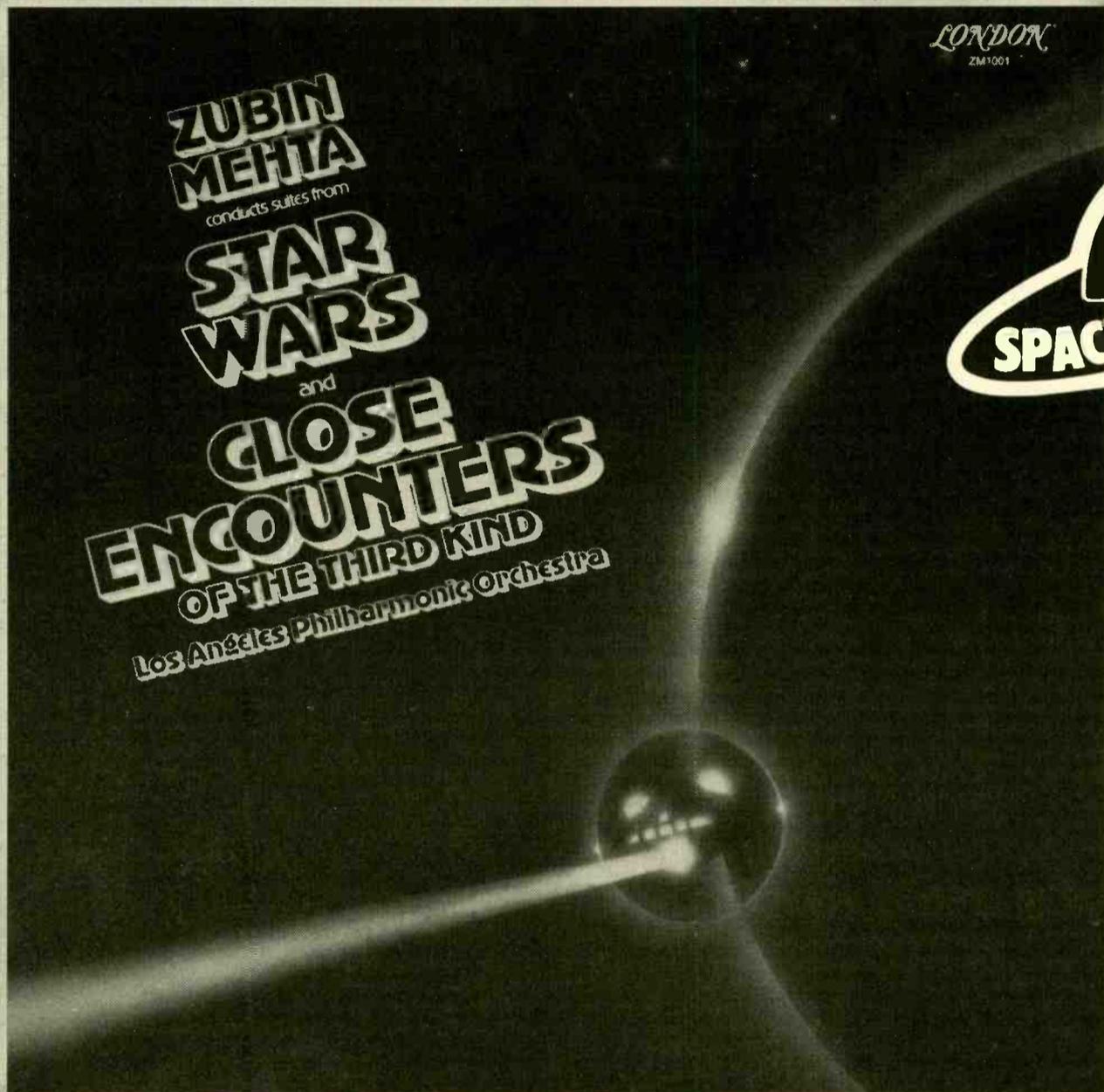
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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (3/23/78)

## TOP ADD ONS - NATIONAL

WINGS—With A Little Luck (Capitol)  
 OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)  
 JEFFERSON STARSHIP—Count On Me (Grunt)

### D—Discotheque Crossover

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

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

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

### KAFY—Bakersfield

- NONE
- ★ BOB WELCH—Ebony Eyes (Capitol) 9-4
- ★ DAVID GATES—Goodbye Girl (Elektra) 13-13

### KRIZ—Phoenix

- GENE COTTON—Before My Heart Finds Out (Ariola America)
- PAUL SIMON—Stranded In A Limousine (Columbia)
- D★ CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 13-7
- ★ JACKSON BROWNE—Running On Empty (Asylum) 14-8

### KTKT—Tucson

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- JACKSON BROWNE—Running On Empty (Asylum)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 20-10
- ★ DAVID GATES—Goodbye Girl (Elektra) 22-16

### KQEO—Albuquerque

- STEELY DAN—Deacon Blues (ABC)
- WINGS—With A Little Luck (Capitol)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 23-11
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 27-17

### KENO—Las Vegas

- NO LIST
- 
- 
- 

## Pacific Northwest Region

### TOP ADD ONS:

WINGS—With A Little Luck (Capitol)  
 CHUCK MANGIONE—Feels So Good (A&M)  
 JEFFERSON STARSHIP—Count On Me (Grunt)

### PRIME MOVERS:

ROBERTA FLACK—Closer I Get To You (Atlantic)  
 ERIC CLAPTON—Lay Down Sally (RSO)  
 BOB WELCH—Ebony Eyes (Capitol)

### BREAKOUTS:

BARRY MANILOW—Can't Smile Without You (Arista)  
 YVONNE ELLIMAN—If I Can't Have You (RSO)  
 EARTH, WIND & FIRE—Fantasy (Columbia)

### KFRC—San Francisco

- CHUCK MANGIONE—Feels So Good (A&M)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ TAVARES—More Than A Woman (Capitol) 27-19
- ★ GEORGE BENSON—On Broadway (WB) 29-22

### KYA—San Francisco

- NONE
- 
- ★ ERIC CLAPTON—Lay Down Sally (RSO) HB-9
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) HB-12

### KLIV—San Jose

- WINGS—With A Little Luck (Capitol)
- JACKSON BROWNE—Running On Empty (Asylum)
- ★ NATALIE COLE—Our Love (Capitol) 27-18
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 22-14

### KNDE—Sacramento

- RUFUS—Stay (ABC)
- DOLLY PARTON—Two Doors Down (RCA)
- ★ ROBERT FLACK—Closer I Get To You (Atlantic) 30-17
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 20-11

### KROY—Sacramento

- LOU RAWLS—Lady Love (Epic)
- LE BLANC & CARR—Falling (Big Tree) 21-15
- ★ BOB WELCH—Ebony Eyes (Capitol) 24-16
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 22-15

## PRIME MOVERS - NATIONAL

YVONNE ELLIMAN—If I Can't Have You (RSO)  
 ROBERTA FLACK—Closer I Get To You (Atlantic)  
 BOB WELCH—Ebony Eyes (Capitol)

### KYNO—Fresno

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 30-24
- D★ STARGARD—Which Way Is Up (MCA) HB-26

### KGW—Portland

- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ BOB WELCH—Ebony Eyes (Capitol) 15-7
- ★ DAVID GATES—Goodbye Girl (Elektra) 17-9

### KING—Seattle

- D• BEE GEES—More Than A Woman (RSO)
- WINGS—With A Little Luck (Capitol)
- ★ EARTH, WIND & FIRE—Fantasy (Columbia) 22-15
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 24-17

### KJRB—Spokane

- GENE COTTON—Before My Heart Finds Out (Ariola America)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- ★ KANSAS—Dust In The Wind (Kirshner) 13-6
- ★ SWEET—Love Is Like Oxygen (Capitol) HB-26

### KTAC—Tacoma

- EARTH, WIND & FIRE—Fantasy (Columbia)
- D• BEE GEES—More Than A Woman (RSO)
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 11-7
- ★ LE BLANC & CARR—Falling (Big Tree) 25-21

### KCPX—Salt Lake City

- WINGS—With A Little Luck (Capitol)
- WET WILLIE—Make You Feel Love Again (Epic)
- ★ ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 18-12
- ★ GENE COTTON—Before My Heart Finds Out (Ariola America) 19-14

### KRSP—Salt Lake City

- WINGS—With A Little Luck (Capitol)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ★ STYX—Fooling Yourself (A&M) 27-21
- ★ EARTH, WIND & FIRE—Fantasy (Columbia) 19-15

### KTLK—Denver

- TAVARES—More Than A Woman (Capitol)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 18-11
- ★ PAUL DAVIS—I Go Crazy (Bang) 11-6

### KIMN—Denver

- CHUCK MANGIONE—Feels So Good (A&M)
- DAVID GATES—Goodbye Girl (Elektra)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 25-20
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 17-14

## North Central Region

### TOP ADD ONS:

TRAMMPS—Disco Inferno (Atlantic)  
 JEFFERSON STARSHIP—Count On Me (Grunt)  
 WINGS—With A Little Luck (Capitol)

### PRIME MOVERS:

ROBERTA FLACK—Closer I Get To You (Atlantic)  
 YVONNE ELLIMAN—If I Can't Have You (RSO)  
 JACKSON BROWNE—Running On Empty (Asylum)

### BREAKOUTS:

ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)  
 LOU RAWLS—Lady Love (Epic)  
 ANDREW GOLD—Thank You For Being A Friend (Asylum)

### CKLW—Detroit

- TRAMMPS—Disco Inferno (Atlantic)
- DAVID GATES—Goodbye Girl (Elektra)
- ★ JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 21-10
- ★ BOB WELCH—Ebony Eyes (Capitol) 16-11

### WDRQ—Detroit

- STYX—Fooling Yourself (A&M)
- WINGS—With A Little Luck (Capitol)
- ★ EARTH, WIND & FIRE—Fantasy (Columbia) 30-25
- ★ TED NUGENT—Yank Me, Crank Me (Epic) 24-20

### WTAC—Flint

- SWEET—Love Is Like Oxygen (Capitol)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- ★ TRAMMPS—Disco Inferno (Atlantic) 30-22
- ★ ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 22-17

### Z-96 (WZZM-FM)—Grand Rapids

- HEATWAVE—Always & Forever (Epic)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ NATALIE COLE—Our Love (Capitol) 16-3
- ★ PARLIAMENT—Flashlight (Casablanca) 18-6

### WAKY—Louisville

- LOU RAWLS—Lady Love (Epic)
- DOLLY PARTON—Two Doors Down (RCA)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 18-5
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 7-1

### WBGN—Bowling Green

- WINGS—With A Little Luck (Capitol)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 19-9
- ★ CHUCK MANGIONE—Feels So Good (A&M) HB-21

### WGCL—Cleveland

- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ LOU RAWLS—Lady Love (Epic) 25-15
- ★ PAUL DAVIS—I Go Crazy (Bang) 17-8

### WSAI—Cincinnati

- EDDIE MONEY—Baby Hold On (Columbia)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 27-20
- ★ JACKSON BROWNE—Running On Empty (Asylum) 22-18

### Q-102 (WKRR-FM)—Cincinnati

- JEFFERSON STARSHIP—Count On Me (Grunt)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- ★ JACKSON BROWNE—Running On Empty (Asylum) 19-12
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 20-15

### WCOL—Columbus

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- RAYDIO—Jack & Jill (Arista)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 30-21
- ★ JACKSON BROWNE—Running On Empty (Asylum) 22-17

### WNCI—Columbus

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 20-12
- ★ PAUL DAVIS—I Go Crazy (Bang) 16-10

### WCUE—Akron

- WINGS—With A Little Luck (Capitol)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ ROBERTA FLACK—Closer I Get To You (Atlantic) 39-25
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 6-3

## BREAKOUTS - NATIONAL

ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)  
 KANSAS—Dust In The Wind (Kirshner)  
 PLAYER—This Time I'm In It For Love (RSO)

### 13-Q (WKTQ)—Pittsburgh

- D• MICHAEL ZAGER BAND—Let's All Chant (Private Stock)
- TRAMMPS—Disco Inferno (Atlantic)
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 23-17
- ★ JACKSON BROWNE—Running On Empty (Asylum) 27-22

### WPEZ—Pittsburgh

- TAVARES—More Than A Woman (Capitol)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 39-29
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 23-14

### KOMA—Oklahoma City

- GENE COTTON—Before My Heart Finds Out (Ariola America)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 29-16
- ★ BOB WELCH—Ebony Eyes (Capitol) 19-10

### KAKC—Tulsa

- NO LIST
- 
- 
- 

### KELI—Tulsa

- WINGS—With A Little Luck (Capitol)
- DOLLY PARTON—Two Doors Down (RCA)
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 8-3
- ★ KANSAS—Dust In The Wind (Kirshner) 13-8

### WTIX—New Orleans

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- CHUCK MANGIONE—Feels So Good (A&M)
- ★ PAUL DAVIS—I Go Crazy (Bang) 23-15
- ★ NATALIE COLE—Our Love (Capitol) 25-17

### WNOC—New Orleans

- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ HEATWAVE—Always & Forever (Epic) 16-6
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 33-28

### KEEL—Shreveport

- STYX—Fooling Yourself (A&M)
- DOLLY PARTON—Two Doors Down (RCA)
- ★ HEATWAVE—Always & Forever (Epic) 17-11
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) HB-34

## Midwest Region

### TOP ADD ONS:

ANDREW GOLD—Thank You For Being A Friend (Asylum)  
 WINGS—With A Little Luck (Capitol)  
 JEFFERSON STARSHIP—Count On Me (Grunt)

### PRIME MOVERS:

YVONNE ELLIMAN—If I Can't Have You (RSO)  
 ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (JET)  
 KANSAS—Dust In The Wind (Kirshner)

### BREAKOUTS:

ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)  
 ROD STEWART—Hot Legs (WB)  
 KC & THE SUNSHINE BAND—Boogie Shoes (TK)

### WLS—Chicago

- 
- YVONNE ELLIMAN—If I Can't Have You (RSO)
- ★ KANSAS—Dust In The Wind (Kirshner) 30-19
- ★ BOB WELCH—Ebony Eyes (Capitol) 38-31

### WMET—Chicago

- LOU RAWLS—Lady Love (Epic)
- STYX—Fooling Yourself (A&M)
- ★ PARLIAMENT—Flashlight (Casablanca) 27-18
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 10-8

(Continued on page 18)

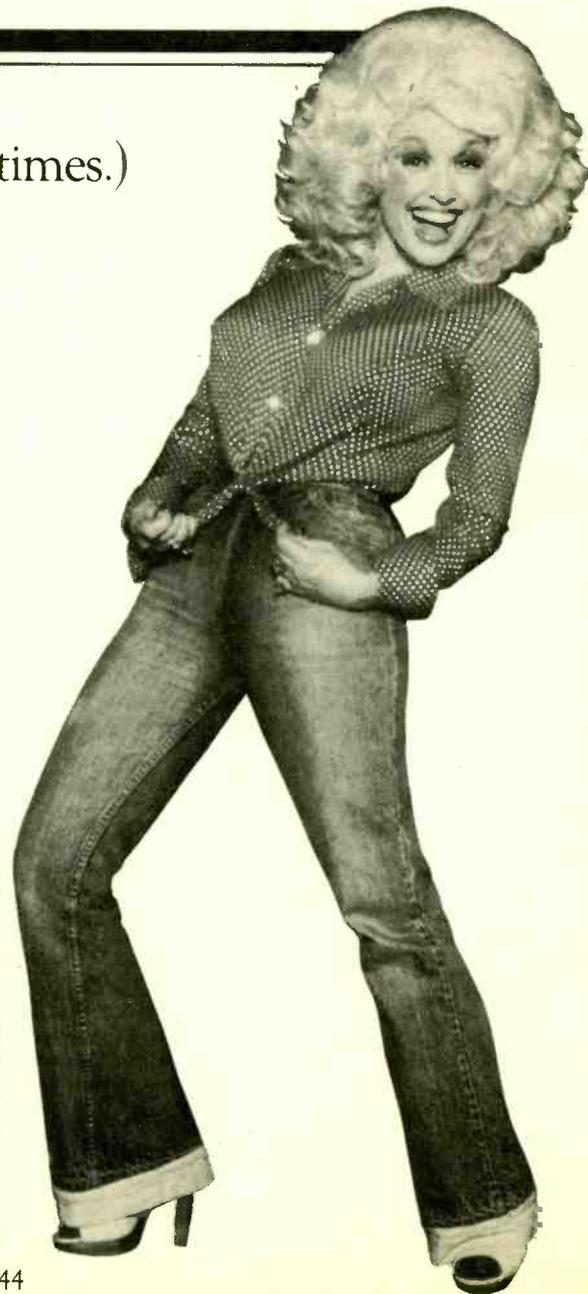
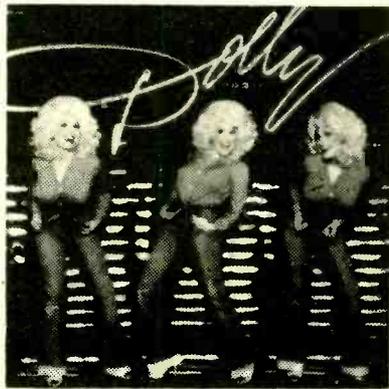
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# On the evening of April 3rd all America will see Dolly perform 'Two Doors Down'

---

Watch Dolly on the Cher...Special preceding the  
Academy Awards on ABC (check your local listings for times.)



Includes the hit singles "Two Doors Down" and "It's All Wrong But It's All Right" - AFL/APS/APK1-2544



# Billboard Singles Radio Action

Playlist Top Add Ons  
Playlist Prime Movers

Based on station playlists through Thursday (3/23/78)

Continued from page 16

- WROK—Rockford**
- JEFFERSON STARSHIP—Count On Me (Grunt)
  - STYX—Fooling Yourself (A&M)
  - NATALIE COLE—Our Love (Capitol) 33-23
  - KANSAS—Dust In The Wind (Kirshner) 13-8
- WIRL—Peoria**
- NATALIE COLE—Our Love (Capitol)
  - JACKSON BROWNE—Running On Empty (Asylum)
  - YVONNE ELLIMAN—If I Can't Have You (RSO) 18-11
  - ERIC CLAPTON—Lay Down Sally (RSO) 9-3
- WNDE—Indianapolis**
- ROD STEWART—Hot Legs (WB)
  - ANDREW GOLD—Thank You For Being A Friend (Asylum)
  - YVONNE ELLIMAN—If I Can't Have You (RSO) 28-19
  - ABBA—The Name Of The Game (Atlantic) 17-13
- WOKY—Milwaukee**
- CHUCK MANGIONE—Feels So Good (A&M)
  - ANDREW GOLD—Thank You For Being A Friend (Asylum)
  - YVONNE ELLIMAN—If I Can't Have You (RSO) 24-18
  - JACKSON BROWNE—Running On Empty (Asylum) 17-12
- WZUU-FM—Milwaukee**
- RUBICON—I'm Gonna Take Care Of Everything (20th)
  - BILLY JOEL—Movin' Out (Columbia)
  - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 23-11
  - ANDREW GOLD—Thank You For Being A Friend (Asylum) 17-13
- KSLQ-FM—St. Louis**
- PETER BROWN—Dance With Me (Drive)
  - JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia)
  - ROBERTA FLACK—Closer I Get To You (Atlantic) 29-19
  - DAVID GATES—Goodbye Girl (Elektra) 13-5
- KXOK—St. Louis**
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
  - ANDREW GOLD—Thank You For Being A Friend (Asylum)
  - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 33-20
  - ROD STEWART—Hot Legs (WB) 22-11
- KIOA—Des Moines**
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
  - LOCUST—I Must Be In Love (Not Given)
  - RAYDIO—Jack & Jill (Arista) 14-9
  - DAN HILL—Sometimes When We Touch (20th) 15-10
- KDWB—Minneapolis**
- GORDON LIGHTFOOT—The Circle Is Small (WB)
  - JACKSON BROWNE—Running On Empty (Asylum)
  - YVONNE ELLIMAN—If I Can't Have You (RSO) 23-17
  - BARRY MANILOW—Can't Smile Without You (Arista) 6-1
- KSTP—Minneapolis**
- GENE COTTON—Before My Heart Finds Out (Ariola America)
  - JEFFERSON STARSHIP—Count On Me (Grunt)
  - YVONNE ELLIMAN—If I Can't Have You (RSO) 20-14
  - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 15-11
- WHB—Kansas City**
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
  - WINGS—With A Little Luck (Capitol)
  - ELVIS PRESLEY—Softly As I Leave You (RCA) 37-10
  - ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 39-20
- KBEQ—Kansas City**
- YVONNE ELLIMAN—If I Can't Have You (RSO)
  - WINGS—With A Little Luck (Capitol)
  - KC & THE SUNSHINE BAND—Boogie Shoes (TK) 24-10
  - ANDREW GOLD—Thank You For Being A Friend (Asylum) 23-13
- KKLS—Rapid City**
- JEFFERSON STARSHIP—Count On Me (Grunt)
  - WINGS—With A Little Luck (Capitol)
  - KANSAS—Dust In The Wind (Kirshner) 18-14
  - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 25-21

KQWB—Fargo

- BILLY JOEL—Movin' Out (Columbia)
  - WINGS—With A Little Luck (Capitol)
  - BARRY MANILOW—Can't Smile Without You (Arista) 11-4
- D★ BEE GEES—Night Fever (RSO) 6-2

## Northeast Region

**TOP ADD ONS:**

- WET WILLIE—Make You Feel Love Again (Epic)
- KANSAS—Dust In The Wind (Kirshner)
- STYX—Fooling Yourself (A&M)

**PRIME MOVERS:**

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- RAYDIO—Jack & Jill (Arista)
- NATALIE COLE—Our Love (Capitol)

**BREAKOUTS:**

- BILLY JOEL—Movin' Out (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (JET)
- WINGS—With A Little Luck (Capitol)

WABC—New York

- PLAYER—Baby Come Back (RSO)
- KANSAS—Dust In The Wind (Kirshner)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 25-10
- PAUL DAVIS—I Go Crazy (Bang) 24-19

99-X—New York

- PETER BROWN—Dance With Me (Drive)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- NATALIE COLE—Our Love (Capitol) 27-14
- BILLY JOEL—Movin' Out (Columbia) 19-9

WPTR—Albany

- LOU RAWLS—Lady Love (Epic)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- DAVID GATES—Goodbye Girl (Elektra) 21-12
- RAYDIO—Jack & Jill (Arista) 23-14

WTRY—Albany

- WINGS—With A Little Luck (Capitol)
- CHICAGO—Little One (Columbia)
- KC & THE SUNSHINE BAND—Boogie Shoes (TK) 21-9
- NATALIE COLE—Our Love (Capitol) 27-18

WKBW—Buffalo

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- BONNIE TYLER—It's A Heartache (RCA)
- ANDREW GOLD—Thank You For Being A Friend (Asylum) HB-23
- RAYDIO—Jack & Jill (Arista) 17-12

WYSL—Buffalo

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Elektra) 19-13
- VAN HALEN—You Really Got Me (WB) 20-17

WBFB—Rochester

- WINGS—With A Little Luck (Capitol)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 11-6
- BARRY MANILOW—Can't Smile Without You (Arista) 13-9

WRKO—Boston

- STYX—Fooling Yourself (A&M)
- WET WILLIE—Make You Feel Love Again (Epic)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 12-6
- JEFFERSON STARSHIP—Count On Me (Grunt) 28-22

WBZ-FM—Boston

- STEELE DAN—Deacon Blues (ABC)
- WET WILLIE—Make You Feel Love Again (Epic)
- NONE

F-105 (WVBF)—Boston

- NO LIST
- ★
- ★
- ★

WDRC—Hartford

- BILLY JOEL—Movin' Out (Columbia)
- NATALIE COLE—Our Love (Capitol)
- RAYDIO—Jack & Jill (Arista) 23-14
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 22-15

WPRO (AM)—Providence

- NO LIST
- ★
- ★

WPRO-FM—Providence

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- SWEET—Love Is Like Oxygen (Capitol)
- TAVARES—More Than A Woman (Capitol) 25-17
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 26-20

WICC—Bridgeport

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- WARREN ZEVON—Werewolves Of London (Elektra)
- WINGS—With A Little Luck (Capitol) HB-21
- BILLY JOEL—Movin' Out (Columbia) 13-7

## Mid-Atlantic Region

**TOP ADD ONS:**

- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- PLAYER—This Time I'm In It For Love (RSO)
- WINGS—With A Little Luck (Capitol)

**PRIME MOVERS:**

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)

**BREAKOUTS:**

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- KANSAS—Dust In The Wind (Kirshner)
- NATALIE COLE—Our Love (Capitol)

WFIL—Philadelphia

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 13-7
- KANSAS—Dust In The Wind (Kirshner) 19-13

WZZD—Philadelphia

- TRAMMPS—Disco Inferno (Atlantic)
- GORDON LIGHTFOOT—The Circle Is Small (WB)
- LE BLANC & CARR—Falling (Big Tree) 22-17
- KANSAS—Dust In The Wind (Kirshner) 12-8

WIFI-FM—Philadelphia

- JEFFERSON STARSHIP—Count On Me (Grunt)
- PLAYER—This Time I'm In It For Love (RSO)
- DAVID GATES—Goodbye Girl (Elektra) 23-15
- PARLIAMENT—Flashlight (Casablanca) 30-22

WPGC—Washington

- TRAMMPS—Disco Inferno (Atlantic)
- PLAYER—This Time I'm In It For Love (RSO)
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 23-15
- YVONNE ELLIMAN—If I Can't Have You (RSO) 14-8

WGH—Norfolk

- NATALIE COLE—Our Love (Capitol)
- EDDIE MONEY—Baby Hold On (Columbia)
- JEFFERSON STARSHIP—Count On Me (Grunt) HB-10
- ROBERTA FLACK—Closer I Get To You (Atlantic) 15-9

WCAO—Baltimore

- WINGS—With A Little Luck (Capitol)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 19-10

D★ STARGARD—Which Way Is Up (MCA) 17-14

WYRE—Annapolis

- WINGS—With A Little Luck (Capitol)
- BONNIE TYLER—It's A Heartache (RCA)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 20-14
- DAVID GATES—Goodbye Girl (Elektra) 17-12

WLEE—Richmond

- LOU RAWLS—Lady Love (Epic)
- WINGS—With A Little Luck (Capitol)
- NATALIE COLE—Our Love (Capitol) 11-4
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 18-13

WRVQ—Richmond

- WINGS—With A Little Luck (Capitol)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- RAYDIO—Jack & Jill (Arista) 27-21
- YVONNE ELLIMAN—If I Can't Have You (RSO) 25-20

## Southeast Region

**TOP ADD ONS:**

- WINGS—With A Little Luck (Capitol)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- GEORGE BENSON—On Broadway (WB)

**PRIME MOVERS:**

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- YVONNE ELLIMAN—If I Can't Have You (RSO)
- BOB WELCH—Ebony Eyes (Capitol)

**BREAKOUTS:**

- JEFFERSON STARSHIP—Count On Me (Grunt)
- PLAYER—This Time I'm In It For Love (RSO)
- PARLIAMENT—Flashlight (Casablanca)

WQXI—Atlanta

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- PLAYER—This Time I'm In It For Love (RSO)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 13-8
- ROBERTA FLACK—Closer I Get To You (Atlantic) 21-16

Z-93 (WZGC-FM)—Atlanta

- GEORGE BENSON—On Broadway (WB)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- JACKSON BROWNE—Running On Empty (Asylum) 16-12
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 17-13

WBQQ—Augusta

- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- WINGS—With A Little Luck (Capitol)
- BOB WELCH—Ebony Eyes (Capitol) 22-14
- KANSAS—Dust In The Wind (Kirshner) 19-13

WFOM—Atlanta

- NO LIST
- ★
- ★

WPGA—Savannah

- WINGS—With A Little Luck (Capitol)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- PARLIAMENT—Flashlight (Casablanca) 20-13
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 27-22

WFLB—Fayetteville

- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- WARREN ZEVON—Werewolves Of London (Elektra)
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 34-21
- SWEET—Love Is Like Oxygen (Capitol) 20-15

WQAM—Miami

- GEORGE BENSON—On Broadway (WB)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- LOU RAWLS—Lady Love (Epic) 32-25
- NATALIE COLE—Our Love (Capitol) 13-9

WMJX (96X)—Miami

- GEORGE BENSON—On Broadway (WB)
- JEFFERSON STARSHIP—Count On Me (Grunt)
- LOU RAWLS—Lady Love (Epic) 28-18

D★ MICHAEL ZAGER BAND—Let's All Chant (Private Stock) 12-4

Y-100 (WHYI-FM)—Miami

- DAVID GATES—Goodbye Girl (Elektra)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- BOB WELCH—Ebony Eyes (Capitol) 24-18
- KANSAS—Dust In The Wind (Kirshner) 14-10

WLOF—Orlando

- WINGS—With A Little Luck (Capitol)
- ALAN CLARKE—Shadows In The Night (Asylum)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 31-19
- JEFFERSON STARSHIP—Count On Me (Grunt) 39-27

WRBQ-FM—Tampa

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- WINGS—With A Little Luck (Capitol)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 23-15
- BARRY MANILOW—Can't Smile Without You (Arista) 11-5

BJ-105 (WBJW-FM)—Orlando

- WINGS—With A Little Luck (Capitol)
- ALAN CLARKE—Shadow In The Street (Atlantic)
- SWEET—Love Is Like Oxygen (Capitol) 22-9
- EARTH, WIND & FIRE—Fantasy (Columbia) 40-30

WQPD—Lakeland

- EDDIE MONEY—Baby Hold On (Columbia)
- WARREN ZEVON—Werewolves Of London (Elektra)
- D★ STARGARD—Which Way Is Up (MCA) 18-12
- ROD STEWART—Hot Legs (WB) 12-9

WMFI—Daytona Beach

- WINGS—With A Little Luck (Capitol)
- HELEN REDDY—We'll Sing In The Sunshine (Capitol)
- CHUCK MANGIONE—Feels So Good (A&M) 25-19
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 21-16

WAPE—Jacksonville

- WARREN ZEVON—Werewolves Of London (Elektra)
- HEATWAVE—Always & Forever (Epic) 16-11
- TRAMMPS—Disco Inferno (Atlantic) 20-16

WAYS—Charlotte

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- STYX—Fooling Yourself (A&M)
- ROBERTA FLACK—Closer I Get To You (Atlantic) 24-14
- CHUCK MANGIONE—Feels So Good (A&M) 18-10

WKIX—Raleigh

- BILLY JOEL—Movin' Out (Columbia)
- CHUCK MANGIONE—Feels So Good (A&M)
- ROBERTA FLACK—Closer I Get To You (Atlantic) 25-16
- JEFFERSON STARSHIP—Count On Me (Grunt) HB-29

WTOB—Winston-Salem

- TAVARES—More Than A Woman (Capitol)
- CARPENTERS—Sweet, Sweet Smile (A&M)
- GORDON LIGHTFOOT—The Circle Is Small (WB) HB-21
- ROBERTA FLACK—Closer I Get To You (Atlantic) 22-15

WTMA—Charleston

- WINGS—With A Little Luck (Capitol)
- LE BLANC & CARR—Falling (Big Tree) 17-5
- RAYDIO—Jack & Jill (Arista) 11-4

WORD—Spartanburg

- DOLLY PARTON—Two Doors Down (RCA)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- D★ STARGARD—Which Way Is Up (MCA) 13-8
- JOHNNY MATHIS & DENIECE WILLIAMS—Too Much, Too Little, Too Late (Columbia) 17-13

WLAC—Nashville

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- SWEET—Love Is Like Oxygen (Capitol)
- ROBERTA FLACK—Closer I Get To You (Atlantic) 28-18

★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) HB-30

WMAK—Nashville

- WINGS—With A Little Luck (Capitol)
- JACKSON BROWNE—Running On Empty (Asylum) 24-17
- GENE COTTON—Before My Heart Finds Out (Ariola America) 22-18

WHBQ—Memphis

- ASHFORD & SIMPSON—Don't Cost You Nothin' (WB)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 30-21
- LTD—Never Get Enough Of Your Love (A&M) 20-13

WMPS—Memphis

- NO LIST
- ★
- ★

WRJZ—Knoxville

- JEFFERSON STARSHIP—Count On Me (Grunt)
- NATALIE COLE—Our Love (Capitol)
- BARRY MANILOW—Can't Smile Without You (Arista) 10-5
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 15-12

WGW—Chattanooga

- ROD STEWART—Hot Legs (WB)
- WINGS—With A Little Luck (Capitol)
- BOB WELCH—Ebony Eyes (Capitol) 18-12
- RAYDIO—Jack & Jill (Arista) 13-8

WERC—Birmingham

- SHAUN CASSIDY—Do You Believe In Magic (Warner/Curb)
- PARLIAMENT—Flashlight (Casablanca) 28-17
- HOTEL—You'll Love Again (Phonogram) 29-20

WSGN—Birmingham

- RAYDIO—Jack & Jill (Arista)
- OLIVIA NEWTON-JOHN & JOHN TRAVOLTA—You're The One That I Want (RSO)
- HOTEL—You'll Love Again (Phonogram) 25-15
- PLAYER—This Time I'm In It For Love (RSO) 28-20

WHYY—Montgomery

- JEFFERSON STARSHIP—Count On Me (Grunt)
- WINGS—With A Little Luck (Capitol)
- HOTEL—You'll Love Again (Phonogram) 14-8
- PLAYER—This Time I'm In It For Love (RSO) 29-23

KAAY—Little Rock

- DAVID GATES—Goodbye Girl (Elektra)
- JACKSON BROWNE—Running On Empty (Asylum)
- BOB WELCH—Ebony Eyes (Capitol) 17-10
- LE BLANC & CARR—Falling (Big Tree) 13-8

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APRIL 1, 1978, BILLBOARD



With A Little Luck-is the single from **WINGS** forthcoming Album **LONDON TOWN**

14569)

(SW-11777)

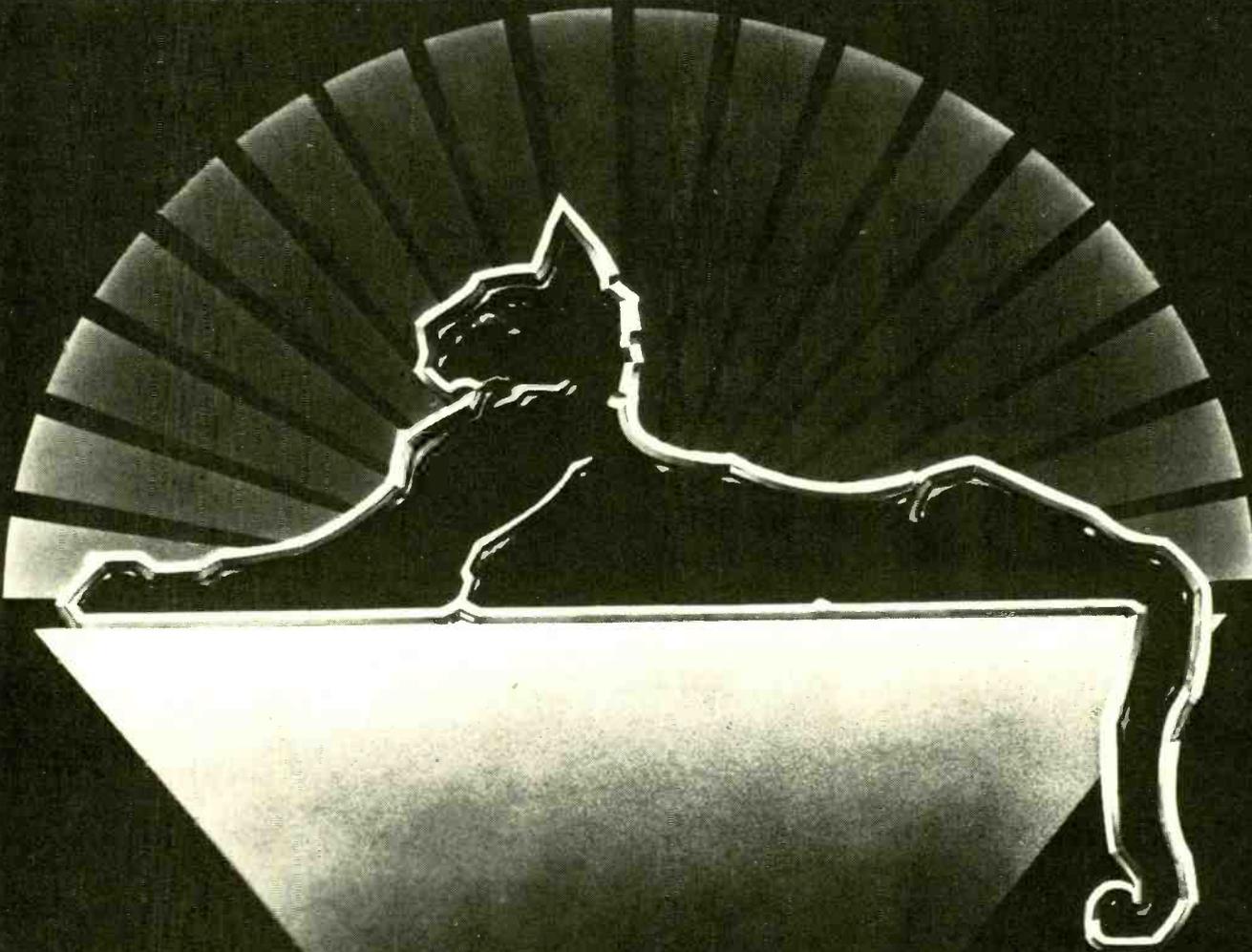


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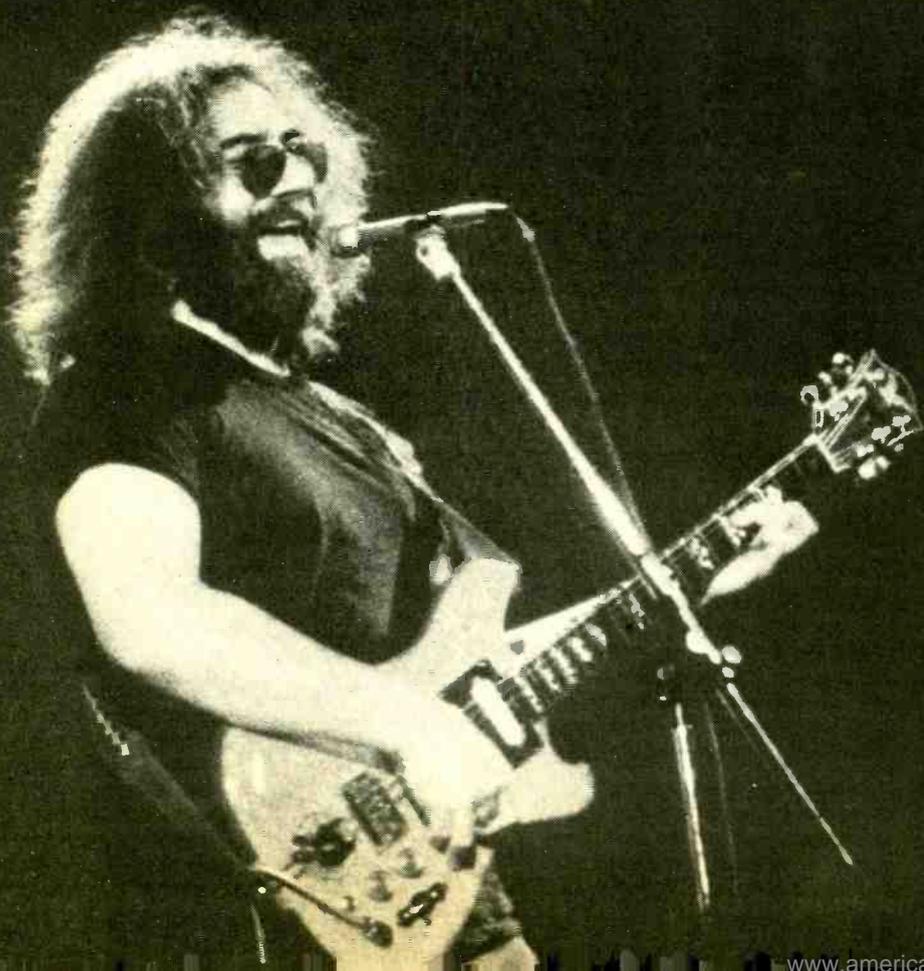




JERRY GARCIA BAND  
CATS UNDER THE STARS



AB 4160



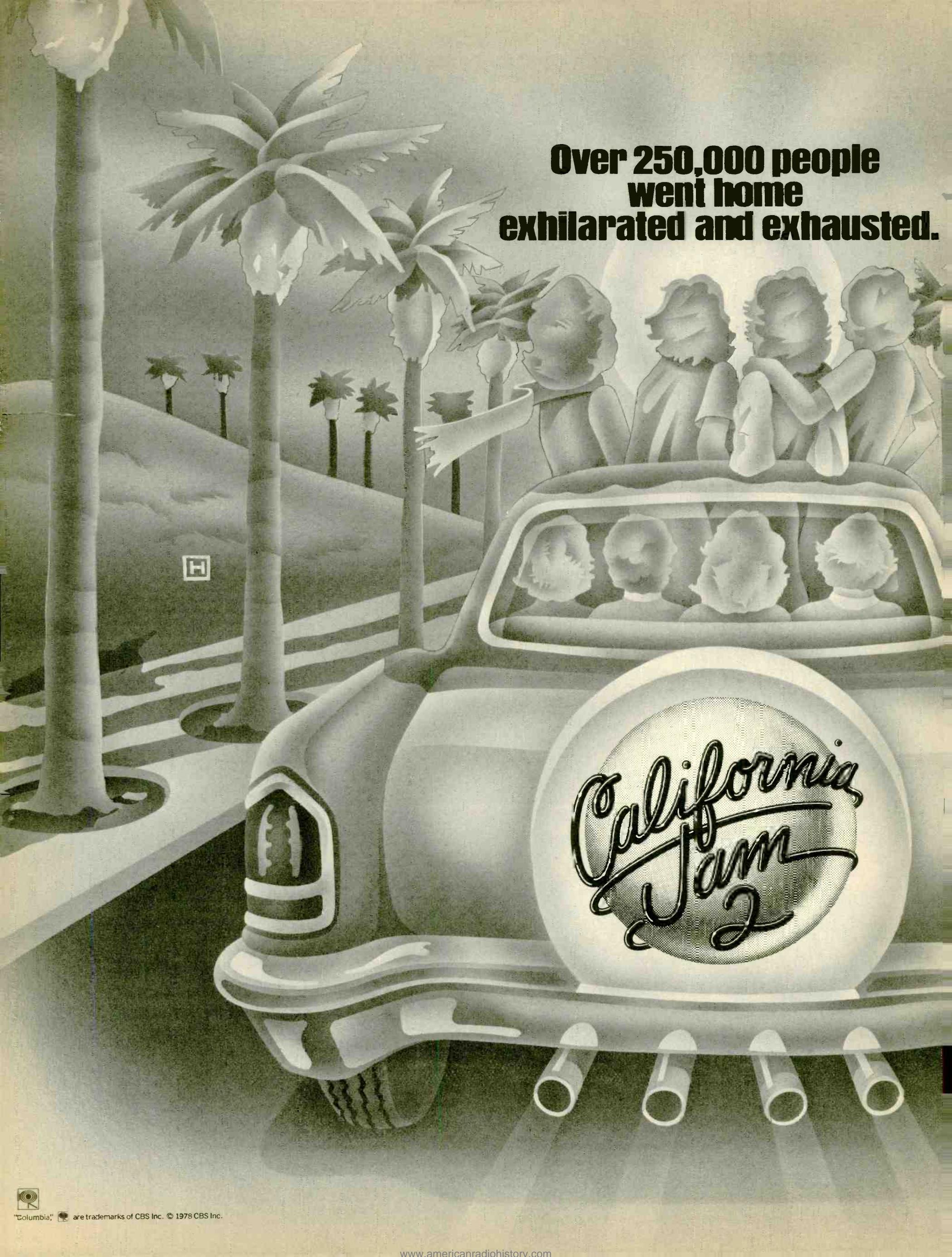
# Top Cats.

**Jerry Garcia.**  
Always a towering musical figure. And now the famed guitar wizard of the Grateful Dead has recorded an album with a sleek new band of his own. Featuring the agile talents of Keith and Donna Godchaux, Ron Tutt, John Kahn, and Merle Saunders, it all adds up to some truly remarkable music. Played as only these cats can.

The Jerry Garcia Band. "Cats Under The Stars."  
On Arista Records and Tapes.



**Over 250,000 people  
went home  
exhilarated and exhausted.**





## **But the California Jam is not over.**

Last weekend people from all over the country gathered to spend a full day listening to Aerosmith, Ted Nugent, Santana, Heart, Frank Marino & Mahogany Rush and Dave Mason.

But that was just the beginning of the excitement.

The California Jam album is on its way...and it promises to be the most spectacular, star-studded concert album of the '70's!

**The California Jam album  
is coming very soon,  
on Columbia Records  
and Tapes.**

# NARM Convention Report

## Buyers Over 25 Dominate Disk, Tape Market

### Warner Communications Survey Results

By JOHN SIPPEL

NEW ORLEANS—People 25 and over account for 55% of the total dollars spent for all records and tapes bought while teens account for 23% and persons 20 to 24, 22%.

That was the revelation exploded at the 20th annual NARM convention in a Warner Communications Inc. sponsored survey titled "The Prerecorded Music Market, An Industry Survey."

The survey seemed to shatter the belief that the brunt of the industry's record sales comes from lower age groups.

Between 1977 and 1985, the 25 to 44 age group will increase 26% to 71,235,000, while teens decline in number 14% to 34,574,000 and the 20 to 24 segment rises 2% to 20,510,000, the survey indicates.

Soft, medium and hard rock units represent 36% of the total dollar purchases, with other repertoire categories nabbing the following percentages of dollars: soul, r&b and disco, 13%; easy listening, 14%, country, 13%; jazz, 4%; classical, 5%, and all other, 14%.

Purchases in record stores account for 46% of the total dollar purchases of records and tapes, with other types of outlets ranked as follows: discount stores, 16%; department stores, 8%; other retail, 6%; record clubs, 13%; direct mail and tv offers, 4%, and all other, 7%.

In introducing the panel Sunday (19) which explained the 1977 survey, revealing the statistics above, Stan Cornyn, Warner Bros. executive vice president, forecast some "truths" would be contradicted. And the study did debunk a lot of popularly-held assumptions.

Mickey Kapp, president of Warner Bros. special products divi-

sion, explained that he was doing a lot of tv advertising for hit collation albums and found no available market research.

WCI was doing half of its volume in records and tapes. Two years ago, Kapp got the go-ahead from the parent corporation.

WCI, WEA, WB, Elektra/Asylum and Atlantic executives helped formulate the actual questions utilized in the survey.

The queries were refined by Dr. Martin Fishbein of the Institute of Communications Research, Univ. of Illinois, Champaign-Urbana, with National Analysts, a division of Booz, Allen & Hamilton, Inc., outlining the sample design and handling all the field work and the coding and keypunching of data.

It required six months to complete the survey of 8,000 homes in 114 locations. From that number of face-to-face stops, researchers got approximately 3,400 interviews of persons aged 10 and over.

Roughly speaking, the sample consisted of approximately 250 respondents in each of 12 five-year age groupings with approximately half of each age group male and approximately one-fifth black.

To increase validity in the 10-14 year old age group, these interviews were conducted with an adult member of the household present.

The 4,600 persons not accepted for interviews failed to meet the requirement of the universe sample set up by National Analysts. A minimum of 200 questions were asked. Current buyer interviewees often

were asked up to 500 questions and such encounters took up to one hour to complete.



Joe Cohen, NARM's executive vice president, opens the annual convention in New Orleans.

The 3,400 interviews almost doubled and in some cases tripled what is considered adequate sampling of U.S. households. Kapp said the cost of the survey was substantially into six figures.

Of those interviewed, 71% felt prerecorded music was a good value, 20% were undecided and 9% responded it was not a good value. The survey showed 53% of all persons over 10 years of age buy at least one

unit of prerecorded music annually. Kapp noted that the industry must induce the 28% differential between those who see the good value in record/tape buying and those actually buying yearly to start buying product.

Kapp further pointed up that the statistics show marked hikes in buying as education increases. As more people are entering college-level institutions, this trend too portends greater product buying, Kapp noted.

Of the 73% over 10 years of age in the U.S. population who reported buying one unit in their lifetime, 53% purchased at least one record or tape in the 12 months prior to the interview.

Of these latter buyers, 47% buy only records, 10% buy only tape and 43% buy both records and tapes. The report showed "substantial net increases in the buying of prerecorded tape."

Of the total dollars spent on prerecorded music by the 53% over 10 years of age who bought at least one record or tape in the survey year, 15% of those buyers or 8% of the population accounted for 50% of the total dollar purchase. Ninety percent of the total dollar sales were attributed to 57% of the current buyers.

Persons from families whose incomes are less than \$5,000 are unlikely tape and record buyers. This group comprises 18% of the total U.S. population. It represents 10% of the current buyers and 10% of the market.

People from families earning

\$15,000 or more make up 30% of the population. They represent 39% of the current buyers and 41% of the total market. The remaining 51% of the population, with incomes between \$5,000 and \$15,000, comprise 51% of the current buyers and 49% of the total dollar purchases.

AM and FM radio listening correlates closely with recorded product buying habit. The 43% of the total population who listen to music at least 10 hours per week on radio comprise 54% of all buyers and account for 62% of the total dollar market.

Conversely, the 14% who listen less than one hour weekly are 6% of current buyers and buy 6% of total dollar purchases, while the 24% of the population who listen more than 20 hours weekly represent 30% of the current buyers and 38% of the total dollar purchases.

Married persons make a staggering 48% of the total dollar purchases. They represent 52% of the nation's population and 51% of current buyers, the survey shows. Widowed folk are 9% of population and 3% of both current buyers and total dollar purchases.

Seven percent of the population is divorced or separated and are 7% of the current buyers. They spend 11% of the total dollars on software.

Never marrieds 19 or younger are 21% of the population, 26% of current buyers and do 20% of the total dollar buying. Never marrieds 20 and older are 11% of the nation's people, 13% of current buyers and constitute 18% of the total dollar purchases.

The 30-page booklet distributed to conventioners a day late because of air shipping foulups carries the final note that "Our research will continue," according to WCI.

### How the Population Is Shifting

Age Group	Total Population July 1, 1977	Total Population July 1, 1985	Change from 1977 to 1985	% Change from 1977 to 1985	% of Total Purchases
10-19	40,385,000	34,574,000	-5,811,000	-14%	23%
20-24	20,089,000	20,510,000	+421,000	+2	22
25-44	56,700,000	71,235,000	+14,535,000	+26	38

Depending upon their place of residence, respondents were categorized as residing in one of the seven standard marketing regions. The regions, and the states included in each of the regions, are as follows:

- New England:** Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut.
- Mid Atlantic:** New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia.
- East Central:** Michigan, Ohio, Kentucky, West Virginia, Indiana.
- West Central:** Illinois, Wisconsin, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas, Montana, Wyoming, Colorado.
- Southeast:** Virginia, North Carolina, South Carolina, Georgia, Florida, Tennessee, Mississippi, Alabama.
- Southwest:** Arkansas, Louisiana, Oklahoma, Texas, New Mexico.
- Pacific:** Washington, Idaho, Utah, Arizona, Nevada, Oregon, California.

### Tax Shelters Scanned By Berl Of Touche Ross Co.

NEW ORLEANS—"Everything You Always Wanted To Know About Tax Shelters But Were Afraid To Ask" packed a smallish room with those who wanted answers at NARM.

Mortimer Berl, a partner in Touche Ross & Co., showed a one-hour videotape featuring three Touche Ross tax specialists, including himself, talking about the pros and cons of various tax shelters with a small group of clients.

The presentation dealt with limited partnerships, real estate, equipment leasing (a popular method used by corporations) and other sheltering devices. Some are risky,

Berl pointed out, including records.

A question from the audience about records as a shelter brought some advice from Berl: Don't make a license deal out of it; instead, let the manufacturer make the records for you.

"His cost and your cost of those records can still be on a non-recourse basis. Then he can distribute them—and now you're paying him a distributor's fee—he's not paying you a license fee."

This method "gets you out of the technical aspect of what would clearly kill the record deals as a technical proposition," said Berl, adding

(Continued on page 34)

### Razors Key To Higher Blade Sales

NEW ORLEANS—"Blade" sales are backed by solid "razor" ownership, the WCI in-depth study of the U.S. population substantiates.

The portion of the research surveying the relationship between household audio playback equipment and the purchases of recorded music shows people with both tape and record playback potential comprise 74% of all current product buyers or 55% of the total U.S. populace and account for 80% of the total dollar sales of records and tapes.

Of the U.S. population over 10 years of age studied, 4% own only tape playbacks, comprise 4% of the current buyers and purchase 3% of the total dollar market in prerecorded product.

Those persons with record players only, constitute 24% of the population, 20% of the current buyers and buy 16% of the total dollar purchase nationally in records and tapes. Seventeen percent of the population don't have any playback available, represent 2% of current buyers and make 1% of the total dollar purchases.

Of the total number of persons in the U.S. in households with a tape player, or 38% of the total population, 17% stated they do not tape music from radio and/or records and tapes. This non-taping segment is 19% of current buyers and spends 18% of the total dollars going for record/tape in the U.S.

Twenty-one percent of those hav-

(Continued on page 34)

### Buying Habits By Geographic Area

	% of U.S. Population Over 10	% of Current Buyers	% of Total \$ Purchases
New England	5%	5%	4%
Mid Atlantic	19	18	18
East Central	14	14	13
West Central	17	18	19
Southeast	18	15	14
Southwest	10	10	10
Pacific	17	20	22
	100%	100%	100%

### ALSO SCORES CBS

### Davis Warns Industry Of Computer Emphasis

NEW ORLEANS—Clive Davis, NARM's keynote speaker, told the industry not to lose the personal touch in conducting its business and not to let the computer take over.

But a second thrust of his speech during the opening business session March 19 turned into a lashing against CBS, his former employer.

Many in the audience had expected Davis to use this public forum on the occasion of NARM's 20th anniversary and in the industry's biggest year to point the way for new directions. Instead, he utilized the rostrum for his own personal gains, many persons felt.

For the opening 80% of his talk, Davis zeroed in on the awesome mounting emphasis on the computer. The industry lives in the arts and music could well suc-

cumb to carnivorous big business if the swing to monolithic corporate hugeness continues unabated, he said.

He blasted wiring up people and attempting to pretest product, citing that such a technique was used unsuccessfully to test pilot tv shows. He said that a Barry Manilow and an Eric Carmen hit were rated as failures by a testing agency prior to release. He said statistical research can't match human evaluation.

Labels should return hit picking to the expert ears of promo people and DJs, he said. He also attacked Billboard for not using more of a mix of racks and retailers in its charts.

Then in a followup manner, he spoke of a record which was able to make it big without any rack help, thus prompting many in the

(Continued on page 39)

## NARM Convention Report

# Bar Coding Of Product: Its Time Has Come

## CBS, A&M, WB Joining ABC & Cap

By STEPHEN TRAIMAN

NEW ORLEANS—After years of talk and procrastination, bar coding's time may finally be arriving in the record industry.

CBS will apply for its Universal Product Code (UPC) number, joining ABC and Capitol which have theirs, and A&M which recently applied, NARM conventioners learned. WEA also went on record as endorsing implementation of the scanner system at an overflow session here opening day, and expects to apply for its new number very soon.

RIAA, in the person of president Stan Gortikov, again confirmed the group's positive response to bar coding, and sees its implementation "in the relatively near future."



Syd Silverman chairs the NOVA luncheon.

He emphasized, however, that it has to be "a group of independent decisions," by each label, since many factors are involved.

He notes that some companies (like RCA) would have to renumber their entire catalog at a significantly higher expense than others whose existing numbering system is more easily adaptable to UPC transfer.

Jack Craig, senior vice president of CBS, confirming the label's decision to go ahead, said "the sooner the better." He also shot down what he terms the "B.S. idea" that artists' creativity and objections to the code symbol on the upper right corner of the LP jacket back is any real hindrance to industry implementation.

"As a distributor we do support bar coding," WEA's Jack O'Connell said in response to a pointed query from the audience. "We're taking a good, hard look to visualize the problems and the time it will take to fully implement the system in the industry. We're mostly concerned over the expense involved and difficulty of 'mom and pop' stores to compete

when only one or two cashiers are involved."

The NARM panel presentation applied itself to a history of the development of the bar coding concept in the record industry, highlighting recent articles on progress to date in the supermarket chains where the system is first being implemented.

Dr. Shelley Harrison, president of Symbol Technologies, a leading supplier of scanners, systems and UPC symbol film masters, moderated the session. Panelists included Bill Robertson of Capitol, West Coast chairman of RIAA's bar coding committee; Lou Kwiker, president of the seven-store Music Stop chain in Detroit and former president of Handleman Co., the first rackjobber to implement its own internal bar coding system, and Harold Okinow, new president of Lieberman Enterprises, named rackjobber of the year for the second time in a row.

All agree that bar coding will not happen overnight—only 210, or less

than 1% of the 33,000 supermarkets in the U.S. have 8-10 scanning lanes, with 600 outlets in 14 of the top 20 chains projected by year's end.

The potential sales increases and cost savings to the record industry were suggested by the experience of those initial supermarkets involved in bar coding. Once again, the panel emphasized that these benefits would accrue in varying degrees in manufacturers, distributors and retailers.

Handleman's own experience was mentioned briefly by Kwiker. He noted that RIMS (Retail Inventory Management Systems)—involving hand-held scanning of store inventory and transmission daily to a headquarters computer—had in less than two years of implementation made significant contributions to the company's bottom line.

(Handleman reported his highest sales and profit levels in history for its just-ended fiscal year.)

Answering the question on the minds of most retailers over the incorporation of a fixed price in the

bar coding symbol the panel agreed that while a "trailer" add-on ticket could be printed with this information, it was not desirable in the inflexible bar code film. This would make a complete jacket or tape package reprinting job necessary with any wholesale price change.

Harrison again documented the cost involved for manufacturers, distributors and retailers in implementing the bar coding system. His firm, along with several others, had ample literature in the exhibit area designed to answer the many questions on the still controversial subject.

At the RIAA meeting, bar coding was a key topic, with Gortikov promising a report to the industry on individual label expectations.

He and the bar coding panel emphasized, however, that continuing pressure from retailers and rackjobbers was the best way to hasten implementation.



Joe Simone the convention chairman addresses the assemblage.

## Ad Experts Plus a Movie Are Puzzling, Provocative

NEW ORLEANS—The titanium plateaus, visualized by Joel Friedman shortly before his recent death, require some shoring up in the way of supplementary marketing support. A trio of outside-the-industry advertising experts mapped the blueprint for this achievement at NARM.

And it was an intricate and difficult one for a capacity house all-morning NARM meeting to follow. It was at times both puzzling and provocative.

Participating as experts were George Burns, radio programming consultant; Morris Baumstein, advertising agency executive and Bill Raffel, newspaper advertising consultant.

A panel of six industryites unanimously but cautiously backed the ambitious and incisive suggestions expounded.

Slating an advertising seminar was a pertinent move by NARM executive vice president Joe Cohen. Since Dec. 26, advertising toppers in retailing and rackjobbing entities have become more and more apprehensive as labels' advertising allowances have eroded.

When queried, label advertising chiefs have countered with excuses about waiting for superstar product and albums from potent newer groups.

The industry must mass to

strengthen its ad knowhow, the three professionals emphasized. They cautioned that a successful ad campaign must be meticulously pre-planned to include the best possible media mixture.

Prior to the individual talks, NARM ran off a 15-minute three-screen slide presentation with narration and music basically explaining the thrust of the seminar. In addition to separate segments about newspaper, tv and radio advertising, subjects covered by the three experts, the NARM presentation probed adjunctive media.

Shoppers' guides were suggested. Direct mail lists, developed through obtaining customers' addresses, were extolled to reach a prime buying area. College newspapers offer an extremely effective way to zero in on a peak demographic buying sector, the NARM film recommended.

A customized ad in a campus paper commands more attention because of less competitive display advertising and the lower advertising rates provide a better cost-per-thousand. Discount coupons and special offers pull better in college newspapers since this audience must live within a lesser budget.

"Alternative media publications," known in the trade as hippie newspapers, are ideal for advertising records and tapes as these papers editorially provide substantial space for

correlative album and concert reviews and music news to an audience between 14 and 30.

High school newspapers, overlooked often, reach a key album buying public despite erratic deadlines and sketchy production requirements. It was suggested that interested member advertisers contact their boards of education who will channel their requests for advertising data to student paper sales reps.

Magazines are generally bypassed by the industry in marketing recorded product. However, a TV Guide artist ad works when it's located near the day's listing of the act's network appearance and is part of a media mix including a spot tv campaign. Ad managers should talk retail rate as opposed to national rate. "Be sure the figures you are being given are audited," the NARM film insisted.

"The checkout counter in a retail store is also an effective place to get feedback on your advertising. You can find out what publications your buyer reads, if he's seen your ads and where," the film suggested. It's provident to display your print ads close to the checkout counter, the film reported.

Advertising on outdoor billboards located near retail outlets helps build store traffic. Short promotional films to be shown in local theatres is worthy of study.

## Newspaper Print Said Most Attractive To Over 25s

NEW ORLEANS—Newspapers are the most attractive medium to the over-25 customer, NARM audio/visual film presentation stated.

Bill Raffel, Marvin H. Frank, account executives serving Phonogram, Inc., agreed, emphasizing print potential with the many new section approaches of U.S. dailies.

Raffel stressed that a newspaper-based ad campaign supplemented by radio spots and fringe tv comes out at \$1.02 per thousand while an

exclusively fringe tv spot campaign cost \$1.69 per thousand. The solely fringe tv ads would reach 65% of the mart while the three-media mix built on newspapers would reach 87% of the mart.

For a hypothetical \$26,000 budget, one could buy 135 radio spots, three fringe tv spots and four 600 line newspaper ads or 42 fringe tv spots or 270 60 second radio spots, which overall would strike 54% of the mart.

Newspaper advertising rates are usually firm and non-negotiable. But newspapers are increasing innovative specialized thrusts to specific audience segments.

Raffel said newspaper space salesmen are most helpful. They can supply advertisers with well documented demographics and provide detailed analysis for the best position buys and sectionalized coverage.

## Radio: Repeat, Be Redundant

NEW ORLEANS—The habitual radio listener, that 10% of the population hooked on AM/FM, is a music nut. And to be effective, industry radio advertising must be repetitious to the point where it might be considered by some, redundant.

One-time radio station programmer George Burns, now head of George Burns Media Consultants/Computer Broadcast Services, emphasized the thin line between under and over-cooking a successful radio spot campaign for NARM attendees.

Burns spoke often in seeming circles but usually his 360 degree overview hit the mark. Burns was "shocked" by the meager knowledge manifest in the industry about radio. But he admitted his own shortcomings. And even radio's lack of knowledge about attaining its own goals.

At one point after laying out carefully how to implement a spot campaign he stated that in the majority of cases, all positive methodology washed out in favor of a radio time salesman whose relationship with the account executive was so strong he got the billing. And Burns added that "wining and dining" was catalytic.

Burns hinted that to the confusing demographics of the day would be added "psychographics," or lifestyle data.

Ad managers must be wary in time buying. Stations today sell four-five hour blocks of morning and evening time as "drive time." Approximately 90 minutes of the block is listener-impelling drive time. One must be alert to the exact significant time within that block to afford the best buy.

Burns feels that too much radio  
(Continued on page 39)

## TV: Spots Are Up 46% In Year

NEW ORLEANS—In 1977 the recording industry spent 46% more for tv spots than in 1976, Morris Baumstein of Young and Rubicam, account supervisor serving CBS, stated during NARM.

Other leisure time advertisers increased their tv budgets 32% over the same period, he added. Because it is so expensive the role of tv in developing acts and generating sales must be used on a highly selective basis. Video works best when working in tandem in a media mix, he said.

Baumstein said that chronologically an ideal situation would be one wherein a label got adequate airplay after which a well-planned radio frequency spot campaign started followed closely by a tv spot series, with newspaper ads explaining pricing and locations where a product could be obtained.

TV billed \$7.5 billion; newspapers, \$11 billion; radio, \$2.5 billion and magazines, \$2 billion in 1977, according to the executive.

Television, like radio, is often most negotiable. Baumstein, at one time a CBS Record advertising executive, stressed that record people are good negotiators and should take advantage of that ability in making both video and radio spot buys. Knowing one's tv sales representatives locally is important. Local tv stations often can be wholly responsible for producing good tv commercials for a few hundred dollars per spot.

Record industry-oriented tv spe-  
(Continued on page 34)

## Industry Leaders Make NARM Really Sparkle



Narm executive vice president Joe Cohen and RIAA president Stan Gortikov.



CBS Records Division president Bruce Lundvall and his wife Kay and CBS Records Group president Walter Yetnikoff with his wife June.

Billboard photos by Jim Fortune  
Narm's new board from top left: George Souvall, Alta Distributing; Barrie Bergman, Record Bar; Joe Simone, Progress Record Distributors; John Marmaduke, Western Merchandisers; Earl Kintner, counsel; bottom left: Jay Jacobs, Knox Record Rack; John Cohen, Disc Records; Dan Heilicher, Pickwick; Harold Okinow, Lieberman Enterprises.

APRIL 1, 1978, BILLBOARD



ABC president Steve Diener and Milt Saltstone, president, MS Distributors.



At WEA's reception from left: Fred Salem, WEA; Gene Patch, Pickwick and guest; Alan Perper, WEA; Bob Dahle, Pickwick; Vic Faraci, WEA.



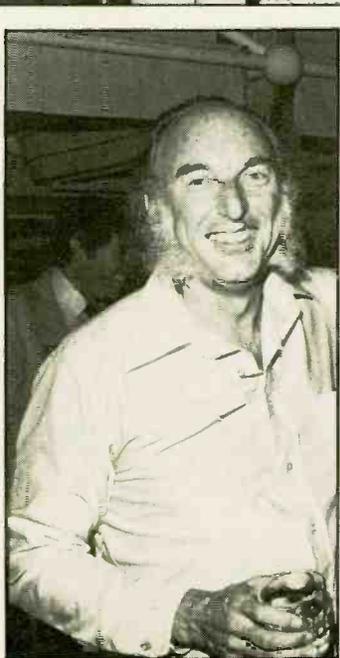
Ron Alexenburg, Epic/Portrait/Associated Labels and David Lieberman, Lieberman Enterprises.



Billy Davis and Marilyn McCoo offer their blend of smooth music at a Saturday dinner.



Casablanca Records president Neil Bogart and his wife Joyce.



Russ Solomon of Tower Records enjoys.



Regular members meet from left: Dan Heilicher, Pickwick; David Siebert, Sieberts; David Lieberman, Lieberman Enterprises; Joe Cohen, NARM executive vice president; George Souvall, outgoing NARM president, Alta Distributors; Barrie Bergman, Record Bar.

INCREDIBLE CHART JUMPS:

\*142—\*47 BILLBOARD  
\*106—\*68 CASHBOX  
\*76—\*59 RECORD WORLD

# THE FUGITIVE SPIRIT OF ROCK 'N' ROLL.

## THE OUTLAWS Bring It Back Alive.

The Outlaws in-concert: furious energy and raw excitement. And now at last, the "Guitar Army" has been recorded live in a series of historic appearances. With inspired performances of great new songs and all their searing guitar classics, "Bring It Back Alive" is an album powered by the driving intensity that rock 'n' roll is all about.

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

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





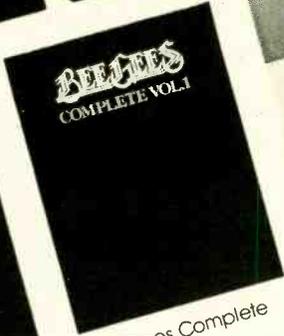
# WARNER BROS. MEANS BUSINESS



America Complete  
VF0367 4.95



Beatles Complete  
VF0376 14.95



Bee Gees Complete  
Vol. 1  
VF0555 7.95



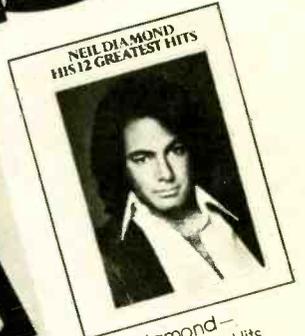
Jackson Browne—  
The Pretender  
VF0497 6.95



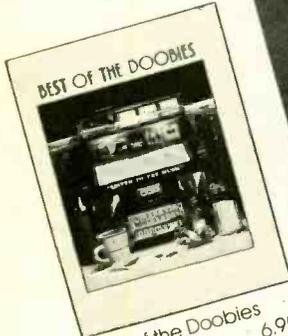
Harry Chapin—  
Greatest Stories  
VF0443 6.95



Crosby, Stills, Nash  
& Young  
VF0035 7.95



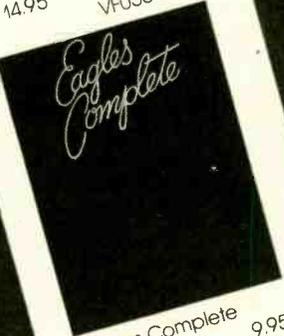
Neil Diamond—  
His 12 Greatest Hits  
VF0295 5.95



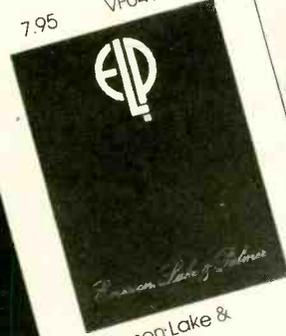
Best of the Doobies  
VF0508 6.95



Bob Dylan—  
Leatherette  
VF0253 7.95



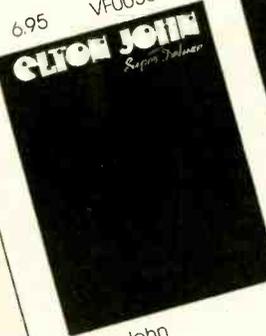
Eagles Complete  
VF0495 9.95



Emerson Lake &  
Palmer  
VF0392 6.95



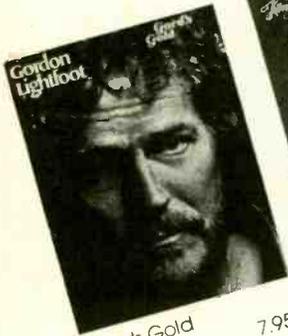
Fleetwood Mac—  
Rumours  
VF0569 6.95



Elton John  
Super Deluxe  
VF0482 9.95



Kiss—The Originals  
VF0478 7.95



Gordon  
Lightfoot  
VF0399 7.95



Loggins & Messina  
Complete  
VF0503 9.95



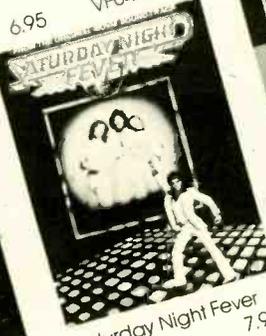
Led Zeppelin  
Complete  
VF0266 8.95



Joni Mitchell  
Complete Vol. 1  
VF0289 8.95



Linda Ronstadt's  
Greatest Hits  
VF0536 6.95



Saturday Night  
Fever  
VF0552 7.95



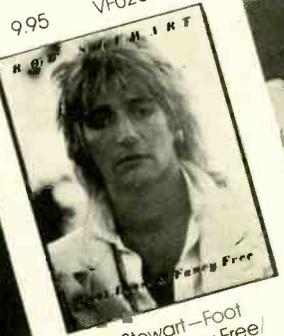
Boyz n the Dooz—  
Silk Degrees  
VF0437 6.95



Carly Simon  
Complete  
VF0355 9.95



Cat Stevens Complete  
VF0520 9.95



Rod Stewart—Foot  
Loose & Fancy Free  
VF0564 7.95



Streisand/Kristofferson  
—A Star Is Born  
VF0475 6.95



James Taylor—J.T.  
VF0558 6.95



Wings—London Town  
VF0581 7.95



Yes Complete Vol. 1  
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## NEW SALES POLICY

### FOLIO & SHEET MUSIC DISCOUNT

Effective April 3, 1978, all customers will receive a daily discount of 40% on all folios and sheet music.

### EDUCATIONAL PUBLICATIONS DISCOUNT

Specialized educational customers (bands, chorals, instrumentals & orchestras) who are on New Issue and place at least one stock order a year at \$1350 net (\$3000 at a 50 + 10 discount) will receive a daily discount of 50%.

Educational accounts who do not place a stock order for \$1350 net but who are on New Issues, will receive a 40% daily discount.  
Those accounts who are not New Issue subscribers will receive a daily discount of 33-1/3%.

## FOLIO & SHEET MUSIC STOCK ORDER DISCOUNTS

Stock orders can be placed twice a year (summer and winter) at the following escalating discount schedule:

BOOKS		SHEETS	
1-100	40%	1-100	40%
101-250	40 + 5	101-250	40 + 5
251-499	40 + 10	251-499	40 + 10
500+	50%	500+	50%

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Att: Sales Department

- We would like to open an account with you; please send all pertinent information
- We have an account with you but would like to be contacted by a sales representative
- Please place us on your mailing list and send a catalogue

Dealer Name \_\_\_\_\_ Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

BB1

# 'Razors' & 'Blades' Enjoy Good Cutting Time

NEW ORLEANS—A NARM forum with the Electronic Industries Assn. Consumer Electronics Group (EIA/CEG) provided a lively hardware/software discussion and a historical first.

Titled "What Are Blades Without Razors?" the forum marked the first time the hardware side of the music industry (playback equipment manufacturers) dubbed the "razors" met with the largest gathering of manufacturers, distributors and retailers of records and tapes—the "blades."

The panel, chaired by Stephen Traiman, tape/audio/video editor of Billboard, was an outgrowth of the cooperative efforts between the two sometimes isolated groups which was initiated at the Winter CES last January in Las Vegas.

The panel's discussion, and the audience reaction to it, provided a promising start toward breaking down communications barriers that have caused the loss of countless sales in both hardware and software sectors of the industry.

John Cohen, president of Disc Records, Hyland Heights, Ohio, and the incoming president of NARM, introduced Traiman who, in turn, introduced the panel: John Hollands, chairman of BSR (U.S.A.) Ltd.; Jerry Kalov, president of Jensen Sound Laboratories; John Kelly, vice president and general manager of Audio-Technica U.S., Inc.; Robert Miller, marketing and product manager for Sharp Electronics Corp.; and Bernie Mitchell, president of U.S. Pioneer Electronics.

Traiman also spotlighted Chuck Hoffman, senior vice president of the EIA/CEG and Jack Waiman, senior vice president, EIA/CES, and responsible, with Joe Cohen, NARM executive vice president, for opening the dialog between the hardware and the software elements.

Sophistication—in equipment and in the demands of consumers—was the key word of the panel. And potentiality and promise were bywords for the session that ended on a realistic and enthusiastic note.

"Speakers are better today—and the consumers are far more sophisticated," noted Kalov, who stressed the future of "Highway hi fi."

Nothing that the car is "a very natural acoustic chamber and a nice controlled environment" and that consumers spend more time in cars than ever before, Kalov added, "There are 110 million autos on the road, and some 30 million other vehicles such as trucks and motor homes."

Car speakers are getting as advanced as home speakers, reported Kalov. "What we needed was an upgrading in car radios and car electronics—and that is well underway. The volume in the car stereo business is estimated after market only to be \$1.5 billion annually at retail—a third of which is in loudspeakers.

"Consumers demand high quality and they're willing to pay for it—as much as they're paying for a home system," said Kalov, pointing out that some car speakers sell for up to \$200 and some complete car systems for up to \$2,000 installed.

"If we're in the music business—the business of bringing pleasure—why do we stop it at the exit from the home?" he asked rhetorically.

Kelly agreed on the need for sophistication. "Today's popular music demands sophisticated electronic equipment," he commented. "Young customers have grown up knowing that this kind of equipment is necessary for a live performance, and it's natural for them to want that same kind of equipment when they reproduce music at home.

## Hi Fi Firms Tell Their Sound Stories

"They're not only buying the major hardware items, they're buying accessories to keep the records in good condition."

"They represent a continual replacement kind of market. The accessory market specifically is becoming increasingly important to record retailers."

Kelly also noted the hi fi component business surpassed \$2 billion last year and continues to grow rapidly. "There's a trend for new types of retailers to get involved in component high fidelity—there's an interest on the part of department stores and other retailers not traditionally part of our business."

A key point stressed by Kelly was his statement, "It's unfortunately true that the quality of the playback equipment in recent years has increased faster than the quality of the average record. We're now seeing a small mini-recording industry grow up within the overall industry which exists to supply better than average records. We're beginning to hear of things like direct-to-disk, digital recordings and, occasionally, super-disks, referring to an unusually good but conventionally recorded record."

The accessory business and quality record business can both be major profit centers, Kelly told the retailers. "This is a way for you to

recover some of those shrinking margins." He urged establishment of separate areas and departments for "this new concept of quality for audiophile recordings."

Mitchell noted that the hi fi hardware industry could grow by up to 20% a year over the next five years to reach a \$3 billion level by 1982 or 1983.

But he warned that the public wants better sound through better technology. "That trend can be ignored at our own peril because somehow the public will get what it wants. We now have a public that plays the high fidelity game with as much enthusiasm as women play the fashion game."

There are rewards in store for the software people who support the public's desire for better sound, said Mitchell. "The better we do it, the better the public will thank us and pay us."

"I'd just as rather be the first major record manufacturer to go to market under the label 'recorded especially for use with sophisticated high fidelity equipment' as I would the first hardware manufacturer to go to market with the claim of 0.00% distortion."

Miller predicted the number of cassette tape decks in U.S. homes will increase by 1.3 million this year, adding to the previous 3.2 million total. One of the major reasons, he

claimed, is that the cassette tape deck, and its user have both gotten more sophisticated.

New developments, especially the use of the micro-processor have "revolutionized the hardware and recording industries," according to Miller.

Miller took a jab at the software industry by stating, "While we at the manufacturer level have worked long and hard to develop innovative, high performance cassette decks, the majority of software manufacturers have been just grinding out prerecorded tapes at the same pace, and same quality level as 10 years ago. It's absurd."

Today's cassette deck is too sophisticated for the quality of most prerecorded tapes available, Miller believes. "And today's cassette deck owner is too sophisticated for the quality of the prerecorded tapes he buys from you. And yet, except for a few manufacturers, who's doing anything about this quality problem?"

If the software side doesn't take heed, Miller proposed a grim future: "I urge the industry to give today's more sophisticated tape deck owner the software he and his unit require for maximum enjoyment. If you don't, you may soon find out that the only tape you sell will be blank tape."

## LABEL RUNDOWN

### Varied Phonodisc Operation Uses Audio/Video Explanation

NEW ORLEANS—The vast corporate octopus that is Phonodisc took three screens, slides and motion pictures to relate itself to NARM attendees.

The audio/visual marketing presentation for Polygram Distribution, Inc. splashed color across the screens and sound to the four corners of the display area as it centered on an impressive array of labels, companies and talent, ranging from Poly Music to Phonogram Chappell Music to the RSO group of publishing companies.

In showing a shipping operation, the presentation revealed that 90% of the orders received before 1 p.m. were shipped the same day. A new facility in Edison, N.J., will open this August, providing even better service, said Phonodisc.

A parade of labels was kicked off by a look at Capricorn, now distributed by Phonodisc. Album covers and photos joined audio excerpts from such artists as Elvin Bishop, Sea Level, Stillwater, Marshall Tucker Band and Delbert McClinton.

Casablanca's hot product featured similar glimpses of Kiss, Parliament, Donna Summer, Santa Esmeralda, Island's Robert Palmer also received prominent mention.

Phonogram, Inc. houses rock, jazz, country, r&b and classical (through Philips), the screens proclaimed. Viewers learned that "videotapes of major artists will be provided to dealers for marketing."

Mercury, Philips and Monument flashed across the screens with talents like the Statler Brothers, Larry Gatlin, BTO, the Bar-Kays, Ohio Players, Rush, 10cc and the Stylistics.

"The most extensive Polydor mar-

keting campaign in history" was held for the Atlanta Rhythm Section, according to the script that added "Polydor, Inc. stresses artist development and longevity."

Pat Travers, Millie Jackson, Roy Ayers, Donny & Marie, Isaac Hayes, James Brown, Chick Corea, the Rainbow, Alvin Crow, Keith Jarrett and Joe Simon all received exposure on one, two, or all three of the screens.

RSO heated up the presentation with its red-hot chart assault led by the Bee Gees, Andy Gibb, Eric

Clapton, Yvonne Elliman and the "Saturday Night Fever" soundtrack. And there's more to come: in the wings is the film soundtrack LP for "Sergeant Pepper's Lonely Hearts Club Band."

That, concludes the presentation, is why the newly named Polygram Distribution, Inc. continues to reign as "the biggest and best distribution network in the U.S."

A drawing was held, through ticket stubs of those viewing the production, for prizes such as clock radios and cassette players.

### Charley Pride Scores As RCA Show's Lead-Off Act

NEW ORLEANS—Charley Pride, clad in a baseball uniform and clutching a bat, led off the RCA marketing presentation at NARM.

"I represent the pride of RCA," the country singer stated in the cleverly produced mixed media—slide and videotape—feature that used a variation of the American Express television commercial theme. Instead of Amex cards, it was RCA cards that did the trick.

The presentation focused on an impressive talent roster including: Dolly Parton ("an established country chart winner becoming a cross-over champion"), Daryl Hall and John Oates, Odyssey, Ronnie Milsap, Waylon Jennings/Willie Nelson, Jefferson Starship, Hot Tuna, David Bowie, Tomita, Tortoise International (with the Rockets, the Skyliners—a 50s group with a new sound for the 70s—and First Fire), Windsong boasting the Starland Vocal Band, Helen Schneider, Vladi-

mir Horowitz on RCA Red Seal, Elvis Presley (with a fascinating admixture of old and new photos) and John Denver.

"NARM and RCA," said Pride. "Why, my music wouldn't even leave the studio without them."

Bill Reilly, director of East Coast sales for RCA, followed the audio/visual barrage with a rundown of marketing programs including a new country thrust, a radio assault for the new Starship LP, and reports on hot new product such as the new Horowitz LP that has surpassed the 100,000 figure—a magic mark for classical product—and the hot new Bonnie Tyler, "It's A Heartache."

Reilly fielded questions and distributed a merchandising questionnaire that stated, "your input will be invaluable in helping us to formulate a merchandising strategy that will be more in line with your point of purchase needs."

Hollands revealed some statistics showing the impressive growth record of hardware products, concluding, "This means that the mass consumer is now enjoying much that was previously available to the affluent and the hobbyist."

"A side effect, however, is that part of the criticism of software quality problems can be laid to the reproduction of deficiencies at much lower retail prices, and therefore, on a much wider conception level."

The most radical new development to affect the usage of record, said Hollands, is a concept his company calls Accutrac—the first wholly electronically controlled turntable that allows the consumer to select just the portions of an LP he wishes, and in the sequence and frequency he wishes, by pushing buttons.

Traiman emphasized that the panel was not a "knock at the recorded software parts of the industry," but a focus on new developments in audio technology that reveal that "perhaps hardware has outpaced software."

Herb Dorfman, vice president of Bee Gee Records, Latham, N.Y., posed a question from the floor: "How can we create an interface with our retail accounts to better merchandise both our products from the standpoint of physical location as well as advertising effort where we jointly advertise both the hardware and software in the same ad campaign?"

Mitchell answered that the NARM panel might be a first step in creating interface between the two industries. He noted the attendance of the hardware industry, and that software officials will be invited to hardware conventions to create an ongoing discussion.

"Since both hardware and software are totally artist dependent, then the artist makes the common linkup," remarked Mitchell. "There's a glittering array of people who work with the hardware manufacturers to try to sell the concept of better music reproduction through better software and better hardware."

One of the more encouraging trends, added Traiman, was the increasing amounts of audio companies utilizing prominent recording artists as spokespersons for their lines. "There's progress but a lot more is needed—particularly within the stores themselves," he said.

Ken Kehoe, a hi fi sales man with Tape City U.S.A., New Orleans, rose to report his outlet has been advertising out of a co-op fund with Maxell for an hour on a local radio station. "We feel we promote blank tape, record sales and hardware sales this way by advertising software on an album hour," he said.

Patty Ballard, owner of Tape City, voiced her views on interface. "We're trying to interface this activity together in our advertising as well as merchandising and promoting the industry as a multifaceted thing. This is going to be the wave of the future for music stores."

She cited quadraphonic movements as a prime example of "the lack of support." Ballard drew applause with her statement, "One of the greatest return factors of albums is that customers are more sophisticated today and they feel the albums are not sophisticated enough for their equipment."

"I've personally not found the record industry doing too much about this problem. I'd like to see the music industry support the hi fi industry, and the hi fi industry support the music industry."

GERRY WOOD

# COOPERATION EQUALS...



2

Pianos

4

Hands

5

Weeks

8

Countries

21

Cities

24

Shows

84,594

People

\$706,248

Ticket  
Sales  
Generated



W3 Public Relations  
8285 Sunset Boulevard  
Los Angeles, CA 90046  
(213) 650-6535



Peter Levinson Communications  
505 Park Avenue  
New York, N.Y. 10022  
(212) 935-1036

Adam's Dad Management  
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827 Folsom Street  
San Francisco, CA 94107  
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# Wider Sales Base Portends Higher Plateaus

• Continued from page 1

NARM convention sessions at the Hyatt Regency here from Saturday (18) through Wednesday (22) plumbed the depths of some of the industry's most staggering problems and surfaced with rosey forecasts, of which the above are representative.

But the galling problems of eroding profits, common to the record number of regular members attending, and the threat to centralized control, specific to chain retailers, were virtually untouched during the confab, which drew more than 2,000 regular and associate members.

A group of approximately 10 retail chain operators was sidetracked from a mass effort to enforce demands for more salutary pricing provisions on WEA, Phonodisc and Capitol Records, branch distribution operations which recently restructured prices upward and revised sales terms.

The 10 key executives, representing almost 1,000 retail stores all over the country, met secretly Saturday morning (18). The summit meeting decided it would ask NARM to attempt to rectify what it considers in-

equitable wholesale price boosts and sale provisions in the three recently revised branch operation programs.

Between 10 a.m. when the conference ended and 2 p.m. when the regular membership meeting began, word about the thrust of the caucus spread and a dozen smaller chain heads gave whispered assent to the meeting's objective.

But Earl W. Kintner, NARM's attorney, warning the move by the malcontents, warned the regulars that a trade association or any two or more members can't act together without raising governmental antitrust interest. Kintner said individuals could complain or a number of persons could band together in a legal class action.

Several major retailers, it is known, have been huddling with legal counsel regarding federal civil lawsuits against branch operations, whose recent pricing concepts threaten their centralized control of their farflung operations.

These mass retailers argue that they have spent many years and literally millions of dollars establishing a strong supervision of buy-

ing, warehousing and shipping of product.

Under terms of the three recent pricing innovations, retailers feel an unjust price advantage is provided for those to whom a large volume of merchandise is delivered to a single store or regional warehouse.

They argue that the computerization and large regional marketing staffs which they have built since 1970 are being undermined by the pricing plans.

They point enviously to recent annual reports by a variety of publicly-held labels to the SEC which show record-breaking profits, while the retailer who can eke out 2% profit on his gross is considered doing well.

Retailers, both large and small, point too toward future store open-

ings, presently at an all-time high, which they fear are endangered by the pricing premise changes.

Members, both associates and regular, departed this Delta metropolis believing firmly in the industry's future and NARM's responsible leadership.

Meeting sessions were for the most part improved by excellent correlative audio/visual presentations. Questioning after a panel was re-

duced to afford more time for discussion by the seminar's expertise.

Joe Cohen, NARM's neophyte executive vice president, shored up much of the previous conventions' afternoon lag time with a/v presentations by WEA, CBS, Phonodisc, Casablanca, RCA and Motown. And in the hotel's French Market, the largest and most varied group of exhibitors, plied their wares simultaneously.

## Radio Leaders Relate Programming Insight

NEW ORLEANS—A panel heavy on radio leaders gave a NARM audience heavy on music business leaders, some insights into the complexities of record selection, formats and research in the aptly titled session "Maximizing The Use Of Radio Today."

Bob Wilson, publisher of Radio and Records, keyed the theme by noting, "For many years a major communication problem has existed between us—the two cousin industries to the recording industry." Introduced by Bob Fead, senior vice president of A&M Records, chairman of the day, Wilson advised, "radio offers you what amounts to continual free advertising 24 hours a day in practically every market in the U.S."

Continuing the dialog, Bob Pittman, program director of WNBC, New York, claimed that most formats draw audiences in which 5% to 10% buy records, but "with an AOR station, 30% to 40% of the audience buys records." Another benefit, said Pittman, is the exposure of new talent. "It's one of the new formats that people want to hear new product. They listen to the AOR stations to learn what product is out, and a lot of these stations not only play new product, but talk about what new product will be out."

The criteria for adding albums at these stations, revealed Pittman, is that it sounds like the station has some significant meaning and impact. "They look for new artists to break so they can keep the station sounding fresh."

Craig Scott, vice president of programming for Plough Broadcasting, voiced a different criteria; "the main criteria for adding an album into a power rotation is that it be a stadium-filling act."

Pittman advised the merchandisers not to overlook the impact of Top 40 stations. "If you don't look to that Top 40 station, even though you don't think of them as an album station, you're missing a lot of the real album buyers, which is that mass audience."

Again, Scott took a different slant: "there's so much fragmentation that looking totally at a Top 40 station to make your buying decisions is not really all that wise. There's another group of people listening to FM radio, progressive, white, black or whatever, who are very much into purchasing, and they represent a whole different spectrum of purchasing music."

Exploring the realm of sales research, Scott proclaimed, "It would be fantastic if the radio and record industry were to get together to the point that we could find a credible person inside record stores who understands our problems and situation and our need to have credible information. Then we could develop some kind of rapport."

Scott believes such rapport should be a two way street. "When we call your store, we not only want information, but we want to give you information. You can get yourself ready and realize sales from it."

Record sales information is used by Pittman to determine "if there is a record we should be researching."

Both Scott and Pittman waxed eloquence on the possibilities and unique problems in dealing with country radio, and both are well qualified spokesmen since Scott's chain runs some country operations and Pittman once guided the successful WMAQ into Chicago country prominence.

After describing Plough's new automated album rock format with a black base, Scott observed that "for many years black radio has experienced the same problem as country—the product is not always there."

Wilson confessed amazement that "the record industry moves so quickly to merchandise a Top 40 single, which sometimes takes two to three weeks to be heard by the Top 40 audience."

"If they play it once every eight or nine hours in that early rotation, it may take someone five to six days to hear it the first time and then another three to four days to hear it the second time. Before they find out they like it, you've been jamming stock all over. The opposite is happening at the album stations."

Radio leaders have been confused for years about this reverse syndrome, stated Wilson. "We don't understand it, and it's not helping radio. Therefore the stations have been forced into going out and finding another form of research, callouts and interviews."

## Scholarships To NARM Children

NEW ORLEANS—A record amount of scholarships—15—were awarded to children of employes of NARM member companies at a glittering Scholarship Foundation Dinner, Tuesday (21).

Under the direction of Daniel Heilicher of Pickwick International, NARM's scholarship committee chairman, the banquet featured the appearance of 14 of the 15 recipients whose trips to New Orleans were financed by the GRT Corp.

Two new scholarships were established in the memory of two music business giants who died within the past year: Elvis Presley and Goddard Lieberson.

RCA Records backed a memorial scholarship to Presley while CBS Records instituted one in Lieberson's name. Biographical films of Presley and Lieberson provided

(Continued on page 34)

### BOOST 'POP VIDEO'

## Music Programming Has Strong Potential

NEW ORLEANS—"Pop video" offers great opportunity in prerecorded programming for the music industry, Bob Pfannkuch, president of Bell & Howell's video division, told NARM members at a well-attended home video seminar on closing day (22).

"Pop music represented by 'American Hot Wax' and 'Saturday Night Fever' are ideal to come into the home via the new large-screen projection television systems, marrying the best of Hollywood and the best of your music," he said.

He spelled out the growing point-of-sale opportunities, presented an update on the existing home video hardware and software markets, and gave prospects for the next few years.

• In hardware, some 200,000 units were sold last year, with about 500,000 machine sales forecast for this year, 1.5 million in 1979, three million in 1980 and from 1980 onward (in the range of current color tv sales) seven to eight million a year.

• In blank tape, about 5 million unit sales are seen for this year, 10 million in 1979, 20 million in 1980 and thereafter as many as 50 million units a year and up.

• In prerecorded programming, the big question is availability of new creative material, which could raise the projections considerably from an estimated 100,000 sales to 500,000 programs in 1979, three million in 1980 and eight million and up by 1980 and beyond, if the "availability bottle-neck" on current Hollywood product is broken, among other factors.

Pfannkuch touched on the lack of quality audio in existing half-inch Beta and VHS formats now limited to inferior mono capability. "It's hard to squeeze good audio in at one-third the speed of an audio cassette," he said.

"The video industry has to improve the audio or it will be a severe limitation on prerecorded music in the home video market," he warned.

He also noted the impending arrival of the MCA/Philips videodisk

system, at least in limited test marts in several cities by late this year. "It's now or never for videodisks," he believes, since the economics of software are changing so rapidly. While videodisk software costs have dropped 4 to 1 (from 30 minutes on one side to a two-sided, two-hour disk), hourly tape costs have dropped almost 9 to 1 from the three-quarter inch U-Matic to the four-hour VHS.

The Bell & Howell video division chief also alluded to the publicly acknowledged \$500 million lost by large and small firms involved in home video since CBS introduced EVR in August 1967—a big factor in cautious approaches to the new market.

"The key question between home videotape and videodisk is how important the recording feature is," he said. "It's within reason to see 'Star Wars' offered at \$9.95 on a videodisk and \$14.95 on a videocassette—which is reusable as a blank tape. With color cameras coming soon, like Sony's just-announced CCD solid state unit as low as \$400, the 'home movie' aspect is also vital.

Piracy is the key issue in video as it is in audio, he acknowledged, and there's also an initial advantage for the mail-order prerecorded program business in retail sales. New concepts such as regional re-dubbing centers for recycling of "non-hits" in video could be one answer for the emerging retail mart.

"There are many opportunities for the music industry, which is just starting to use in-store trailers to promote records and tapes," Pfannkuch said. "NARM and its members have a real challenge—the answer isn't just film, and it's not just music, but something in between."

Coverage of the NARM convention provided by John Sippel, Gerry Wood and Stephen Traiman. Photos by Jim Fortune. Photo layout by Bernie Rollins. Section edited by Eliot Tiegel.

### NEW OFFICERS

## Cohen In Top Post; Honor To Souvall

NEW ORLEANS—John Cohen of Disc Records took the presidential gavel from George Souvall of Alta Distributing as NARM entered its second decade.

Installed with Cohen at the Tuesday (21) luncheon ceremony were vice president Barrie Bergman, Record Bar; treasurer Joe Simone, Progress Distributing; and secretary John Marmaduke, Western Merchandisers.

Serving with the officers on the NARM board are Souvall; holdovers Daniel Heilicher, Pickwick International; David Siebert, Sieberts Inc.; Jay Jacobs, Knox Record Rack, and newcomer Harold Okinow, Lieberman Enterprises.

Okinow replaces David Lieberman, honored with a plaque for his six years of service on the board.

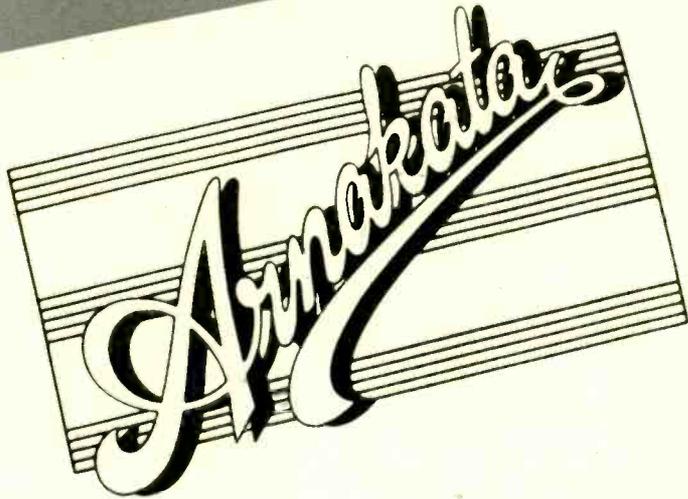
The presidential service plaque was presented to Souvall by Joe Cohen, executive vice president at the helm of his first NARM convention. Cohen called attention to the group's 91 new members in the last nine months—nearly 25% of the total of 380 companies.

"Just as new artists are the lifeblood of the record industry, new members are the lifeblood of NARM," Cohen noted. He thanked the board, the NARM staff, the manufacturer's advisory committee, and the convention committee headed by Joe Simone.

He also cited Mickey Granberg, NARM executive director; veteran staffers Stan Silverman and Ina Luber, and new additions to the NARM personnel including security director John Hall, for a superb job in putting together the biggest convention ever. All agreed it functioned very smoothly.

"We've just begun to move in more positive directions," Joe Cohen emphasized, "with the big breakthrough in bar coding perhaps this convention's most important accomplishment."

His comments were echoed by new president John Cohen, who said "we are one industry . . . music is a necessity . . . our way of life." He also announced the re-establishment of advisory committees for the rackjobber, retailer and independent distributor segments of NARM to provide input along with the manufacturers' advisory committee that proved so helpful this critical year just passed.



14th March, 1978

Polydor Inc.  
810 Seventh Avenue  
New York, N.Y. 10019

An Open Letter to Our Friends at Polydor:  
PAT TRAVERS --- "PUTTING IT STRAIGHT"

To everyone at Polydor, Congratulations and Thank You for a job very well done.

Pat Travers delivered a great album and many memorably exciting live performances. The People who are Polydor took the album, his live performances, delivered their own commitment and the organisation to make it a hit.

You put "Putting It Straight" firmly on the charts by putting the enthusiastic backing of the professional in your sales, promotion, A&R, merchandising, publicity and advertising departments solidly behind the record and the artist.

For this, and for your ongoing commitment, Pat and everyone at Arnakata take this opportunity to say a very heartfelt thank you.

Best wishes,

David Hemmings

Arnakata Management Incorporated, 211 West 56th Street, Suite 15L, New York, N Y 10019 Tel (212) 765 4601

# Marketing Tied With New Acts By Craigo

NEW ORLEANS—Jack Craigo brought his campaign for the preservation of new artists to the attention of the marketing officials who can help him in his often uphill battle.

"Marketing Music And New Artist Development: A Mutual Responsibility" was Craigo's ambitious topic, and the CBS Records senior vice president of marketing provided some balance to the earlier radio industry panel of Bob Pittman, Craig Scott and Bob Wilson.

"Repetitive debate between radio and record industry management often produces a negative impact on the record business," claimed Craigo, who stated that the impact comes in the form of "shock, vibrant stroke, collision and a stiff blow to record manufacturers.

"The debate comes," said Craigo, "when tighter Top 40 playlists are popular, when less music programming becomes a condition of occasional, new intensified audience campaigns, when secret rotation is in vogue, when camouflaged audience research is the strength of programming decision making, or when there is just the general trend of less music."

Craigo drew laughs when he defined secret rotation as "a special agreement between the promotion man and the programmer, and no one knows when the artist is on the air."

Bringing joy to the lives of record industry executives is the hopeful state of affairs when "there is more music because of fresh discovery by radio of the true listening audience desires, when there is broader artist selectivity, when radio reacts with enthusiastic urgency to the music of new and building artists and when music radio develops revised contemporary programming which reaches another zone of listeners who then buy records."

After reviewing Craigo's Camelot, the CBS executive sighted data showing that only the food and total automotive industries outspend the recording industry in radio advertising.

"Radio is central to the music industry's artist development work," claimed Craigo. "As new or developing acts gain more airplay on AOR, Top 40, black, progressive or country formats, the listening audience becomes consumers. They respond and buy records and tapes."

These consumers can more easily buy records and tapes, maintained Craigo, "because both wholesale-serviced retailers and direct manufacturers-serviced retailers have experienced new store or expanded department growth during the past three years."

He posed these thoughts on support of artist development: "We've almost mastered the methods to position single records for fast, fast availability when Top 40 radio adds a song. We don't have the same system for fast, fast placement of albums in all retail outlets when AOR or black progressive radio adds tracks or play."

When album programming stations get on an artist, the artist development campaign begins, advised Craigo. "The initial radio airplay

motivates manufacturers to buy radio time and... that national investment is usually followed by expenditures of customer advertising dollars." Merchandisers can sell more records and tapes, stressed Craigo, by having an LP in stock as it builds.

In-store personnel should be motivated to quickly set displays as the airplay hits faster than a manufacturer can produce high impact point of sale material." Craigo suggested that album covers are "quickly available" and, coupled with local imagination, "deliver quick impact."

"There are 50% more promotion men in the industry than salesmen," commented Craigo, raising eyebrows in the audience. "So we ask you to respond to local airplay, recognize national moving airplay and respond to the consumer's counter calls for the artist."

Craigo casts total artist development as an expansion of radio programming, concert touring, television appearances and press positioning. "I wonder what will happen to Jane Olivor's career during this critical stage?" he asked.

A final challenge closed Craigo's case: "I ask you to re-commit an industry team targeted to artist development which is the success base of our industry and your business."

## 78 Exhibitors In Best Showcase

NEW ORLEANS—The best showcase ever of new products, accessories and services is how most NARM attendees viewed the most extensive array of exhibits in the association's two decades.

From the latest in bar coding and consumer electronics, to the most innovative in-store merchandisers and accessory offerings, the Hyatt French Market drew steady traffic all four days. More than one third of the record 78 firms were either new members or exhibiting for the first time.

Focal point was the 700 square foot retail store—Adam's Records & Tapes—put together by Warner Bros. merchandising director Adam Somer and his staff. More than 75% of the nearly 2,000 attendees went through the store to pick up a merchandise gift bag, indicative of industry interest.

"Sophistication and simplicity were shown side by side, as we know a lot of stores are stuck for dollars," notes George Calagna, WB West Coast merchandising rep. "I'm a believer in cover art, and every store should have someone with a little creativity." The covers themselves often dictate a simple, effective display design, he demonstrated with examples of current hit product.

He cited the full cooperation of all the participating labels. Displays included neons of WB's Fleetwood Mac and CBS' Art Garfunkel; RCA's 3-D diecut of Dolly Parton and a Waylon & Willie 4 by 4; a giant RSO 3-D diorama of "Saturday Night Fever;" ABC's innovative geodesic display; A&M's rotating LP for "American Hot Wax;" Casablanca's giant foldout display of Donna Summer; ELO's spaceage mobile and a new WB flashing jukebox tested on the West Coast.

Also involved in the project with Somers and Calagna were national merchandising coordinator Hale Milgrim, regional product managers

(Continued on page 39)

## MARDI GRAS MOTIF

# Casablanca Draws Attendance

NEW ORLEANS—If the name of the game is attendance at a sales presentation, Casablanca Records walked off with the blue ribbon among the six manufacturers and/or distribution entities represented on the fourth floor of the Hyatt Regency here during the NARM convention.

Casablanca Records turned its presentation room into a Mardi Gras atmosphere, with belly-dancers, magicians and roulette and blackjack tables. The room was con-

stantly filled with conventioners playing chips provided by the label. A lifesize facsimile of Dick Sherman, at which participants threw bean bags, was the prime attraction.

Columbia Records carried through the artist development program, stressed by sales topper Jack Craigo during his NARM talk Tuesday (21). The visual portion of the program was largely still transparencies, a contrast to its 1977 presentation to chain record store conventions, where it introduced live

performance film and videotape of its acts, setting the stage for the current trend toward stores introducing videotape playback units to merchandise product.

WEA did a turnaround in the other direction in its sales room. WEA's 1977 presentation was stills of its act roster. At NARM, it presented its acts along the theme, "WEA is bullish..." with the featured acts in filmed or videotaped action. Rich Leonetti put WEA's money where its mouth was at the presentation's finale, offering a 10% discount from March 29 to May 5 together with July 10 dating on the albums of seven acts: Van Halen, Dee Dee Bridgewater, Lenny White, Ubiquity, Little Feat, Fotomaker and Faze-O.

## 15 Scholarships Awarded To Children Of Members

• Continued from page 32

emotional highlights along with brief speeches by Vernon Presley, the late singer's father and Mrs. Goddard Lieberman.

The merchandisers who had been grappling with nuts and bolts, dollars and cents problems during the four days of meetings, enjoyed the human side of the industry as music money was pumped into the regenerative higher education of youth.

Before the night was topped off by an Anthony Newley concert, the enthusiastic winners paraded to the podium to express their appreciation for the scholarships and trips to New Orleans.

The 1978 NARM Scholarship award winners are: Theodore Izenstark Memorial—Cynthia Bilous, whose father Walter is a print foreman for Electra—Elsa Schoonover, whose mother Margit is an audio tester for Capitol Records in Illinois; Casablanca Record and Film-Works—Daniel Grindle whose mother Maurita is an accounts payable clerk at Lieberman Enterprises in Minneapolis. Also: Arnold Berland Memorial—Darby Mullen, whose mother Juanita is a diskette

## Tax Shelters

• Continued from page 24

that the system will not work it it's based on a record that will not return the kind of money the investor paid.

"But, if they're reasonably constructed at a reasonable price where there's a decent chance for that investor to get his money back, then it will work."

In response to another question regarding deferred income, Berl quipped, "we used to say in the trade that the best thing to do is to drop dead. That cured all the tax problems. Even that's not so true anymore."



Sheet music and song books continue to produce extra dollars for locations offering this special merchandise.

## Mom And Pop Owners Attend 'Family' Panels

NEW ORLEANS—Pressures, pitfalls and opportunities in family businesses received a low key, perceptive airing at NARM Wednesday (22) through Dr. Leon A. Danco, President of University Services Institute, Cleveland, Ohio.

The session drew particular interest from the mom & pop segment of the retailing society as the issues dealt with family-held and privately-held companies.

Danco's speech and three subsequent workshops investigated the unique aspects inherent in business operations owned largely by families working together.

Danco spoke on "Your Family Business: Its Pressure And Priorities," hitting sometimes touchy subjects such as succession and continuity, separating personal from corporate goals, creating a working board of directors and utilizing outside advisors.

He warned of the problems caused by business secrecy: "You find out you had a board meeting you didn't know about, attended by people you never met, discussing things you don't understand, at a time that was unknown to you—and you were elected chief executive officer."

Sharing a dream with those who follow is an advantage of a family owned business, if handled properly, stated Danco. "Teach, share and learn to give it all away. The power and freedom of the successful business owner is unparalleled and the money that funded this dream is all deductible. That's a powerful combination: money, time and desire on the part of decent and good people."

Danco unveiled his "12 commandments for the business owner" as the crux of his speech.

"Thou shalt share thy dream with thy family," he proclaimed. Another important rule he emphasized was, "Thou shalt inform thy managers and employees that this company will continue forever."

He advised making a working organization chart and displaying it as a "road map of how people will progress." The communication should branch out into his family as well as the business structure, advised Danco.

Another Danco commandment: "Thou shalt institute an orthodox accounting system and make available the data to thy managers, advisers

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## Razor, Blade Study

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ing access to tape players stated they do tape music on their unit. They are 32% of current buyers and do make 38% of the total dollar record/tape purchases. The WCI survey discloses.

## INDUSTRY TRIBUTE

### Chapin Issues Call For Seeger Benefit

By GERRY WOOD

NEW ORLEANS—Known for his clarion calls to the music industry on such causes as world hunger, Harry Chapin has a new cause he is trumpeting: a record industry tribute to Pete Seeger with proceeds going to Seeger's favorite humanitarian projects.

Terming initial reaction to his idea "fantastic," Chapin plans to forge it into reality, perhaps within the next year. The Elektra Records artist unveiled his Seeger tribute idea in a luncheon speech at NARM Sunday (19).

Chapin, whose lobbying for the World Hunger Year took him from the halls of Congress to the White House, proposed a music industry dinner for Seeger at \$1,250 a table, followed by a concert with artists such as Bob Dylan.

"It'd be fantastic, if, for once, we gave Pete a free ride, hand him a \$250,000 check and say, 'This is for the Environmental Defense Fund, this is for clear water, this is for the things you've been fighting for and we've been taking a free ride on'."

After being introduced by Elektra/Asylum's vice chairman Mel Posner, Chapin utilized the title song for his last LP—"Dance Band On The Titanic"—to illustrate his appeal for the music industry to get involved.

"The entertainment industry has potential for functioning like the dance band on the Titanic, which is to create diversions in the ballroom so nobody worries about the icebergs outside," commented Chapin. He also borrowed a Bob Dylan line to bolster his point: "He who is not busy being born is busy dying."

Chapin recalled the dark days of Seeger whose group enjoyed four No. 1 hits between 1950 and 1952 before the singer/writer was blacklisted. Chapin cited Seeger as an early and consistent fighter against fascism, labor problems and Vietnam, and for civil rights,

ecology and women's rights. He had his causes, said Chapin, and he stuck with them.

"He is still, to this day, slightly persona non grata. To the extent that this industry has a positive tone, it comes from people like Pete. He's doing so many wonderful things and he hasn't had a free ride in the 25 years he's been fighting to translate his best urges into action."

Chapin challenged the industry to have a day in which meetings would focus on "the larger vision of the industry" and would be climaxed by a dinner and concert for Seeger.

Chapin was buoyed by the initial response from such music business leaders as Clive Davis, Walter Yetnikoff and Joe Smith. "It's a time when Americans, who care about our future, are going to get off the Titanic. We're going to start being lookouts for the problems and we're going to get into the process of busy being born and not busy dying."

"I want to be part of an industry that's integrated into the life fabric of society."

1977 was an extraordinary year for both the record industry and Chapin, he noted. Though Chapin failed to achieve any Top 40 hits, he played to 50% more people than in any other year, grossed \$2.5 million and gave away \$700,000, he said.

"I'm not sure this record industry can congratulate itself over this past extraordinary year," said Chapin, "unless we get ourselves a little bit away from the dance band on the Titanic thesis. And the man in the industry who has more consistently represented that has been Pete Seeger."

Before speaking, Chapin performed two songs backed by his acoustic guitar and his four-year-old son Joshua, who added some dance steps to the act.

### Mom & Pop Workshops

• Continued from page 40

and directors." Also, "Thou shalt develop a council of competent advisers."

Selection and use of outside advisers is indispensable to the business owner because there's a limit to how much you know about the perpetration of your business."

He lumped together rules eight through 10 "Thou shalt choose thy successors . . . be responsible that they be well taught . . . and thou shalt retire and install thy successor with thy power in thy lifetime."

Estate plans should be settled immediately because you can't take it with you, commented Danco before adding the final commandment: "Thou shalt apportion the time to see that these commandments be kept."

The meeting split up into the three workshops for further penetration of the topic. Financial Controls—"Your employees have to share the action—and I don't mean an equity position—so that the commitments to make things happen is as much theirs as yours," Tom Tracy of Arthur Andersen & Co. told the financial controls workshop.

Describing the four-step "planning cycle," encompassing planning, execution, reporting and evaluation, he emphasized the importance of involving employees in management decisions.

"You'll only retain your key people if they feel they are involved in your success or failure. In planning, your key sales person and financial person should have a total picture as well as yourself."

Execution is the easy part, he believes, since entrepreneurs are "doers." An internal system of financial controls comes into play here, dependent on the availability of an intelligently designed system.

Reporting aspects require the entrepreneur not to be afraid of accounting aspects. Data must be timely, accurate and credible, and simple to understand on all employee levels. "Involve them in the design, selection and format of the reports they'll be using, since management has to bridge the gap between financial and operating personnel," Tracy emphasized.

"Evaluation involves redefining of objectives by remaining realistic and objective and getting professionals to help in the critique of performance versus plan. "Write down the plan and the evaluation," he urged, "and have last year's evaluation available to help do a better job on next year's start of the new planning cycle."

Tracy also called attention to some of the difficulties that can arise in the financial controls area. It's time to upgrade the system if financial data is a concern, rather than a comfort, he said.

Computerization should match each operation's individual need with the selection of hardware and software. Elements of control have to be recognized within each organization, which has the responsibility of protecting employees from themselves. Tax planning is vital to maximize investment tax credits among other key elements.

David Carpenter, partner in the Cleveland law firm of Calfee, Halter and Griswold, attacked the topic "The Family-Owned Business And The Law."

Discussing corporate succession planning for the family corporation, Carpenter defined it as "present (Continued on page 40)

### Merchandising Show Makes Display Point

NEW ORLEANS—NARM's first scheduled session on in-store merchandising did more to prove the impact of dynamic, colorful point-of-purchase display than anything ever on a convention calendar.

The session opened feebly with an ill-fated attempt by moderator Stan Marshall, Elektra/Asylum sales chief, to emulate the widely acclaimed levity of his boss Joe Smith. Marshall's efforts only emphasized the slick filmed presentation by eight executives from varied industry positions.

Arnie Orleans, 20th Century senior vice president, contrasted the over-done pop junky shop to the sterile no-display outlet and closed with the eyeattractive well-merchandised store.

Chuck Blacksmith, Roundup Music, Seattle, encouraged the cross-merchandising advantages, such as getting a prerecorded tape display into an auto showroom, with the co-operating record/tape retailer displaying some new model car posters.

Bud O'Shea, CBS marketing

chief, West Coast, emphasized the broad advantages of inducing impulse buying at the store level. Ron Oberman, merchandising boss, CBS West Coast, documented in-store displays' rising impact, noting that merchandising nationally costs \$3.3 billion for all industries and that the cosmetic industry attributes 66% of its sales to impulse buying in stores.

Bob Reitman, A&M merchandising director, traced the important correlation between concert and store cross-pollinated promotions. Adam Somers, Warner Bros. Records POP chief, stressed that the album cover artwork is still the base for building solid store attention.

Cletus Anderson, founder/president of the V.I.P. stores, Los Angeles, closed the session with pictures of his black-oriented stores and aural samples of the way he demonstrates in-store with well-produced DJ-like music segments.

Marshall promised more and better merchandising workshops at future conventions.



Open displays for blank tape: in some locations it's a problem, in others it isn't.

### Davis Warns Of Computer

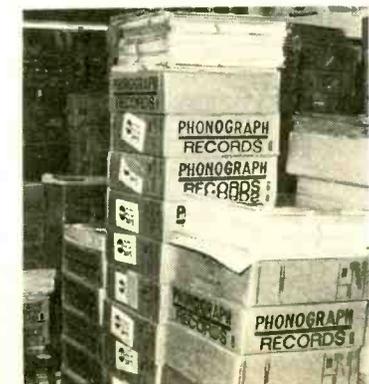
• Continued from page 24

audience to feel he negated his own argument anent the importance of racks.

He also urged individuals to write complaints when they feel something is not being properly handled industrywise.

He warned that computer replacement tickets are not adequate for replacement buying. The feeling of retail record people must be fed in with the computer readout. It's not fair to judge labels by which is the biggest. The ratio of releases to hits is the real success barometer, he added.

He led into his blast at CBS with a



New disks arrive in an independent distributor's warehouse for shipment to dealers.

clarion call for the individual's sense of obligation over corporate good. CBS' goal of corporate good only victimized him, when he was sacrificed as a pawn, he claimed. He charged that CBS had "total amnesia" as far as his contributions were concerned.

He said that even after his departure to Arista, CBS forked over a \$1 million check for mail-order rights to Arista releases, indicating their faith in him as a record man.

He said that industryites are guardians of an art form that is special and unique and that they can't afford to be silent and not fight back.

### Radio, Repeat

• Continued from page 25

spot buying is purely a "pecuniary venture and not a scholarly one. We are imprecise as hell. It scares hell out of me."

The record tape industry is far too involved in radio's impact and influence on it. Burns explained that the record industry's meteoric growth has outdistanced radio's flowering. "Radio is now the camp follower," he stated.

Burns' pitch on the music industry's strength was buoyed at the CBS Records audiovisual presentation. In the film CBS stated that it was "the world's biggest radio advertiser."

### 78 Exhibitors In Best Showcase

• Continued from page 34

Kent Crawford and Murray Nagel, and field merchandising rep Marcia Greenburg. Freedman Aircraft provided all the LP bins.

Jack Wayman, senior vice president, EIA/CES, was impressed enough to invite the display to the summer CES in Chicago where it will focus not only on software merchandisers but also on joint displays with audio hardware.

**Consumer Electronics**—Highlighted with some of the equipment noted in the "razors and blades" panel at NARM. Included were BSR's Accutrac remote control programmable turntable and Accutrac +6 changer; Sharp Electronics' microprocessor-controlled selectable cassette deck; a Pioneer Electronics studio rack with tuner, amplifier, equalizer and open-reel tape deck; Jensen's Lifestyle speakers and Tri-axial car stereo speakers, and Audio-Technica's audiophile recording counter and floor racks and distributed lines.

**Bar Coding**—Among firms showcasing systems and equipment were Symbol Technologies with its Laserchek scanner and UPC Film Masters

division; Matthews Marking/Graphics Group with its UPC Film Masters, and MSI with its portable data terminals for scanning used by Handleman to implement its RIMS operation. The Symbol Technologies system was used to scan each attendee's personal number on the function ticket book with a random computer drawing determining winners of an RCA SelectaVision and audio display prizes.

**Security**—Checkpoint Systems showed its MKII system involving pressure sensitive labels that set off an alarm in a pair of "detunable" sensing screens at each exit. Sensitive had an improved version of its "keeper" system involving a magnetic strip in a tape box or LP wrap which also sets off an alarm in a pair of exit screens.

**Blank Tape**—Sony and TDK were at NARM for the first time, joining Maxell, Memorex, BASF, 3M, Ampex and Columbia Magnetics. It's dramatic evidence of the importance of the music industry in "moving" the product, with high-end lines getting increased attention.

TDK and Memorex showed new (Continued on page 40)

## 'PRICE OF STEAL'

### Retail Anti-Theft Moves Outlined

NEW ORLEANS—Focusing on executive responsibility for security problems, Lincoln Zonn, a veteran of 12 previous NARM appearances, outlined several steps to reduce thievery at retail record stores.

"This shrinkage occurs in three ways," informed Zonn, whose organization, Lincoln M. Zonn, Inc., is actively working with several retail record chains to reduce employee and customer theft. Losses occur through faulty paperwork, shoplifting and internal employee theft, revealed Zonn in his speech titled "The Price Of Steal Is Going Up."

Paper error accounts for 5% of the loss, said Zonn, while 20%-25% is in shoplifting and a startling 70% comes from inside personnel.

"Paper errors are caused by carelessness to a large extent," claimed Zonn. "It's asking for trouble when you take inventory and don't spot check to back up the figure."

Zonn has "four magic words" that he claims will reduce shoplifting by 50%: "May I help you."

"The shoplifter thrives on anonymity and he must be unnoticed. If he thinks he's noticed it's the kiss of death. He'll go down the street to somebody else who won't pay attention to him."

Zonn warned retailers that they must have an airtight case if they prosecute or try to arrest. A new ploy is for a shoplifter to steal, drop off the goods unnoticed, get caught and then not have the merchandise. "It's a beautiful case of false arrest, and that can be more costly than anything that can be shoplifted."

To combat internal theft, Zonn suggests the polygraph. Companies that use it swear by it, and those that don't use it, swear at it. Where it can be used, it's the best of all methods to control theft.

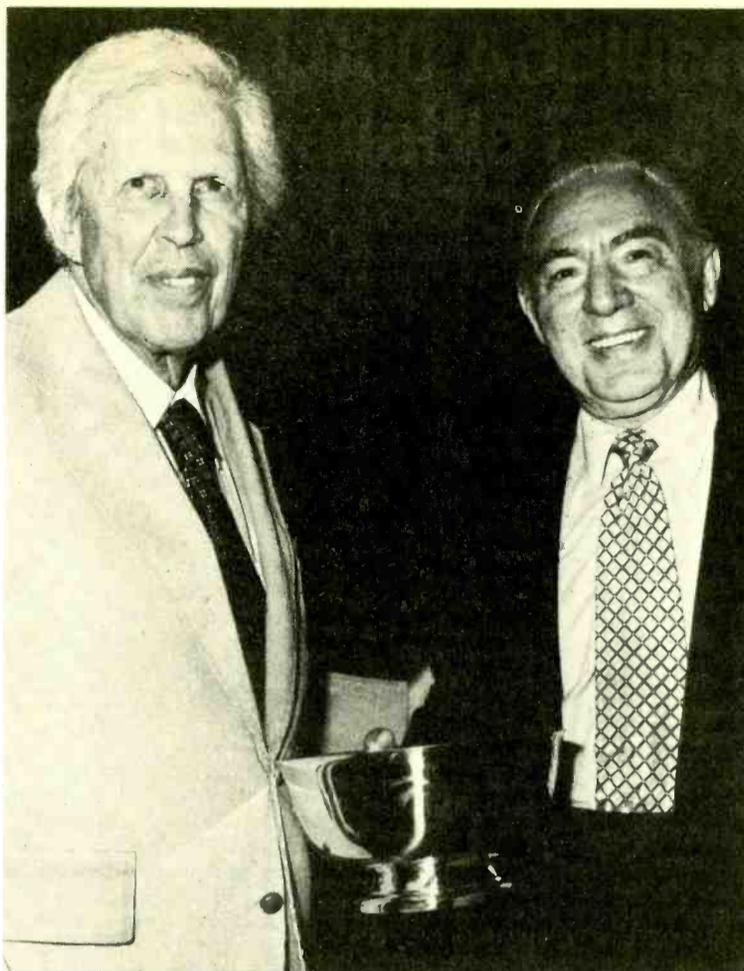
Written tests and counseling are other methods as well as using undercover agents. Zonn doesn't recommend such agents for small operations but advises their use for warehouse, distribution and manufacturing situations.

Bill Forrest, vice president of El-Roy Enterprises, asked Zonn what percentages of lie detector tests end up incomplete or inconclusive. "Under normal conditions," Zonn answered, "they won't exceed 5% the first time around and, after that, should be cleared on a second run."

Should physical force be used to stop a shoplifter? inquired Bruce Bayer, owner of Independent Records in Denver.

"No," replied Zonn. "You can replace merchandise, but you can't replace a human life. Let him go. Make a note of his appearance, and the next time you see him come in, notify police and have them on hand."

When Bayer told Zonn that he believed most of the Denver area record store shoplifters were addicts, Zonn suggested hiring a moonlighter from the narcotics squad who knows the addicts. "When they know they're going to be recognized and see a narc, they'll probably avoid your place."



AWARD TIME—Paul Francis Webster, left, receives a silver bowl in recognition for his lyrical work in records and films from Stanley Adams, ASCAP's president at the society's recent West Coast membership meeting.

### N.Y. Studio Eying LPs

By ADAM WHITE

NEW YORK—National Recording Studios, 19 years in the business here handling mostly commercial productions, television work and Broadway shows, is pitching for more album sessions.

The move is keyed to the recent installation of an MCI 500 series, 40-microphone, 24-track console, with fully automated post-mixing and Dolby. National claims it is one of the first studios on the East Coast to have the system, which allows unlimited corrections to be made consecutively without generational loss.

The outfit is located in New York's Times Square in the one-time Edison dance hall which was converted some nine years ago to accommodate recording equipment and musicians (more than 50, plus at least an entire choir).

Now, with the new hardware, National is planning a campaign to attract album recordings and augment its usual trade.

Senior engineer and mixer for the recording studio is Dick Mack. Production manager for National's video center, also located at Edison Hall and newly installed with the latest Ampex VPR-1, one-inch broadcast recorder, is Lesley Nathan.

### Heart At Peace With Its Labels

LOS ANGELES—Mushroom Records, Heart and Portrait Records have resolved a year-long legal dispute out of court.

Mushroom will now release the previously court-restrained "Magazine" album with members of Heart going back into the studio to complete all the unfinished tracks.

All cuts on the album remain the same although vocals were redone on five songs and the entire album was remixed.

The five tunes with new vocals are "Without You," "Just The Line," "Devil Delight," "Magazine" and "Heartless."

The two live songs recorded at the Aquarius Theatre in Seattle remain the same. Front cover album graphics remain unchanged although the back cover will reflect a few modifications.

Mushroom's relationship with Heart is now completely severed. The first single from the album is "Heartless" and will be released shortly.

### Actors, Writers Supporting Disney Suit Against Sony

LOS ANGELES — Both the Screen Actors Guild and the Writers Guild of America are preparing to file an amicus curiae or friend of the court brief in support of MCA/Universal and Walt Disney Productions copyright infringement suit against Sony, marketers of Betamax home videocassette recorders.

MCA/Universal and Walt Disney are seeking, through court action, to prohibit taping of televised films claiming copyright infringement.

Both guilds claim loss of employment as well as loss of residuals and income derived from the future sales of prerecorded motion picture cassettes and videodisks are at stake since both guilds have contractual provisions for residuals from their sale.

Universal Television and Pictures and Walt Disney Productions inaugurated the suit in late 1976 against Sony claiming their copyrighted material is being infringed upon by users of Betamax home video recorders.

Sony counter claims that the First Amendment of the U.S. Constitution protects the right of people to receive and record in their homes material obtained from the public airwaves.

The original suit was filed in Los Angeles Federal Court where it is still pending while permission to enter the amicus curiae brief by the Writer's Guild of America and the Screen Actors Guild was filed March 10.

MCA had originally invited both guilds to participate as plaintiffs in the original action but both guilds determined to file their brief independently.

### Open L.A. Office

LOS ANGELES—Integrated Computer Services, Inc., a New York-based data processing firm specializing in record industry clients, has opened a West Coast office at 1017 La Cienega Blvd., L.A.

### 78 Exhibitors In Best Showcase

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accessories, Maxell highlighted a big UD-XL promo, BASF had polybag deals for its Studio and Performance line and bowed its Professional series, Ampex focused on its custom duplicator service, Sony reintroduced itself to the industry with its new packaging, and 3M continued to expand its rackjobber distribution, and Columbia expanded its customized store promotions.

**Accessories—**Le-Bo had its new home video storage module and "Slim Line" tape cases; Sound Guard its \$7.99 list record care work pad; Recoton had its rainbow five-pack blank cassette promo, new 8 ounce and 64 ounce Clean Sound refills; EV-Game its new Audio Accessories full line display; Elpa Marketing its new dealer promo Watts T-shirts and Thorens music box promo for Watts record care orders; Hagerstown Leather its new fiber board tape cases, and Savoy Leather its new 60-cassettes Jumbo cases and packaging.

**Posters, etc.—**Barry Imhoff Productions had its expanded line of album mirrors at NARM for the first time and Ball Game showed its new line of striking mylar posters. Dargis Posters, also at its first NARM, had solid response to its expanded music line as did Portal Publications, Adam's Apple had its new 70-page full line head shop catalogue available.

**Features—**GRT is clearing out its new Ampro Tape Browser at \$99.95 (formerly \$165) as a prelude to its own GRT Design accessory line this fall; Rack Factory at its first NARM had attractive all-wood audio and videotape racks; Hamilton Fixtures and Freedman Arcraft both had new monkey-hole combination 8-track/cassette tape cases—Hamilton's for 132 cassettes and 352 cartridges; Freedman's for 400 8-tracks and 100 cassettes.

**Merchandisers—**Televak showcased its rapidly expanding in-store video network; Cyros Ad Service its 2 by 2 and 4 by 4 cover displays, and

Bowers Record Sleeve its personalized sleeve liners and gift mailers.

**Recordings—**Crystal Clear had its full direct disk line including the new Arthur Fiedler/Boston Pops LP; Nostalgia its "Best Of Ragtime Radio" LP/tape series; Flying Fish its newly distributed NESSA line; QCA its new "Carmen" with the Symphony Jazz Ensemble; Peterpan its new Hulk, Spiderman and Disco Duck releases; Disneyland its two new Peanuts releases; Laff its new Richard Pryor LP and Biograph its "new" original soundtracks of Bing Crosby's early films.

First American had its first releases by Clarence Gatemouth Brown and Don Brown; AA Wonderland its prepack special and two "Close Encounters" LP's; Sesame Street's its "10th Anniversary" and "Sesame Street Gold" \$7.98 list releases; Request bowed its two new budget classical lines and American Album and Tape highlighted its "Very Best of the Marx Brothers, Vol. 1 & 2."

Music Minus One had its expanded line and is now using its new West Coast branch; while other labels with product and displays included Salsoul, MCA, RCA, ABC, Pickwick/Quintessence, Gusto, London, U.A., Springboard, Alshire and Heartwarming.

**Publishers—**Almo Publications, at its first NARM, highlighted new Kiss, Randy Newman, Joan Armatrading and "25 super sheets" releases; Big Three had its new Barry Manilow "Even Now" and "Elvis In Concert" best sellers, and distributor Charles Dumont & Son reports "Kiss Alive II" and the Manilow book as current best sellers.

**Cutouts—**Overall business was reported satisfactory to above average by Carl Post of Promo Record Distributors, Heb Linsky, Ed Barsky of Kester Marketing, Kathy Koury of Countrywide, John Gervasoni of Scorpio, Merrill Rose of Surplus, and David Sutton of Sutton Records. Special NARM deals were offered by most of the exhibitors.

### Mom And Pop Workshops

• Continued from page 39

planning for the transfer of ownership and management of a closely-held business to others."

It incorporates many familiar estate planning methods, he noted, but also goes beyond traditional estate planning. It encompasses a comprehensive plan for the introduction of successor management and the eventual transfer of operating control to the current owner's chosen successor.

"The concept includes assuring the owner-manager and his family the greatest economic benefits possible both in terms of investment security and minimization of taxes."

"The basis objectives," said Carpenter, "are survival, how we provide for it, what we're going to do with growth and how to reduce taxes in the process."

Unless an owner plans to give his business to charity, there are only three alternatives listed by Carpenter: sell it to outsiders, transfer it to non-family management or keep it in the family. He also stressed the advantages that trust accounts can offer.

In the workshop, "Management Succession In The Family-Owned Business," Danco stressed the importance of passing the torch. "The business owner has a terrible time relinquishing his understanding to his children," the educator claimed.

He fielded a question concerning how a parent should explain to his children how his income relates to his way of life. "You have to start early," he replied. "Then it becomes easier and easier. If you've got troubles now, they're going to get worse."



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## Paul Drew, Jason Shrinsky Sign As Billboard Radio Columnists

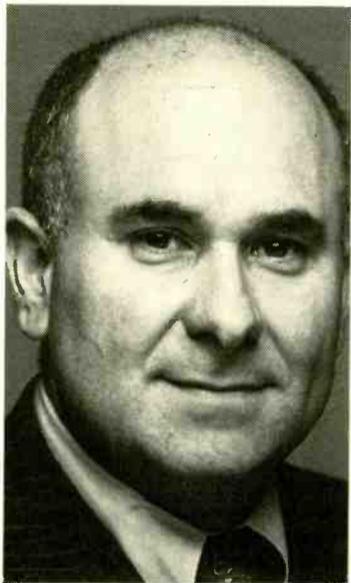
NEW YORK—Paul Drew, the respected radio programmer, and Jason Shrinsky, prominent Washington FCC attorney, have been signed by Billboard to write columns for its expanding radio-television department.

Drew, presently a freelance programming consultant and formerly associated with the RKO General group of stations, will write a column called PD to PD in which he will answer questions from programmers as to how they can handle specific programming problems.

Shrinsky will devote his column to subjects to keep programmers and other station management out of trouble with FCC regulations.

Shrinsky, in addition to being a member of the Washington law firm of Stambler & Shrinsky, is an avid student of radio programming. "I listen 24 hours a day," he says. His wife is part owner of WEZV/WGPA Bethlehem, Pa. He is also a spotter for Washington Redskins games, assisting tv sportscasters.

Questions for Drew should be addressed to him at Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Shrinsky may be reached through Billboard's New York office at 1515 Broadway, New York, N.Y. 10036.



Paul Drew



Jason L. Shrinsky

## Soul Swap For Gospel Ups ARB

NORFOLK—What happens when a soul station switches to an all-gospel format? The younger audiences turn off and the ratings drop, right? Wrong.

Bishop L.E. Willis' AM station

WPCE more than doubled its ratings since switching to a unique "contemporary gospel" sound last June. He claims it's the only such station in the country.

The black minister's FM station, WOWI, has also enjoyed substantial audience gains since adopting the Drake-Chenault syndicated "SuperSoul" format in January a year ago.

The result of all these format changes has been a heating up of the three-way race among black stations in the Tidewater area of Virginia. But a low-power AM soul station, WRAP, still dominates the field with a 7.1 12+ metro share (according to Arbitron). Yet the Rollins-owned station has dipped slightly from the 1976 fall sweep.

Because WOWI had a sharp drop in audience size from the spring to fall months, WRAP's new program director Barry Mayo says, "They made a splash in one book," but future ratings will tell the story.

At the Willis AM-FM combo executives are confident and proud of the changes they have made. The general sales manager, Steve Baroness, who left WRAP last April, says, "There's been a sizable increase in our billings, and we've added new national accounts."

By selling the stations in combination Baroness says they have added such advertisers as United Airlines, Levi Strauss, General Mills and others since changing formats.

Together both stations are now out to conquer the Norfolk area market, which also includes Fort Smith, Newport News and Hampton. The area is roughly 25% black.

The market has one unique characteristic: Although it's ranked as the 32nd metro market, it has climbed to first place recently in FM penetration: 56.5%.

Perhaps the most dramatic change has taken place at WPCE, where Bishop Willis, a minister of the Church of God in Christ, worked for two years to hand-pick programmers and deejays to get the sound he wanted.

"We're pioneers," he says. "We play uptempo music with an r&b beat," featuring such artists as Andrae Crouch and Walter Hawkins and the station achieves a bright soul

## WPLJ's P.D. Says Format Stolen, Sold

By DOUG HALL

NEW YORK—Larry Berger, program director of ABC's WPLJ New York accused Lee Abrams of Burkhardt/Abrams Associates of "stealing the ABC format and selling it to other stations."

He made the accusation during an album-oriented rock programming session during last week's Intercollegiate Broadcasting System's convention here.

Burger charged, "Abrams was canned in 1972 at WRIF Detroit for consulting another station while he was the p.d. at WRIF. He's been selling the ABC format ever since. He's convinced he's researched everything he's done, but 75% of that is bull ----."

Burger continued, "He's picked everything out of the air. It's all nonsense that 2,000 songs are researched." Burger also criticized passive research. "It's very faddish right now. WNBC New York has made it well known that they are using it. They went from a 2.2 to a 2.6

share in six months. That doesn't convince me. Theoretically it's a good idea."

Burger explained to his young audience what album-oriented rock means to him and WPLJ. "You won't hear 'Spread Your Wings' by Queen and we don't play Barry Manilow." He told how WPLJ is not pre-programmed, but song rotation is controlled by a card file. He suggested WKTU, WXLO (99X), and WPIX "are all starting to sound like us."

He said the loss of deejay Jim Kerr to WPIX did not bother him. "I chose a guy whom I thought Kerr's audience would like—Jimmy Fink. As a result the ratings have gone up and up again."

One key to his station's success, he says, is variety. "Some people say if you play Aerosmith everybody over 25 says goodbye and if you play Joni Mitchell everybody under 18 says goodbye, but if you give them variety they keep anticipating a change," he reasons.

Burger says a study of Arbitron diaries shows WPLJ shares most of its audience with sister station WABC. He says the WPLJ format falls "in between WNBC and WNEW-FM."

Speaking at another session on "Balancing Station Formats," Burger said "the main cause of tune out is playing the wrong song and over-commercialization. It's not been proved that news is a tuneout."

Bob Richer, general manager of WNCN-FM New York, commented at this session, "I've yet to meet anyone from school who has the barest perception that radio is a business. There's little thought to teaching the facts of life. Some 10,000 were graduated last year, but I would be astonished if 500 make it to commercial broadcasting."

Burger agreed and said college graduates "are unaware of what had to be done to make money for the station, to get ratings and to meet legal requirements."

After several panelists advised college students to look to smaller markets to begin their broadcasting careers, WYNY-FM New York programming director Craig Simon told how he had an intern program "and some are so good I will hire them."

## Captain, Tennille TV Special Due

LOS ANGELES—Daryl Dragon and Toni Tennille will team for an on-location musical tour of the Old South's glamor capital April 3 in "The Captain & Tennille In New Orleans" on ABC-TV.

The 60-minute special will feature Hal Linden ("Barney Miller"), comedian-impressionist John Byner, Fats Domino and the Olympia Brass Band as guests.

The Dragons will perform "Black Water" and be joined by Tennille's sisters, Louisa and Melissa, for "Good Enough."

Hal Linden will solo on "Goodbye Girl" and join Daryl for "Muskrat Ramble" and the duo on "Dr. Jazz." Fats Domino will perform "Walkin' To New Orleans" and be joined by the Dragons on "I'm Ready." Toni Tennille will sing "I Can't Help Lovin' That Man" and "Dixie."

Producer is Bill Lee; director, John Moffitt.

## Collegians Told To 'Air the New Acts'

By DICK NUSSER

NEW YORK—Labels in attendance at the 39th annual Intercollegiate Broadcasting System convention at the Biltmore Hotel here March 17-19, asked student broadcasters to air new acts and gear its programming towards a fusion format that would allow progressive country, folk and jazz to be aired in greater proportion.

Two of the convention's sessions, which drew 1,000 collegiate broadcasters, focused on record company relations, with students often being criticized by record company representatives for trying to emulate successful AM formats rather than breaking new acts and playing music which isn't normally featured on commercial radio.

One student explained that college radio's new "conservatism" could be traced to an attempt to make itself more palatable and "respectable" to the community at large.

Several label reps stressed the role collegiate radio plays in "educating" the public to new acts and they urged music and program directors to "search out" new sounds for their audience rather than rely on record sales alone.

A plea for greater cooperation among program directors and campus concert committees was heard frequently at the record company forum, where representatives from 15 labels fielded questions from the audience and responded with complaints of their own.

Capitol's Carol Peters asked the packed session for a show of hands on how many campuses stage concerts. It drew a 60% response. Her

next question, "How many use their radio station to promote the appearance?" drew far fewer hands.

Bruce Tannenbaum of Atlantic called for "total facility utilization" to overcome this problem, pointing out that at a recent Emerson, Lake & Palmer campus gig, the concert committee, editorial and radio staffers got together to produce a concert program that resulted in the label buying a full page ad to defray the cost.

Other suggestions included having the music director feed suggestions on touring acts to the concert committee.

One student, at another forum devoted to the theme "Record Companies—Beyond Service," complained that the concert committee often wasn't familiar with some of the acts recommended by his music director. Later, it was suggested that the reason for this was that the college station hadn't made the audience familiar enough with the act by not playing its records.

Many label spokesmen urged the students to develop ideas for promoting acts themselves, rather than rely on the label to do it for them.

"You have to think of creative ideas no one is considering," one label spokesman said. "We don't have the time because we're busy creating ideas for WABC," he added.

A spokesman for Rounder Records suggested that college programmers should attempt to build a disk library that would enable them to trace the roots of many of today's performers.

(Continued on page 49)

sound while sticking to gospel music.

"This isn't a religious station, it's an entertainment facility. We don't have deejays preaching. They just keep pumping music," he emphasizes. "The old gospel music just won't work."

The "SuperSoul" format adopted by the FM sister station has picked up audience, as ratings moved from a 3.2 in the fall of 1976 to a 4.8 a year later. Buddy Scott, a Drake-Chenault vice president, says, "It's a hit-oriented sound."

The syndicator provides the 20 "SuperSoul" stations with consultation and four kinds of tapes—oldies, current hits, album cuts and "recurrent" songs that have dropped off the charts.

Although the announcers are prerecorded, Scott says the local stations have to have "community involvement to be successful." WOWI program director Leonard Ware has reduced the Drake-Chenault oldies mix down to 35% and he plays album cuts.

"Our goal is to make automated radio come alive," he says. The station also encourages written requests from its audience. The commercial load has also been cut back to eight an hour.

Its competition, WRAP, is still the

(Continued on page 44)

## WMAL In D.C. Leads Radiothon

WASHINGTON — WMAL topped all single stations of the 75 outlets nationwide which participated in this year's Leukemia Radiothon with \$106,000 raised in the 24-hour February fundraiser.

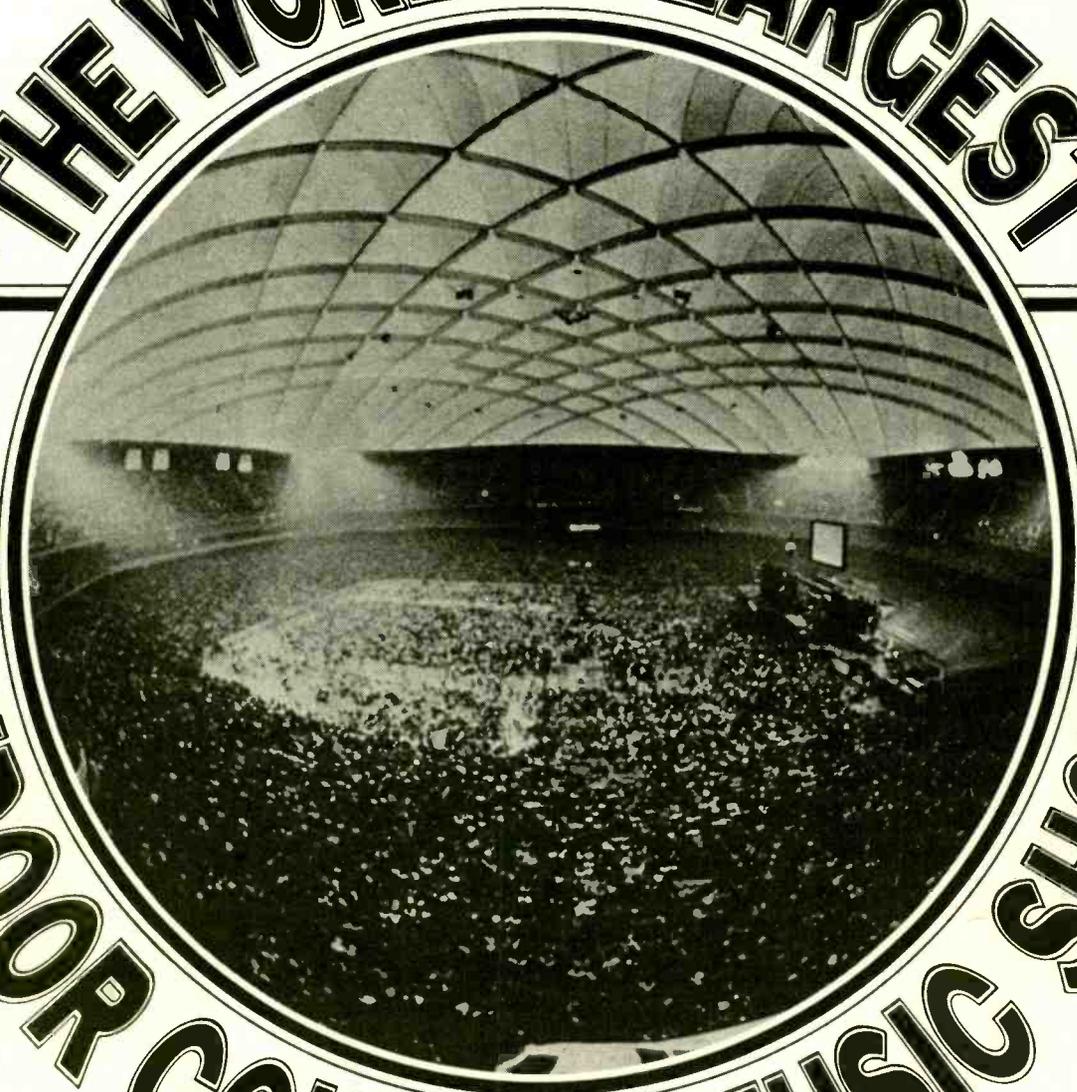
WMAL all-night personality Bill Mayhugh hosted, with help from other WMAL DJs and talent from sister outlet WRQX-FM. It marked WMAL's fifth consecutive year of participation and fifth year as single station winner.

The program was broadcast from 10 p.m. Saturday, Feb. 25 to 10 p.m. Sunday, Feb. 26, from the Washington Touchdown Club, which donated WMAL raised \$5,000.

Last year, WMAL raised \$76,611.

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## Vox Jox

By DOUG HALL

painting himself and his dog green. The station and its sister tv outlet devoted an hour to live coverage.

Jeffrey Jay Weber of WAZY-AM-FM Lafayette, Ind., has been promoted to program director and is looking for an AM drive deejay. The Top 40 stations are now simulcast with the FM switching to album-oriented rock when the daytime AM shuts down. The stations will be splitting this fall.

WCOZ-FM in Boston has triggered several breakdowns of New England Telephone Co.'s toll networks due to call volume resulting from listener response to contests. Dan Kavanaugh, promotion director, has been forced by the phone company to install several separate "contest lines" as a result. The breakdowns created overloads during which all phone customers attempting to dial into or out of Massachusetts received busy signals.

The year-long album-oriented rock fight between WCOL-FM and WLWQ-FM "Q 96" in Columbus, Ohio, has been resolved: WCOL-FM has become "92 X," ostensibly to stand for new call letters WXGT-FM. The new station will serve up more Top 40 hits, entering the fray for that market with WNCI. "Q 96" will inherit the entire album rock audience—and the former WCOL's 7-midnight jockey, Bill Pugh.

Freddy Buc has been upped to general manager of WRVU, Nashville, making way for Roger Hyman as the new music director. New assistant to Hyman is Don Edmond. WKIR-FM, Jackson, Tenn., has added Mark McClure as evening DJ. WTJS-AM, also in Jackson, needs "big band" product, old and new, to handle response to its '40s-on special program.

### Poughkeepsie WEOK Airs Russian Disks

POUGHKEEPSIE, N.Y.—Claiming "It's music which will bring us together, not politicians," DJ Roy Rutanen of WEOK here has been startling listeners with Russian-language pop/jazz LP cuts.

Response has encouraged Rutanen to dedicate a special Sunday morning show to Russian folk and pop.

The music which triggered his move principally comes from two Russian groups, Ariel and Chizhik. He obtained LP copies from Macmillan Performing Arts, which handles publishing rights in the West for Russian artists.

### Gospel Ups ARB

Continued from page 42

leader, and program director Mayo credits some of its success to the emphasis on "the passive listener." He explains, "A lot of black stations have a program today. We play the hits in the black community."

Jack Rattigan, the station's general manager, also points to the long history of community involvement. The station also has a playlist that includes obvious white artists such as Player and the Bee Gees. Mayo feels it's important that black stations use crossover artists.

ARTHUR LEVINE

Mike Butts, former morning man at K-100 in L.A. and KCBQ in San Diego, is looking for more morning work, preferably West Coast: 817/382-5789. "David T." of KMEL-FM in San Francisco and formerly of KTIM-FM in San Rafael, Calif., is seeking new airwaves to ride. He's also a production director. 415/454-5641, 35 Arroyo, Fairfax, Calif. 94930.

Jerry Kaye has joined KLOS-FM in L.A. as weekend DJ. Charlie Daniels recently dubbed Ray Waldon of KUZN, Monroe, Ala., as "the Doctor of Southern Rock 'n' Roll." Waldon is morning drive DJ, followed by p.d. Jim Steele and evening man Dave Cromwell at the country daytimer.

New lineup at KSEM, Moses Lake, Wash., includes Sandy Van Aleksandr, morning drive; p.d. Dennis Lloyd, midday and 'Griz' Leroy Brown evenings, followed by late nighter Steve Blackburn. Bill Garcia has exited KNUS in Dallas. Ron O'Brien has departed WFIL, Philadelphia, as music director, seeking a programming slot.

(Continued on page 45)

### Country Radio Seminar Called 'The Best Ever'

By SALLY HINKLE & PAT NELSON

NASHVILLE—A record breaking number of registrants were brought up to date on the latest aspects of country radio at the Country Radio Seminar here, March 17-18, at the Airport Hilton.

Termed the most successful in the event's nine-year history, the two-day broadcasting dynamics session drew more than 390 participants representative of the broadcasting industry and from other related areas of radio and the record industry.

Operating under the theme, "The Future Of Our Country," the seminar's work sessions covered a multitude of topics including motivational dynamics, audience research, promotions, merchandising, sales, news, engineering and technology in various forms of panels, video and audio presentations.

Questionnaires on the effectiveness of each session were completed by the attendees and evaluated for results. Responses to each session were reported to be strong, and all data and information will be taken under the advisement of the agenda committee for next year's event.

Bob Young, operations manager of KIKK in Houston, has been named agenda committee chairman for next year and Roy Wunsch, director of sales and promotion for Epic Records and Associated Labels, Nashville, has been named record industry committee chairman.

More than 600 attended the "New Faces" banquet and show, which annually climaxes the seminar's activities. Featured artists who have not had the opportunity to be seen by the country broadcasting industry included Janie Fricke on Columbia, Vern Gosdin on Elektra, Con

(Continued on page 54)

### New Manager, New Format At Alabama WGYV

GREENVILLE, Ala.—With the recent change in station managers at WGYV here, the station has gone from a middle of the road, mixed format to all-country.

According to Leland Tracy, music director for WGYV, the mid-February change to an all-adult contemporary country format gives the station more continuity in programming.

"Our format before was all chopped up," says Tracy. "We'd go with three hours of country in the morning, then big band, then back to country and on to jazz and easy listening."

Chuck Heartsill has assumed the station's management and changes in staff have been effected within the station's current personnel, moving Mahlon Stead from a regular air slot to assistant manager and Leland Tracy from sales to music director.

"With the change in our structure, we'll be initiating promotional efforts geared toward album giveaways, contests and trips to New Orleans," says Tracy.

### KROQ Goes All Music In 60-Day Promo 'Comeback'

LOS ANGELES—Progressive album rock outlet KROQ-AM and FM here launches a 60-day commercial hiatus Saturday (1) to emphasize a revitalized music approach and formally promote the station's emergence from a crippling '74 strike.

"We're not changing our musical format so much as cleaning up its direction," says Gary Bookasta, founder and general manager who has retained day-to-day control despite new financial arrangements. "We're taking it back to what people expect of us... a true alternative outlet for L.A."

The only personnel change set is the addition of Shadow Stevens as programming and production consultant, through his company Big Bucks. Stevens was responsible, Bookasta claims, for KROQ's earlier successes. He's looking for a repeat performance following the 60-day promo onslaught.

Backing Bookasta's moves is a new partnership worth \$3 million with Progressive Media Group, Ltd. But Bookasta points out that the station, which simulcasts to the FCC limit, remains locally owned.

"No corporate chain influences our music," he says. "So, this 60-day pure music push is the best way possible to let people know 'The Roqs Of L.A. Are Back.'"

Air personalities Cindy Paulos, Bob Sala, Jeanne Chappe, Brent Kahlen, Jimmy Rabbitt, Rodney Bingenhiemer, Doc Nemo, Lauren Lee and Al Ramirez are remaining. Additionally, no change is foreseen for program director Mike

### WPCH-FM Sold

ATLANTA—Meredith Corp. bought WPCH-FM here March 14 from Sudbrink Broadcasting and has begun moving facilities to its plant for WGST-AM.

WPCH "Stereo 95" will continue to broadcast its current beautiful music programming, provided by SRP Productions and known as the Schulke format.

Meredith now owns six radio stations, including KCMO and KCEZ-FM in Kansas City and WOW and KEZO-FM in Omaha.

NEW YORK—WNBC-AM is rapidly earning the title as the station with the mostest in party giving. The contemporary NBC flagship has given almost a party a month since a major celebration was held at the Rainbow Room here to mark the new format and new regime of Charlie Warner and Bob Pittman in September.

The latest blast was on St. Patrick's eve. Such a good time was had by the crowd of more than 700 that hardly anyone noticed that the only Irish whisky being served was Bushmill (from the North) or that "Upstairs over Charley O's," the Irish-style pub in Rockefeller Center, was really the Netherlands Club with stern Dutch masters looking down on the lively disco scene.

St. Pat's Day was also a big event for KAKE in Wichita which organized a parade of 3,200 down Douglas Ave. It was the third year the MOR station has staged the event. There were floats and 10 bands and one marcher went all out

Schweinsburg or music director Paul Huffstader.

"We decided to do the 60-day promo because of how badly the musical direction slipped," explains Huffstader, "following a trip Schweinsburg and I took back east. While we were gone, each DJ went off on his own little thing."

Huffstader and Bookasta believe in playing "great music, not necessarily hits." Selection will be made in the new operation by weekly meetings of DJs, music director, program director and general manager. Album cuts which receive a majority of votes will be added to the station's airplay.

"It's the method which Shadow Stevens instituted here back in '74," explains Bookasta. "It worked then for us, and that's what we want again."

Stevens became p.d. of KROQ in late '73, when KROQ "did not even register in ARB sweeps," Bookasta says. By the January/February book of '74, the station was in the top 10; by March/April, the top five. "We were number one in the May/June book," Bookasta adds, "but it came out too late—the staff had already walked on strike."

Competitor KMET-FM literally hired the entire KROQ crew—management, advertising and talent. "By the following book, they rose to the number one spot," Bookasta claims.

KROQ remained off the air until 1976, when it resumed broadcasting with p.d. Schweinsburg, who had been music director under Stevens. Other strike veterans back with the station include Huffstader, Rabbitt, Paulos and, now, Stevens.

Bookasta adds that the only music direction shift will be addition of more new wave material, which previously was limited to Bingenheimer's Sunday evening shows.

"We were the first major market outlet to play the Ramones," he claims, adding that Huffstader was pushing the Sex Pistols on DJs at KROQ two years ago.

"During these next 60 days," he concludes, "we'll be running television spots, billboards, print ads and local concerts... everyone is going to know we're back."

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# The L.A. Rock Scene: Still Anybody's Game

## P.D.s All Trained In Same Schools

By RAY HERBECK JR.

LOS ANGELES—The neck-and-neck ratings race among rock outlets here may be due to a common training ground for all program directors and many DJs now competing in this market, which is judged by ups and downs of one or two-tenths of a point in each ARB sweep.

A sameness in sound characterizes L.A. stations, with slight distinctions evident as to one station playing more hard rock than another, or a competitor offering fewer commercial interruptions.

But the overall on-air style and approach to rock radio is similar and, according to long-time area DJ and programmer Rich "Brother" Robbins, whichever station first breaks out of the mold may garner overwhelming numbers in some future book.

"When an L.A. rock p.d. emerges who correctly understands how to bring out the personalities of his DJs and, as well, realizes how to eliminate other broadcast negatives," Robbins asserts, "that station will rise immediately head-and-shoulders above the rest."

Robbins points to such on-air irritants as speeded-up records and long-version disks in general.

The roots of Los Angeles rock radio today lie in the dust of past ratings battles in Miami, Phoenix and San Diego, Robbins says. At about the same time period, the following persons were learning their craft together:

—John Sebastian, p.d. of leading L.A. rocker KHJ, worked in Phoenix at KRUX and KRIZ;

—John Driscoll, p.d. of competing KTNQ, worked at the same stations;

—Jimi Fox, former p.d. of KTNQ whom Driscoll replaced, also worked the Phoenix market;

—Rochelle Staab, p.d. of fast-rising KIIS-AM and FM, crossed paths with Driscoll while secretary to Bartell's George Wilson at WMYQ-FM in Miami;

—And John Rook, p.d. of KFI here, was with WHYI-FM in Miami (Y-100) at the same time.

Robbins crossed paths with all of them in Miami and Phoenix and, with Staab, in San Diego, where the on-air approach now employed by most in one form or another was born at the hands of Robbins and his mentor, Buz Bennett.

"But Bennett's approach was actually an interpretation of Bill Drake's style, which evolved through Buz into the 'Q' format made famous by George Wilson and Bartell," Robbins adds.

Either through direct training or the hard knocks of competition, that approach accounts for the "sameness" evident in L.A. rock radio today, Robbins claims.

"Bennett knew how to bring out the personality without being abrasive," he says. "It's a certain magic which isn't here anymore, and without the magic everything can start to sound the same by being just a little too smooth, a little too slick."

And that was precisely the problem which triggered the beginnings of the "Q" style in 1969 at KGB, the first station consulted by Drake and Gene Chenault. Oddly enough, KGB was competing KCBQ where the format later emerged.

"Drake had programmed KYNO in Fresno to number one," Robbins recalls, adding that Drake had promised to do that job if Chenault gave him "a Stingray to give away on the air as an initial promotion."

The success prompted Chenault to send Drake to San Diego.

"But KCBQ was using a highly personal style," Robbins explains, "and Drake's format was smooth and uncluttered, which was great except that KCBQ was sounding like 'the heartbeat' of the city."

Drake was in trouble and asked Buz Bennett to come in and program the station. Bennett hired Robbins as his assistant. "We killed 'em with cash," he quips, explaining that KGB gave away \$170,000 in three months.

"It was a less enlightened period," he adds, "and the whole industry was watching 'the battles of San Diego.'" After three months, Bennett and Robbins made KGB number one.

But as part of the deal, Drake had promised Bennett certain salary incentives plus the pick of any Drake-Chenault station to program, upon success at KGB. By this time, Drake-Chenault was consulting KYNO, KGB plus the RKO outlets, which included KHJ in L.A. Bennett asked for KHJ and, through no fault of his own, Drake couldn't deliver, Robbins says.

"Buz and I left the station in August 1970," he says, adding that he went on to program WWW in Detroit, now an album rock outlet.

"But I wasn't happy there and in a conversation with the manager," he continues, "in which I was telling him the situation, Bennett phoned me. He wanted me to join him at KCBQ back in San Diego."

Dick Casper, manager there who now heads up WINZ in Miami, had hired Bennett, saying "you guys beat us when you were at KGB and, now that you're gone, they're still beating us."

Bennett and Robbins programmed KCBQ beginning in January 1971. By the April/May book, the station grabbed 14.5 of the market for a solid number one. "We even beat the Padres' baseball broadcasts," Robbins adds, "and that was unheard of."

In this period, the style called "Q" was born, Robbins claims, "and I was the first DJ to use it." It began with Robbins overhearing at a drive-in a San Diego kid joyously listening to "Honky Tonk Woman" at full volume.

"But when the song ended, he immediately turned it down," Robbins says, "so the station's I.D. was lost. I told this to Bennett one night during my on-air shift. Later, he came in and told me to start the next song im-

mediately after the preceding one, announcing the call letters over the music." The idea was to get the station plugged before anyone could turn down the volume and, at the same time, discourage any turning down by providing almost non-stop music.

"It worked and the idea caught on like wildfire," Robbins adds. Bartell, now Downe, owned KCBQ and soon George Wilson programmed the format into all the outlets.

In the process, Bennett and Robbins helped put WMYQ-FM on the air in Miami, crossing paths and ratings swords with persons now prominent in L.A. broadcasting.

Later in 1972, Casper resigned because he was "unable to negotiate a new contract for himself and Bennett," says Robbins. The move triggered the now famous "KCBQ walkout" by Bennett, Robbins and six others. "It was the biggest mistake of my life," Robbins now admits.

Bennett and Robbins teamed to program KUPD and KRIZ in Phoenix—making another connection with current L.A. rock programmers—but parted company late in 1972. While Bennett went on to help put Y-100 on the air in Miami, Robbins moved to L.A. and helped develop K-100, the FM side of country KFOX.

Robbins designed a mellow rock format which attracted the average 20 to 40-year-old Angelino, "who does not like to hear hard rock while stuck in drive-time traffic," Robbins asserts.

Later, Robbins also helped Jimi Fox put KTNQ on the air Dec. 26, 1976. He admits Fox dismissed him in July 1977 "as no longer being a positive force." Robbins cites the deplorable engineering situation which existed at the time "as driving me insane. The way things were being done was not the way I'd seen stations be successful before, and it affected my attitude."

Since then, Robbins has been doing some commercial work in Los Angeles and more or less biding his time, watching the L.A. rock radio scene develop. Fox left KTNQ, replaced by Driscoll, and moved south to KCBQ, where it all began.

"L.A. radio sounds the same today because everyone is using techniques developed by Bennett, Drake and, to some degree, myself," Robbins concludes, "but nobody here yet has found out how to include that magic of personality the way Bennett did."

## 'Country Concert' Radio Series Set

NASHVILLE—Filmways Radio, Inc. has completed the first 13-show cycle of its live one-hour weekly radio syndication show, "Country Concert."

"Since each of the 13 shows airs in sequence and the 13-week cycle is then repeated on each station, we have, in essence, completed six months of production," explains Gary Standard, president of the firm.

The "Country Concert" production staff, which includes Jimmie Cross, producer; Miles Kristman, associate producer; Leigh Settle, assistant to the producer; Dennis Condon, talent coordinator; and Beth Bennett, production secretary, will take a short hiatus before returning to start production of the next 13-show cycle in late spring.

Artists featured in the show, now airing on more than 200 country radio stations, nationwide, include Johnny Paycheck, Moe Bandy, Tom T. Hall, the Statler Brothers, Barbara Mandrell, Doug Kershaw, Mickey Gilley, Hoyt Axton, Larry Gatlin, Billy "Crash" Craddock, Jim Ed Brown & Helen Cornelius, Kenny Rogers and Dolly Parton.

## KBOX Airs 'Fair'

DALLAS—KBOX here sponsors its third annual "Country Fair" Saturday (1) and Sunday (2) from 10 a.m. to 8 p.m. at the Tower Building and Texas State Fairgrounds.

Crystal Gayle and Buck Owens will perform at the Cotton Bowl. Additional entertainment slated for the Tower Building includes the Side of the Road Gang and Calico.



"Brother" Robbins: On the air in more active days at KIQQ-FM in L.A.

## Vox Jox

• Continued from page 44

KVOO Tulsa has shaken up its schedule, shifting "Midnight Cowboy" Billy Parker, whose "All-American Country Road Show" has been an all-night feature on KVOO for several years to 9 a.m. to noon. The shift will help Parker meet his recording and personal appearance schedule. His "You Read Between the Lines" has been active on the charts recently.

\* \* \*

Taylor Thompson, manager of KQID Alexandria, La., a new high-energy Top 40 station set to begin broadcasting in May, is looking for a program director, music director and "DJs with a track record." Tapes and resumes should be sent to Thompson at 1516 City Park Blvd., Alexandria, La. 71301.

\* \* \*

Another new station on the air is WZZB Centreville, Miss., (also known as Z105). Program director Jerry Hearn is looking for service. ... Lisa Richards, former traffic director at WYSP Philadelphia, has joined WRHY Starview 92 York, Pa., as stargazer (deejay) in the midnight to 6 a.m. slot. ... Mike Pluris, new music director at WKCM Hawesville, Ky., is looking for service. The 500-watt daytime is the only "modern country station serving our area" (Owensboro, Ky.,-Tell City, Ind.), according to Pluris.

\* \* \*

Ron Walton of New South Broadcasting is seeking a top 40 drivetimer for a 100,000 watt FM rocker. Must have one-two years' experience and creative production capabilities. Send tapes and resumes to Walton at New South, Meridian, Miss. 39301. ... KOLE-AM and FM in Port Arthur and KCLD-AM and FM in Minneapolis are looking for adult contemporary and album oriented rock DJs. Contact J.J. Justin, Leighton Enterprises. 713/982-9436.

\* \* \*

Chicago rock giant WLS has instituted its own "Rock Hall Of Fame," calling on listeners through ads to vote for their top 10 for the past 23 years. The "winning" 500 will be played on a special weekend. A drawing of listener responses will produce another winner—of a fully-stocked jukebox and commemorative poster.

Cat Simons joins KVIL in the evening time slot for Dallas, replacing Ken Barnett who moves into other areas at the station. ... George Taylor Morris has left programming duties at WCOZ, album-oriented rocker in Boston, to assume p.d. role at similarly-formatted WPIX-FM in New York. Morris replaces Neil McIntyre. ... Bill Garcia, formerly with WXLO in New York, has taken over programming duties at KNUS in Dallas. Ron Morgan, former morning drive timer there, has left to return to St. Louis.

## Bubbling Under The HOT 100

- 101—AM I LOSING YOU, Manhattans, Columbia 3-10674
- 102—ALL THE WAY LOVER, Millie Jackson, Spring 179
- 103—WALK RIGHT BACK, Anne Murray, Capitol 4527
- 104—LOVE U, Brass Construction, United Artists 1120
- 105—OH WHAT A NIGHT FOR DANCING, Barry White, 20th Century 2365
- 106—NIGHT FEVER, Carol Douglas, Midsong International 40860
- 107—CONFUNKSHUNIZEYA, Con Funk Shun, Mercury 547
- 108—DON'T BREAK THE HEART THAT LOVES YOU, Margo Smith, Warner Bros. 8508
- 109—CHATTANOOGA CHOO CHOO, Tuxedo Junction, Butterfly 1205
- 110—IF YOU CAN TOUCH HER AT ALL, Willie Nelson, RCA 11235

## Bubbling Under The Top LPs

- 201—BILL COSBY, Bill's Best Friend, Capitol ST 11731
- 202—WHA KOO, Berkshire, ABC AA 1043
- 203—MARIA MALDAUR, Southern Winds, Warner Bros. BSK 3162
- 204—LOU REED, Street Hassle, Arista AB4169
- 205—HUBERT LAWS, Say It With Silence, Columbia JC 35022
- 206—JAN AKKERMAN, Jan Akkerman, Atlantic SD 19159
- 207—IGGY POP! JAMES WILLIAMS, Kill City, Bomp 1014
- 208—WATSONIAN INSTITUTE, Master Funk, DJM 13 (Amherst)
- 209—BOBBY WOMACK, Pieces, Columbia JC 35083
- 210—CAFE JACQUES, Round The Back, Columbia JC 35294

# Records Fall In All Areas At Cal Jam II Rocker

## 250,000 At Ontario For Spectacular

• Continued from page 1

Watkins Glen, N.Y., in 1973 for an outdoor show featuring the Allman Bros., the Band and the Grateful Dead, only about 150,000 paid.

At Cal Jam II, there were also a number of "crashers" in the crowd, who were able to sneak in when a piece of fence went down before the gate officially opened.

Tickets for the event cost \$12.50 before the show; \$17.50 on the day of the show. Even if all of the quarter-million paying attendees bought their tickets ahead of time to save money, the gross would be more than \$3 million.

According to Feldman, who co-produced the event with Lenny Stogel, in association with Wolf & Rissmiller Concerts, the total costs of production came to just under \$2 million, which means the promoters made a profit of at least \$1 million.

Feldman says 25%-35% of the costs (or between \$500,000 and \$700,000) was spent on the acts; a total of \$150,000 was spent on sound, lights and the stage.

The order of acts was negotiated for weeks, says Feldman, with many revisions and changes in the schedule taking place. The final sequencing had Richie Lecea of Xeti Records going on first as a warmup act, followed by Bob Welch at 9:45 a.m., Dave Mason at 11:10 a.m., Santana at 12:30 p.m., Heart at 2:05 p.m., Ted Nugent at 4 p.m., Foreigner at 6 p.m. and Aerosmith at 8 p.m.

This order of acts for the most part shows a steady escalation of rocking intensity and volume, from the melodic pop/rock stylings of Welch to the bone-crushing hard rock of Aerosmith.

This was planned to a certain extent, says Feldman, but the main reasons for the order were contractual. As headliners, Aerosmith and Nugent (both managed by Leber & Krebs) got first choice of time slots, and the other slots were filled up after that.

After a laser show at 9:30 p.m., Mahogany Rush and Rubicon hit the stage to do 45-minute sets. A Cal Jam schedule the morning of the show listed Rubicon as going on before Mahogany Rush, but the order was later switched. The show ended close to midnight.

The program which was sold at



An aerial view looking toward the stage at Cal Jam II shows some of the quarter-million people who packed the Speedway.

Billboard photos by Neal Preston

the show (at a rather steep price of \$4) listed the order of acts as Rubicon, Welch, Santana, Nugent, Heart, Foreigner, Aerosmith, Mason and Mahogany Rush. The first act was scheduled to go onstage at 9 a.m.; the last act was slated to leave the stage at 10 p.m.

Says Feldman, "we did have a 10 p.m. curfew, but we were in constant touch with the authorities, who agreed to let us go over."

About half of the audience left after Aerosmith's set, which turned out to have a beneficial effect on the traffic flow leaving the Speedway. If Aerosmith had gone on last, there might have been a more severe crunch of cars hitting the San Bernardino Freeway at midnight.

Though producers of the show said before hand that having three movable platforms onstage would reduce the waiting time between acts to five to 10 minutes, the average wait between the seven big acts (from Welch to Aerosmith) was actually 43 minutes. The quickest change was 27 minutes; but it took

53 minutes between Nugent and Foreigner, and 58 minutes between Foreigner and Aerosmith.

Feldman claims the delay was caused by some of the "specialty acts" being off-schedule. At various times during the day, stunt pilots, skydivers and skateboarders performed to keep the audience from becoming restless.

According to Feldman, Aerosmith and Nugent, as headliners, were offered 90-minute performance spots; but both said they'd only wanted to do 70 minutes, which is what the schedule then listed. Nugent did go about 70 minutes, but Aerosmith wound up taking the full 90 minutes.

Heart and Foreigner were both allotted 65 minutes; Heart went a few minutes over and Foreigner went about seven minutes under. Mason and Santana were slated for 60 minutes in the schedule; both went six to seven minutes under. And Bob Welch was scheduled for 45 minutes and wound up going about six minutes over.

The producers of the show report-

edly spent between \$50,000 and \$60,000 for a field hospital which was staffed with 45 doctors, nurses and emergency technicians and also had 10 ambulances.

And a fairly common sight during the day was when victims of drug overdoses were carried out on stretchers—sometimes hurriedly—to a "drug tent" on the premises.

So it was discomfoting when, at 5:45 in the afternoon, someone from KMET radio came over the loudspeakers saying, "Can I have your attention? This is an emergency. Will Steven Robert Smith report to the medical area? There has been a death."

The announcement caused some panic backstage, according to Feldman. "What happened," he says, "is somebody's mother died at home and the guy's father called the Speedway. But instead of saying, 'will so-and-so come to the information booth,' the announcer from KMET caused a lot of alarm and misunderstanding."

Don E. Branker, the show's coor-

## Bash Gross: \$3 Mil; Top Acts Appear

dinator, had the rather thankless job of trying to keep the audience in line during the long day.

"We're 250,000 strong," he enthused at the beginning of the day. That makes us the seventh largest city in the state of California. Let's take care of our 'city' and bring the legacy of Woodstock to Cal Jam II."

But when some of the crowd became rowdy, he said, "we won't tolerate a few of you spoiling the show. It's only a small percentage of you causing problems and destruction, but that's all the people outside will remember."

"The press is watching and analyzing this and if there are problems not only won't we be able to have another California Jam here; it's possible festivals won't be allowed anywhere."

While Branker often had to scold members of the audience who were misbehaving, he tried to remain upbeat and emphasize the positive. When a number of people were climbing a tower, he said, "I appreciate those around the tower who didn't climb it," before adding, "Let's solve this problem before somebody gets hurt. I'm doing this for your good so you'll be able to watch the show in safety."

Several times, though, he threatened to stop the show if he didn't get total cooperation. When people were pushing toward the stage area; putting pressure on a fence which separated the audience from the stage, he said, "We can't let Ted Nugent out until we solve this. If the fence falls over we'll have to stop the show."

When the Fire Dept. reported that scattered bonfires were being set, he again said, "If these aren't put out we won't be able to continue with the show."

This is not the last that will be heard of Cal Jam II. CBS, which had six of the nine advertised acts on the bill (Mason, Santana, Aerosmith and Mahogany Rush on Columbia, Nugent on Epic and Heart on Portrait), has a double live album from the show scheduled for June or July.

Chances are it will also include Welch, on loan from Capitol; but the package will probably not have Atlantic's Foreigner or 20th Century's Rubicon.

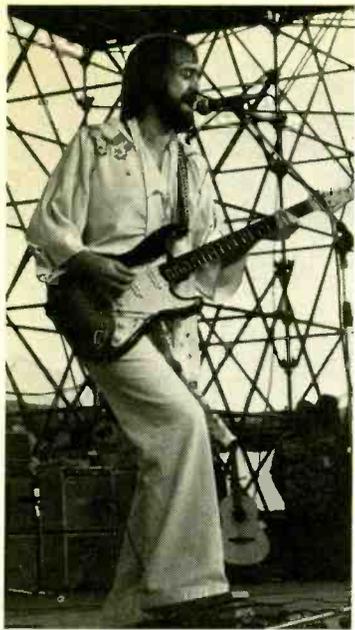
(Continued on page 47)



Steven Tyler, center, sings lead vocals on a solid rocker, while other members of Aerosmith lend instrumental support.



Stevie Nicks of Fleetwood Mac sings and shakes her tambourine to assist Bob Welch in his early morning set.



Dave Mason mixes songs from his Traffic days with material from his recent Columbia albums.



Billboard photos by Neal Preston Ted Nugent strikes a mean pose as he unleashes his brutal hard rock.



Carlos Santana concentrates on his guitar playing as his group begins its noontime set.

## Aerosmith, Ted Nugent Top Draws

Continued from page 46

The only possible snag in securing Welch for the Columbia set, according to a Columbia spokesman, is the presence of members of WB's Fleetwood Mac on three of Welch's tunes. Stevie Nicks joined him on backup vocals and tambourine; while Mick Fleetwood helped out on African drums. They were the only star backup guests of the day.

Columbia's hope is obviously to duplicate Cotillion's success with the

"Woodstock" album, which hit No. 1 in 1970 and also led to a second collation which went top 10 in 1971.

Also, Feldman is producing a two-hour late-night television special for ABC-TV through Excelsior Productions, Ltd. Jorn Winther is coproducing and directing, while executive producers are Lenny Stogel and Don E. Branker. They will also assemble four syndicated tv shows from their footage.

The firm had seven cameras cov-

ering the event—including cranes dollying in on the stage, helicopters taking overhead shots and minicams going into the audience for interviews with concertgoers and backstage for interviews with celebrities.

And radio shows are also in the works, though no details are set.

According to Revis Robinson, information officer for the Ontario Police Dept., as of Monday (20) there were 23 arrests connected with the Jam. Most of them were for public intoxication, but there were also eight felony arrests, including possession of hashish, strong armed robbery, attempted grand theft auto, battery involving a police officer and injury hit and run.

There were also reported rapes (including one backstage) and one stabbing, but no confirmed deaths related to the concert.

Robinson reports that the drunkenness cases have already been disposed of, and that the serious offenses will be prosecuted. Drug overdose cases and gate-crashers were not prosecuted.

The 23 arrests translates into fewer than one person in 10,000 getting into trouble with the law. Still, this is a slight increase over the first Jam event in 1974, when 14 arrests were made out of 200,000 attendants.

## 140,000 Watts And 1,000 Speakers For Calif. Jam II

By JIM McCULLAUGH

ONTARIO, Calif.—Chances are the nine acts that headlined at California Jam II may never play through a sound system as large or as powerful again.

The massive \$1-million sound reinforcement system assembled for the day-long event by TFA Electro-sound of Los Angeles is headed for the Guinness Book of World Records where it should remain for some time. TFA will register it with the prestigious reference publication this year.

Some 150 JBL amplifiers, each 400-watt stereo amplifiers driven at various power loads, punched out close to 140,000 watts of sound through nearly 1,000 various JBL speakers.

The sound level at most 20,000-seat arenas by comparison is in the neighborhood of 20,000 watts.

Onstage were two main speaker towers sandwiching the performers, each measuring 48 feet in width and extending 40 feet high. Each tower supported 16 tons of speaker enclosures and amplifiers.

Four semi-trailers were used

transporting the equipment to the Ontario Motor Speedway site.

The main system reproduced the entire audio spectrum in six variable frequency bandwidths, each bandwidth having its own specific type of enclosure and drive unit.

Supplementing the main system were two sound reinforcement towers each 650 feet out into the audience.

Both towers were electronically synchronized by the use of a digital delay line to ensure that the sound was evenly distributed.

The artists were provided with a completely independent onstage monitor system tailored to their specific sound requirements incorporating speaker designs similar to those used in the main reinforcement system and totalling 15 kilowatts power output.

The mixing platform was centrally located 200 feet in front of the stage and sound was channeled through two 32-input consoles which were custom built by TFA Electro-sound in England.

## Something Big Happening For Arvon

LOS ANGELES—Until now nothing big ever happened to singer-pianist Bobby Arvon—not until he became singer-pianist-songwriter Bobby Arvon.

Now, after almost a decade of near-misses (MTA, MGM and Ariola) he's got his chart-buster—a single called "Until Now." It's his own composition, of course, and there's a followup LP bearing the same title, due out this month on First Artists Records.

"The fact that I'm now a writer has enlightened my whole approach

to singing," he says. "It's given me the feeling that I'm making a totally honest statement. It's not just singing or cutting a record anymore. Now I get the feeling of total creativity," says the elated new ASCAPer.

Born in Scranton, Pa., Arvon moved west in 1969. He has three people to thank for helping to make it all happen—his wife Judy, who encouraged him to write; Gary LeMel, head of First Artists Records, who signed him; and bandleader Larry Elgart, with whom he sang for a number of years in the middle '60s.

## 'STAR WARS' RIGHTS TO WEINTRAUB

LOS ANGELES—Management Three, headed by Jerry Weintraub, has secured exclusive symphonic performance rights to the "Star Wars" score from 20th Century-Fox and the firm's writer/director George Lucas. The agreement covers the U.S. and Canada.

The rights granted Weintraub include exclusive use of the "Star Wars" advertising logo for the concerts.

Weintraub reportedly has commitments for approximately 50 performances slated to be tagged "The Star Wars Concert," to be produced in association with Concerts West.

Wolf/Rissmiller Concerts, which held its first "Star Wars"-type concert last November at the Hollywood Bowl with Zubin Mehta, will not be affected by the new agreement for its upcoming futuristic concert at Anaheim Stadium Saturday (1).

On the other hand, Wolf/Rissmiller's planned tour of the concerts may be halted.

## Old Philly Theatre For Live Concerts

PHILADELPHIA—Rock and country music fans among others will be served with a new live music concert hall expected to be opened this summer.

Peter Bressi, president of Peter Rob Assn., a local real estate development firm, says the Midway Theatre in the nearby Kensington section will be converted into a first-class concert hall. The 2,800-seat movie house was acquired for \$160,000 last October and Bressi claims another \$500,000 will go into renovations.

Bressi plans to present big band concerts, country shows, rock concerts and for a change of musical pace, even operas. The facility will also be open to outside promoters.

The Midway is the last of the plush Art Deco movie temples in the heavily populated Kensington sector.

Originally opened 45 years ago and since 1932 one of the plush neighborhood movie emporiums in the city, it is the last of 16 movie houses that once served the Kensington area. Bressi says he was orig-

inally prepared to gut the theatre and turn the space over to a half dozen commercial stores until he realized he could probably do better by renovating the theatre and turning it into a live music concert hall.

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# 15 Hours Of Rock Sounds Delight Massive Audience

LOS ANGELES—A wide variety of rock sounds constituted the musical fare at Cal Jam II held in nearby Ontario, Calif., March 18.

Bob Welch's early morning set included both of his big Capitol hits, the mellow, serene "Sentimental Lady" and the catchy, uptempo "Ebony Eyes." Welch was backed by a five-man band in addition to Stevie Nicks on tambourine and Mick Fleetwood on African drums.

Of the band members, the most impressive was Todd Sharp on guitar, who was spotlighted on "Outskirts" in a rocking solo lasting a few minutes.

Welch gave way in mid-morning to Dave Mason, who performed "We Just Disagree," his recent ballad hit with its probing, perceptive lyrics, as well as the followup single, "Let It Go, Let It Flow."

Mason's seven-man band also excelled on extended versions of some of the classic hits from his Traffic days, including "All Along The Watchtower" and the strongly rhythmic songs "Gimme Some Lovin'" and "Feelin' Alright."

Another highlight in the eight-song set was "Takin' The Time To Find," a well-flavored, reggae-tinged tune.

Santana was next up, opening with its recent hit "She's Not There," a sleek remake of the old Zombies record, plus past classics like "Black Magic Woman," "Nobody To De-

pend On" and, as the encore, "Evil Ways."

The group performed only six songs, spotlighting its instrumentalists on colorful jams on most of the numbers.

Heart offered one of the most thoroughly diversified performances, mixing soft ballads like "Dreamboat Annie" and "Love Alive" with energetic rockers like "Barracuda" and "Crazy On You," the final two numbers of the set. The most aggressively dynamic number was "Kick It Out," a recent single on Portrait.

Ann Wilson, the group's captivating lead singer, soloed on flute on several numbers and served as spokeswoman for the act. The 13-song set also included the smooth "Magic Man," "Heartless," from the next Heart album due on Mushroom in a few weeks; and "White Lightning," described by Ann as "a drinking song."

Ted Nugent opened his set with "Cat Scratch Fever," his only Top 40 single hit to date and probably the most melodic song in his hard rock repertoire. He closed with "Everybody's Gonzo."

The guitarist's way-out sense of humor was demonstrated when he ended one number by saying, "we thank you/we yank you/we crank you" when he lashed at the air with a whip, and when he remarked on a post-concert radio interview that his favorite of his new songs is the rather suggestively titled "You Make It All Worthwhile With Your Vertical Smile."

Foreigner performed songs from its triple platinum Atlantic debut set and from its new album, which it said would be released sometime this month.

The nine selections included the melodic rock hit singles "Feels Like The First Time," "Cold As Ice" and "Long, Long Way From Home" and pretty, mellow tunes like "Star-writer."

Aerosmith did 11 songs, including the raucous "Walk This Way," the midtempo "Sweet Emotion" and the classic ballad hit "Dream On." The last number of the set was "Toys In The Attic."

The encore began playfully with the opening riff of Nugent's "Cat Scratch Fever." The group then performed "Milkcow Blues" and "Train Kept A Runnin'." **PAUL GREIN**

## Bands To Play Benefit Show

PHILADELPHIA—Woody Herman, Thad Jones & Mel Lewis are contributing their services for a big band bash Wednesday (29) at a benefit for the family of tenor saxophonist Gregory Herbert, who was found dead under clouded circumstances in Amsterdam, Holland, on Jan. 31.

A localite, he had been touring with Blood, Sweat & Tears. Electric Factory Concerts, a rock concert promotion firm is offering its 3,100-seat Tower Theatre in suburban Upper Darby, Pa., rent free for the benefit.

Also pitching in to help provide financial help for Herbert's widow, son and a new-born daughter are Radio Free Jazz, of Washington, D.C.; Hermie Dressell, Herman's manager, and Joe Seigler, local concert producer and director of the Delaware Valley Jazz Fraternity.

Recognized as a leading jazz tenor saxist, Herbert was featured with the Woody Herman band from 1971 to 1975, after which he joined the band of Thad Jones/Mel Lewis, which he left in June 1977 to go with Blood, Sweat and Tears.

## Benefit Obtains \$\$ For Wammack

MUSCLE SHOALS—Dobie Gray recently headlined a Muscle Shoals Music Assn. benefit concert for Epic artist Travis Wammack whose home was destroyed by fire.

Gray, backed by Muscle Shoals studio musicians and background singers, performed for a packed house at Tony's Club at the Tennessee state line.

Bob Wray, coordinator of the event, says \$4,850 was given to the singer, whose new single is a Tony Joe White tune, "Hold On To Your Hiney."

Other performers included Jackson Highway, Raintree County, the Hollis Dixon Band, Stamp of Approval and the Muscle Shoals Horns.

Club owner Tony Hughes donated the door and beer profits for the night.

Wammack, who had a million seller with the instrumental hit, "Scratchy," at the age of 19, said, "This is the first time I've ever needed help and this group of fantastic people were right there."

Wammack and his wife Sue escaped the early morning blaze with minor cuts. Their two sons were uninjured.

The Muscle Shoals studios also made contributions to the family.

## 'Jamboree' Tees Talent Contest

NASHVILLE — "Jamboree U.S.A." is looking for tomorrow's country music star in a 13-week competition set to begin Saturday (1).

Contestants will compete during a live show over 50,000-watt WWVA every Saturday night following "Jamboree U.S.A." The broadcast will be held at the Jam Session Ballroom, located upstairs from the "Jamboree U.S.A." home base, Capitol Music Hall.

"We have been overwhelmed with the quality of tapes we've received from aspiring entertainers," notes F. Glenn Reeves, executive producer of "Jamboree U.S.A."

"We felt that by combining the 45  
(Continued on page 58)

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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### Stadiums & Festivals (More Than 20,000)

1	CALIFORNIA JAM II—Sandy Feldmen & Lenny Stogell/Wolf & Rissmiller Concerts, Motor Speedway, Ontario, Calif., March 18	290,000	\$12.50-\$17.00	\$2,500,000*
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### Arenas (6,000 To 20,000)

1	AEROSMITH/MAHOGANY RUSH—John Bauer Concerts, Coliseum, Seattle, Wash., March 14 & 15 (2)	21,289	\$8.50	\$180,957
2	SHAUN CASSIDY—Cross Country Concert Corp., Coliseum, New Haven, Conn., March 14 (2)	19,907	\$6.50-\$7.50	\$141,524*
3	FOGHAT/JUDAS PRIEST—Contemporary Prod./Chris Fritz & Co., Municipal Aud., Kansas City, Mo., March 14	10,000	\$7-\$8	\$78,965
4	BLUE OYSTER CULT/BEE BOP DELUXE—Festival East Inc., Memorial Aud., Buffalo, N.Y., March 18	8,406	\$6.50-\$7.50	\$59,646
5	NAZARETH/HEAD EAST—John Bauer Concerts, Coliseum, Spokane, Wash., March 13	8,500	\$7	\$59,416*
6	STYX/STARZ—Ruffino & Vaughn/TM Concerts, Suffolk Forum, Commack, N.Y., March 17	8,000	\$7	\$56,000*
7	HEART/JAY FERGUSON—Mike Clark-Friends Prod., Coliseum, El Paso, Tex., March 15	8,290	\$6-\$7	\$52,639
8	BLUE OYSTER CULT/BEE BOP DELUXE—Don Law Co., Civic Center, Springfield, Mass., March 19	7,500	\$6.50-\$7.50	\$49,300
9	STYX/BEE BOP DELUXE—Cross Country Concert Corp., Coliseum, New Haven, Conn., March 16	6,450	\$6.50-\$7.50	\$47,130
10	SANTANA/EDDIE MONEY—John Bauer Concerts, Arena, Seattle, Wash., March 13	6,000	\$7.50	\$45,051*
11	RUSH/THE BABYS/PAT TRAVERS—Entam, Freedom Hall, Johnson City, Tenn., March 17	6,413	\$6-\$7	\$41,658
12	HEART/CRACK THE SKY—Beaver Prod., Community Center, Tucson, Ariz., March 14	6,000	\$7-\$7.50	\$41,212
13	AMERICA/MICHAEL MURPHEY—DiCesare-Engler Prod., War Memorial, Johnston, Pa., March 18	5,445	\$6.50-\$7.50	\$38,185
14	HARRY CHAPIN—Brass Ring Prod., Univ. Of Toledo, Toledo, Ohio, March 17	3,700	\$6.50-\$7.50	\$26,970
15	RUSH/THE BABYS/PAT TRAVERS—Entam, Coliseum, Greensboro, N.C., March 18	3,847	\$6-\$7	\$26,413

### Auditoriums (Under 6,000)

1	SHA NA NA—Music Fair, Valley Forge Music Fair, Philadelphia, Pa., March 17, 18 & 19 (5)	13,806	\$7.25-\$8.25	\$105,050
2	JERRY GARCIA BAND/ROBERT HUNTER'S COMFORT—Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., March 17 (2)	6,446	\$6.50-\$7.50	\$46,403
3	CHARLIE DANIELS BAND & WILLIE NELSON—Feyline Presents Inc., Paramount Theatre, Seattle, Wash., March 14 (2)	5,598	\$7.50-\$8.50	\$44,397*
4	CHARLIE DANIELS BAND & WILLIE NELSON—Feyline Presents Inc., Paramount Theatre, Portland, Ore., March 15 (2)	4,815	\$7.50-\$8.50	\$37,607
5	B.B. KING/BOBBY BLUE BLAND—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., March 17 (2)	5,265	\$6.50-\$7.50	\$36,855
6	SANTANA/EDDIE MONEY—Feyline Presents Inc./Program Council, Univ. Of Colorado, Balch Field House, Boulder, Colo., March 15	5,154	\$6-\$7.50	\$34,468
7	RUSH/THE BABYS/PAT TRAVERS—Entam, Civic Center, Huntington, W.Va., March 16	4,309	\$6-\$7	\$27,630
8	MAHOGANY RUSH/WET WILLIE/PEGASUS—Bill Graham, Winterland, San Francisco, Calif., March 17	3,899	\$6.50-\$7.50	\$26,694
9	RUSH/THE BABYS/PAT TRAVERS—Entam, Coliseum, Knoxville, Tenn., March 15	3,696	\$6-\$7	\$23,938
10	KARLA BONOFF/KENNY RANKIN—John Bauer Concerts, Paramount Theatre, Seattle, Wash., March 16	2,976	\$7-\$8	\$22,109*
11	RUSH/THE BABYS—Entam, Auditorium, Norfolk, Va., March 19	2,500	\$6-\$7	\$15,500*
12	GROVER WASHINGTON JR./DEXTER WANSEL—Contemporary Prod., Kiel Opera House, St. Louis, Mo., March 17	2,097	\$6.50-\$7.50	\$15,377
13	DICKY BETTS & GREAT SOUTHERN/SANFORD & TOWNSEND—Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., March 18	1,974	\$6.50-\$7.50	\$14,886
14	KARLA BONOFF/KENNY RANKIN—John Bauer Concerts, Civic Aud., Portland, Ore., March 15	1,843	\$7-\$8	\$14,627
15	BOB WEIR/DOUCETTE—Rocky Mountain Prod./Program Council, Univ. Of Colorado, Mackey Aud., Boulder, Colo., March 19	1,876	\$6-\$7.50	\$12,700
16	RONNIE MILSAP/JIM OWEN—Sound 70 Prod., Von Braun, Huntsville, Ala., March 16	1,632	\$6.50-\$7.50	\$11,909
17	ANGEL/THE GODZ—Barnett Lipman, Morris Stage, Morristown, N.J., March 18	1,350	\$7.50-\$8.50	\$11,100*
18	THE TUBES—Monarch Entertainment Bureau, Aud. Theatre, Rochester, N.Y., March 18	1,495	\$5.50-\$6.50	\$9,280
19	HAWKWIND—Contemporary Prod., Ricco's I, Belleville, Ill., March 14	472	\$5-\$6	\$2,557
20	HAWKWIND—Contemporary Prod./Chris Fritz & Co., Rock Palace, Kansas City, Mo., March 13	280	\$6	\$1,680

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## APATHY DISAPPEARS

# Syracuse Lights Up Path With Concerts

By ED HARRISON

LOS ANGELES—Last year Syracuse Univ. was hampered by student apathy which resulted in poor concert attendance and financial complications. However, the situation has turned around this year with an increase in ticket prices and improved promotions.

Rob Light, concert coordinator, reports a good majority of this year's shows were sellouts. Acts appearing on the Syracuse campus include Pousette-Dart Band, Larry Coryell, Talking Heads, Chuck Mangione, Billy Joel, Outlaws and Santana with Renaissance slated for Wednesday (29), Stanley Clarke April 27 and Bonnie Raitt April 19.

Light says that city-oriented promotions rather than strictly campus promotions which was the policy in the past are the main reasons for filling the seats this year.

Ads were purchased on neighboring campuses such as State Univ. of New York at Oswego and Cortland, Colgate Univ., Cornell Univ. and Ithaca which attracted audiences from those schools. In addition there are two community colleges nearby.

Says Light: "We've been buying a lot of radio and newspaper ads instead of just distributing flyers. Our school radio station WAFR has given us support and we've done smaller promotions with CBS and A&M which were concentrated on the campus to generate student excitement."

Another reason for Syracuse's growth, believes Light, is a resurgence in music in the area. "There are more pop acts touring and the timing is better. We had Linda Ronstadt last year but because of finals she only drew 5,200 in a 7,000-seat hall.

"WAER is more in-tune and students are listening more. Students are also more musically aware and apt to go out. In the winter, not many students want to get out and social-

ize, but it seems that concerts are an excuse to get out," Light says.

Apparently Syracuse has also revived itself as a music town and is drawing promoters to the city. This, says Light, has created competition for the school as eight shows are on the books in April at both the downtown 7,900-seat War Memorial and the new 3,000-seat Landmark Theatre.

Shows scheduled for the same night are also beginning to cause problems. The same night Renaissance plays on the campus, Bob Seger plays at the War Memorial. "The competition has hurt our buying power," states Light.

Campus facilities include the 250-seat Jabberwocky nightclub, 2,000-seat gym and an 8,000-seat Manley Field House which opened in January with Santana.

Most shows have been produced by the students with the Billy Joel concert and the upcoming Bonnie Raitt show done with promoters. "If I can get an act on my own, I'd rather promote it myself," says Light.

"It allows the board to gain educational experience and for the school to get more involved."

Syracuse's concert program has allocated \$31,000 a year out of a total \$120,000 budget. Light is looking for an increase next year with extra money for club programming. The smaller shows are now being subsidized while the big shows are the money makers.

Although Light has a 125-member board to work with, bookings are cleared between Light and the administration.

Light checks with radio and retailers to get a feel of the draw while at the beginning of the year the board is surveyed for acts it thinks will do well.

Last year ticket prices were \$3.50-\$4.50 and this year they've averaged \$5.

## Intercollegiate Radio Meet

• Continued from page 42

Most of the record company reps agreed that it was often hard for collegians to get through to a label's main office and suggested that students find a contact at the local or branch level.

One student complained that although his campus staged a free (for students) concert, the act's label couldn't be reached to supply promo materials or ad money in order to draw off-campus ticket buyers. He was urged to be more persistent.

"If you don't know how to get service from a record company by now," an Atlantic spokesman noted, "maybe you shouldn't have the job."

In keeping with these sentiments, label reps urged students to think beyond how many records they could get from a company and instead devote more time to figuring out promotions tied to on-campus appearances.

The increasing number of coffee house acts prompted reps from folk-oriented labels such as Rounder, Philo, Flying Fish and Kicking Mule to stress their willingness to cooperate in campus promotions tied to appearances.

Delegates from 750 schools were pre-registered and opening day drew a reported 500 late registrants.

Rick Askoff, IBS executive director, reports it was a record turnout.

Other highlights of the meeting included tours of major broadcast studios here and meetings with various broadcast personalities. Sixty-four panels, seminars and rap sessions dealt with areas of station management, FCC rules, technical know-how, career opportunities and programming.

## Punk Rock For 48 Hours Aired

CHICAGO—Forty-eight hours of punk rock music were heard over WRCN and WCSN, Ann Arbor, Mich., as the college radio stations broadcast a "New Wave Marathon." Jan. 30-Feb. 1.

The marathon, broadcast alternately on the two frequencies, was culminated with a new wave concert Feb. 1 in the Univ. of Michigan's Union Ballroom. Destroy All Monsters and Pagan were the featured acts.

According to Paul Roberts, WRCN music director, the Ramones, Patti Smith, the Sex Pistols and X-Ray Specs were punk groups drawing the greatest number of requests from listeners.

## Signings

Flip Wilson to an exclusive management with Wald/Nanas & Associates for areas including television, films, recording and personal appearances. Among the other artists handled by the firm are Helen Reddy and Chicago. . . . **Average White Band** re-signs to Atlantic for U.S. and Canada. Latest LP is "Warmer Communications." . . . Former Buddah artist Melba Moore to Epic. Moore is now in the Broadway musical, "Timbuktu."

**David Fathead Newman** to Prestige Records with a new LP shipping this week "Concrete Jungle." The LP was produced by Orrin Keepnews and William Fischer. Newman had several LPs on Atlantic Records. . . . **Spellbound**, a San Francisco-based rock band to an exclusive, long-term worldwide agreement with EMI America Records. The group is putting the final touches on its debut EMI LP with Bill Halverson producing. . . . **Eclipse**, a Montreal-based rock band to Casablanca Record & FilmWorks. The group is managed by Paul Levesque Management. . . . **Sonny Ray** to a personal management and production agreement with Bobby Fischer & Cross Country Productions. . . . **David LaFlamme** to Danny Kessler and Clancy Grass for personal

management and to Amherst Records. LaFlamme's LP "Inside Out" is set to be released.

The **Stylistics** to Mercury Records, with its first LP for the label due in May. The group starts a British tour this month. . . . The **Originals** to Fantasy Records after 12 years with Motown. New LP is "Another Time, Another Place". . . . **Bonnie Tyler** to RCA Records worldwide. Her international hit, "It's A Heartache," is being rush-released in the U.S. and Brazil. . . . **Teenage Head**, a new wave group to Direction Records in Ontario, Canada, with a debut single set for this month. . . . **Lisa Burns** to MCA Records under a production agreement with producer Craig Leon who also produced the **Ramones**, **Climax Blues Band** and **Willie Anderson**. Her first product is expected in April.

**Chaka Kahn** to Warner Bros. She will also continue to record with the group Rufus which is on ABC Records. . . . Also to Warner Bros., **John Handy**; **Larry Carlton**, formerly with the **Crusaders**; and **Carlene Carter**. . . . **Lobo** to Warner/Curb.

**Johnny Tillotson** to the Jim Halsey Agency in Tulsa for management. . . . **Van Halen**, W.B.

group, to Marshall Berle for management. Berle was talent booker at the Whiskey club in L.A. from which Halen broke. . . . **Vivian Reed** to U.A. Records and Mecca Artists. . . . **Bobby Vee** re-signs to United Artists Records. He is preparing material for a new LP. . . . Saxophonist **Leroy Gomez** to Backstage Management. . . . Chrysalis recording artist **Nick Gilder** to Lloyd M. Segal & Associates and Barry Samuels for worldwide management. Gilder is in the studio with producer Mike Chapman, recording his second Chrysalis LP.

Punk band the **Mechanics** to West Coast Management. Female disco duo **Nefertiti** also joins the firm. . . . **Mickey Buckins** to Muscle Shoals Sound Publishing with an exclusive songwriters agreement. . . . **Dick St. Nicholas** to Butterfly Records with a long-term production deal. . . . FTM p.r. firm will now coordinate publicity for **Yesterday & Today**. The hard rock band's second LP for London Records is due in April.

More TALENT news on page 59.

The guy talking to the doorman is a film editor from Osaka. The lady at the front desk is a history professor from Duke.

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# Soul Sauce

## SOLAR In 1st Promo Exploitation

By JEAN WILLIAMS

LOS ANGELES—SOLAR Records (Soul Of L.A. Records), Dick Griffey's newly formed label, is about to launch its first marketing/merchandising campaign for the Whispers and its upcoming LP "Headlights."

According to Griffey, the group will embark on a 50-city national tour in May. "In each city where the group will appear, we will have a contest to select a 'Miss Headlights.'"

"In July we will fly all the finalists to New York to select a national 'Miss Headlights' with the winner receiving \$5,000 cash," says Griffey.

A new Carrie Lucas LP "Street Corner Symphony" is also slated for release soon.

He notes that along with the Whispers and Lucas, other former Soul Train recording artists now on SOLAR are Shalimar, and the Gang (previously known as the Soul Train Gang).

Griffey is in the process of building a SOLAR in-house staff. He has brought on Clyde Wasson as general manager; George Webb, national promotion director and he will be hiring a sales coordinator.

Griffey is pleased with RCA's (SOLAR's distributor) current structuring saying, "There are some good people over there (RCA) who know what to do with a record."

"Bob Summer (division vice president, RCA Records) has a progressive attitude toward the record industry and I see him turning the industry around with black product."

He explains that while he and Don Cornelius have parted in terms of label affiliation, the duo continues to operate two publishing firms—Spectrum VII (ASCAP) and Hip Trip (BMI).

The team has a stable of writers including Malcolm Anthony, Wayne Bell, Merlin Bell, Michael McCurtis, Andre Ray and Carrie Lucas.

\*\*\*

Shirley Caesar was honored as "The First Lady Of Gospel" in Richmond, Va., by local mayor Henry L. Marsh III.

Baltimore's mayor Donald M. Shaffer started the concept last year when he made Caesar an honorary citizen of the city.

Caesar, on Roadshow Records, will have her second LP on the label "From The Heart" released shortly.

\*\*\*

Jerry Butler, who recently parted company with Motown Records, has reunited with Kenny Gamble and Leon Huff.

The two Philadelphia International bosses are set to begin work on Butler's first Philadelphia International record at Sigma-Philadelphia studio.

Another Philadelphia International artist, Teddy Pendergrass, is putting the finishing touches on his second solo LP for the label.

\*\*\*

To observe Black History Week, Epic recording artist Bobbi Humphrey met with children from Harlem's P.S. 50 school along with their parents at Jack's Nest, a soul food restaurant, to celebrate the event.

In addition to playing her flute, demonstrating to the youngsters

(Continued on page 51)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 4/1/78

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	3	8	<b>THE CLOSER I GET TO YOU</b> —Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas, Atlantic 3463 (Scarab, Ensign, BMI))	★	44	5	<b>SLICK SUPERCHICK</b> —Kool & The Gang (G. Brown, Kool & The Gang, Delite 901 (Phonogram) (Delightful/Gang, BMI))	69	56	9	<b>CAN YOU GET IT</b> —Mandrill (C. Wilson, L. Wilson, R. Wilson, C. Cave, J. Jessup, N. Santiago, W. Wilson, Arista 0304 (Mandrill, ASCAP))
2	2	10	<b>FLASH LIGHT</b> —Parliament (G. Clinton, B. Worrell, W. Collins, Casablanca 909 (Rick's/Mabiz, BMI))	★	45	5	<b>RUMOUR HAS IT</b> —Donna Summer (D. Summer, G. Moroder, P. Bellotte, Casablanca 916 (Rick's, BMI))	70	75	4	<b>YOU ARE MY REASON</b> —Fifth Dimension (H. Johnson) Motown 1437 (Jobete, ASCAP)
3	1	9	<b>BOOTZILLA</b> —Bootsy's Rubber Band (W. Collins, G. Clinton, Warner Bros. 8512 (Rubber Band, BMI))	36	30	16	<b>LADY LOVE</b> —Lou Rawls (V. Gray, S. Marshall, Philadelphia International 83634 (CBS) (Mighty Three, BMI))	★	81	2	<b>CONFUNKSHUNIZEYA</b> —Con Funk Shun (M. Cooper) Mercury 547 (VAL-IE Joe, BMI)
4	4	14	<b>IT'S YOU THAT I NEED</b> —Enchantment (M. Stokes, V. Lanier, Desert Moon, Willow Girl, BMI/Desert Rain, Sky Tower, ASCAP, Roadsnow 1124 (United Artists))	37	31	19	<b>LE SPANK</b> —Le Pamplemousse (W.M. Lewis, L. Rinder, G. Karson, D. Williams, Equinox, BMI (AVI 153))	72	79	7	<b>IF I CAN'T STOP YOU</b> —C.B. Overton (McQueen, Roberts, Williams), Shock 9 (AR/Jam/Song Pen/Penetrated, BMI)
★	14	5	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> —Johnny Mathis & Deniece Williams (N. Kipner, J. Vallins, Columbia 310693 (Homewood House, BMI))	38	42	6	<b>HEAVEN IS ONLY ONE STEP AWAY</b> —Controllers (D. Camon, Juana 3416 (T.K.) (Every Knight, BMI))	★	83	2	<b>OH WHAT A NIGHT FOR DANCING</b> —Barry White (B. White, V. Wilson) 20th Century 2365 (Sa-Vette, BMI)
★	7	14	<b>REACHING FOR THE SKY</b> —Peabo Bryson (P. Bryson), (P.B., ASCAP), Capitol 4522	★	49	5	<b>BOOGIE SHOES</b> —K.C. & The Sunshine Band (H. W. Casey, R. Finch, TK 1025 (Sherlyn, BMI))	★	84	2	<b>IT'S SERIOUS</b> —Cameo (G. Johnson, L. Blackmon) Chocolate City 013 (Casablanca) (Better Days, BMI)
★	7	18	<b>AM I LOSING YOU</b> —Manhattans (A. Fields, B. Morr, D. Stender, Columbia 3-10674 (Sumack/Scorpio, BMI))	★	50	7	<b>LET'S ALL CHANT</b> —The Michael Zager Band (A. Fields, M. Zager, Private Stock 45184 (Sumac, BMI))	★	85	2	<b>STAY</b> —Rufus/Chaka Khan (R. Cathoun/Chaka Khan) ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)
★	13	8	<b>DANCE WITH ME</b> —Peter Brown (P. Brown, R. Rans, Drive 6269 (T.K.) (Sherlyn/Decibel, BMI))	41	27	11	<b>INTIMATE FRIENDS</b> —Eddie Kendricks (G. Glenn, Tamia 54290 (Motown) (Gab, ASCAP))	★	86	4	<b>IF I HAD MY WAY</b> —Walter Jackson (J. Moore) Chi-Sound 1140 (United Artists) (Gaetana/Jadan, BMI)
9	9	11	<b>WORKIN' TOGETHER</b> —Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (Pecle, BMI)	★	53	6	<b>WE FELL IN LOVE WHILE DANCING</b> —Bill Brandon (J. Boyce, M. Dillard), Prelude 71102 (Song Tailors/Dilco/Trumar, BMI)	★	87	2	<b>MS.</b> —David Oliver (D. Oliver, R. Robinson) Mercury 543 (Ele'corn/Relaxed, BMI)
★	11	7	<b>NEVER GET ENOUGH OF YOUR LOVE</b> —LTD (R. Dahrrouge), A&M 2005 (Sister John/Ugnette, BMI)	44	24	15	<b>AIN'T GONNA HURT NOBODY</b> —Brick (R. Hargis), Bang 735 (Caliber Music/Good High Music, ASCAP)	★	88	2	<b>LET'S GET FUNKTIFIED</b> —Boiling Point (C. Howard, W. Harrell, A. Daniels), Bullet 05 (Bang) (Web IV/Brown Sugar/Funktified, BMI)
11	10	11	<b>DON'T COST YOU NOTHING</b> —Ashford And Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick-O-Val, ASCAP)	45	28	14	<b>LET'S HAVE SOME FUN</b> —Bar-Kays (J. Alexander, L. Dodson, A. Jones, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, F. Thompson), (Bar-Kays/Warner-Tamerlane, BMI), Mercury 7-3961 (Phonogram)	★	89	2	<b>BABY, I'M THROUGH</b> —Emotions (J. Hutchison) Stax 3200 (Fantasy) (Pamjokene, BMI)
12	12	6	<b>FANTASY</b> —Earth, Wind & Fire (M. White, E. del Barrio, V. White), Columbia 3-10688 (Sagette, BMI)	46	46	8	<b>EMOTION</b> —Samantha Sang (B. Gibb, R. Gibb), Private Stock 45178	★	90	2	<b>KEEP ON DANCING</b> —Johnnie Taylor (J. Shamwell & C. McCollough), Columbia 3-10709 (Groovesville, BMI)
★	17	11	<b>DO YOU LOVE SOMEBODY</b> —Luther Ingram (J. Baylor), Koko 728 (Klondike, BMI)	47	47	7	<b>TRUST YOUR HEART</b> —Bobby Womack (B. Womack, L. Ware, O. Davis), Columbia 310672 (Traceeb/Unart, BMI) (Jobete, ASCAP)	★	91	2	<b>TAKE ME TO THE NEXT PHASE</b> —Isley Brothers (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), Columbia 88272 (Bovina, ASCAP)
14	8	14	<b>LET ME PARTY WITH YOU</b> —Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Suemay, BMI), Gold Mine 4008 (Salsoul)	48	33	18	<b>BABY COME BACK</b> —Player (P. Beckett, J.C. Crowley), RSO 879 (Polydor) (Touch of Gold/Crowbeck/Stigwood, BMI)	★	92	2	<b>SUPERNATURAL FEELING</b> —Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)
★	26	4	<b>ON BROADWAY</b> —George Benson (B. Mann, C. Weil, J. Leiker) Warner Bros. 8542 (Screen Gem-EMI, BMI)	49	51	5	<b>I LOVE MY MUSIC</b> —Wild Cherry (R. Parviss), Epic 8-50500 (Berna/RWP, ASCAP)	★	93	2	<b>YOU ARE, YOU ARE</b> —Curtis Mayfield (C. Mayfield), Curtom 0135 (Mayfield, BMI)
★	20	7	<b>ALL THE WAY LOVER</b> —Millie Jackson (B. Latimore), Spring 179 (Polydor) (Sherlyn, BMI)	★	60	4	<b>LOVE IS</b> —Brothers Johnson (L. Johnson, G. Johnson, Q. Jones, P. Jones) A&M 2015 (Kidada/Goulgris, BMI)	★	94	2	<b>LOOK UP WITH YOUR MIND</b> —Lenny Williams (F. Wilson, J. Wieder), ABC 12345 (Screen Gems-EMI/Traco, BMI)
17	5	11	<b>STAYIN' ALIVE</b> —Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor), (Stigwood, BMI)	★	61	4	<b>IT'S ALL IN YOUR MIND</b> —Side Effect (Johnson, Maha, Pation, Henderson, St. James) Fantasy 818 (Relaxed/Happy Birthday, BMI)	★	95	2	<b>TOMORROW I MAY NOT FEEL THE SAME</b> —Gene Chandler (L. Thompson), Chi-Sound 1168 (United Artists) (Carleen/Defrantz Moque, ASCAP)
18	18	10	<b>L-O-V-E-U</b> —Brass Construction (R. Mueller), United Artists 1120 (Desert Rain/Big Boro, ASCAP)	★	62	6	<b>THIS TIME THEY TOLD THE TRUTH</b> —Z.Z. Hill (F. Knight), Columbia 3-10680 (Two-Knight, BMI)	86	90	3	<b>RISKY CHANGES</b> —Bionic Boogie (G. Diamond), Polydor 14450 (Diamond Touch/Arista, ASCAP)
19	15	18	<b>WHICH WAY IS UP</b> —Stargard (N. Whitfield), MCA 40825 (Warner-Tamerlane/May 12th/Duchess, BMI)	53	48	7	<b>GHOST OF LOVE</b> —Tavares (K. St. Lewis), Capitol 4544 (Bull Penn, BMI)	★	91	2	<b>WAITING ON LOVE</b> —Johnny Bristol (J. Bristol), Atlantic 3421 (Bushka, ASCAP)
20	16	20	<b>OUR LOVE</b> —Natalie Cole (C. Jackson, M. Yancy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	★	64	4	<b>MISS BROADWAY</b> —Belle Epoque (E. Lenton, A. Wayman) Big Tree 76008 (Atlantic) (Prim Linea, ASCAP)	★	92	3	<b>WE'RE ON OUR WAY HOME</b> —Brainstorm (G.P. Kent), Tabu/CBS 5502 (Interior/Irving, BMI)
21	19	15	<b>ALWAYS AND FOREVER</b> —Heatwave (R. Temperton), Epic 8-50490 (Almo/Rondor, London LTD, ASCAP)	★	65	5	<b>WHERE DID LOVE GO</b> —Leroy Hutson (G. Askey), Curtom 0134 (Warner Bros.) (Andrask, BMI)	★	93	2	<b>I FEEL GOOD</b> —Al Green (A. Green/F. Jordan/R. Fairfax Jr.), Hi 78511 (Al Green/Jec, BMI)
22	22	9	<b>THE PARTY SONG</b> —Slave (M. Adams, C. Bradley, T. Dozier, M. Hicks, T. Lockett, F. Miller, R. Turner, S. Washington, D. Webster, O. Wilhoite), Cotillion 44231 (Atlantic) (Spur-Tree/Cotillion, BMI)	56	55	14	<b>MAKIN' LOVE IS GOOD FOR YOU</b> —Brook Benton (T. White), (Tennessee Swamp Fox, ASCAP), Old World 1100	★	94	2	<b>EVERYBODY DANCE</b> —Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)
23	21	20	<b>JACK AND JILL</b> —Raydio (R. Parker, Jr.), Arista 0283 (Raydiola, ASCAP)	★	67	4	<b>CAUSE YOU'RE MINE NOW</b> —R.B. Hudson (D. Daley) Cotillion 34613 (Atlantic) (Unart/Sunshine Rabbit, BMI)	★	95	2	<b>I'D RATHER HURT MYSELF</b> —Randy Brown (B. Banks, C. Hampton) Parachute 506 (Casablanca) (Irving, BMI)
★	32	5	<b>NIGHT FEVER</b> —Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 889 (Stigwood, BMI)	★	68	5	<b>I CAN'T STAND THE RAIN</b> —Eruption (B. Bryant, A. Peebles, B. Miller), Ariola 7686 (Burlington, BMI)	★	96	2	<b>THE BEAT GOES ON &amp; ON</b> —Ripple (F. Smith, K. Carter, W. Carter, B. Sherrer, V. Burks, B. Lee) Salsoul 2057 (Lucky Three, BMI/Salsoul, ASCAP)
25	25	17	<b>SHOUT IT OUT</b> —B.T. Express (B. Nichols, M. Romer, A. Williams), Columbia 310649 (Triple O/Billee/B.T., BMI)	59	59	5	<b>THINK OF YOURSELF</b> —Temptations (R. Ysion, A. Selder, N. Harris), Atlantic 3461 (Six Strings/Golden Fleece, BMI)	★	97	2	<b>HOLDIN' OUT</b> —Rhythm Heritage (M. Ormant, M. Prive, D. Walsh), ABC 12334 (Word Song/Golden Clover/See The House, ASCAP)
★	34	6	<b>YOUR LOVE IS SO GOOD FOR ME</b> —Diana Ross (K. Patterson), Motown 1436 (Porchester/Seitu, BMI)	60	54	6	<b>WISHING ON A STAR</b> —Rose Royce (B. Calvin), Whitfield 8531 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	98	2	<b>SITTIN' ON A POOR MAN'S THRONE</b> —Bobby Bland (R. Hiller, R. Warril, B. Mononen), ABC 12330 (Unichappell, BMI/Chappell, ASCAP)
★	35	7	<b>OCEAN OF THOUGHT AND DREAMS</b> —Dramatics (E. Robinson, D. Davis), ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)	★	63	7	<b>TRUST ME</b> —Milt Matthews (M. Matthews), H & L 4692 (Boca, ASCAP)	★	99	2	<b>IF I CAN'T HAVE YOU</b> —Yvonne Elliman (Barry Gibb, Robbin Gibb, Maurice Gibb), RSO 884 (Stigwood/Unichappell, BMI)
★	36	7	<b>LOVE IS ALL YOU NEED</b> —High Inergy (C. Drayton), Gordy 7157 (Motown) (Jobete, ASCAP)	★	64	4	<b>THE ONE AND ONLY</b> —Glady Knight & The Pips (A. Bergman, M. Bergman, P. Williams), Buddah 592 (Arista) (Famous/Ensign, ASCAP, BMI)	★	100	2	<b>BLACK WATER GOLD</b> —Sunshine Band (L. Zillery), TK 1026 (Su-ma/Rogan, BMI)
★	37	7	<b>I COULD HAVE LOVED YOU</b> —Moments (Not Listed), Stang 5075 (Unichappell/Begonia/Fedora, BMI)	★	65	6	<b>WHY YOU WANNA SEE MY BAD SIDE</b> —Smokey Robinson (S. Robinson, J. Brad Ford), Tamia 54293 (Motown) (Bertam, ASCAP)	★	101	2	<b>MAGIC TRICK</b> —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, L. Satchell, L. Bonner), Mercury 545 (Unichappell, BMI)
★	29	9	<b>FREAKY DEAKY</b> —Roy Ayers (E. Birdsong, R. Ayers), Polydor 4451 (Phonodisc) (Michelle Bird/Roy Ayers Ubiquity, ASCAP)	★	66	3	<b>OLD MAN WITH YOUNG IDEAS</b> —Ann Peebles (G. Jackson/R. Moore) Hi 78509 (Cream) (Muscle Shoals Sound, BMI)	★	102	2	<b>I'M REALLY GONNA MISS YOU</b> —Billy Preston (B. Preston), A&M 2012 (Irving/Wep, BMI)
★	41	6	<b>GET ON UP</b> —Tyrone Davis (L. Graham), Columbia 3-10684 (Content/Tyronza, BMI)	★	67	3	<b>PASADO</b> —Pockets (J. Burke, C. Burke, R. Marrero) Columbia 310687 (Colgems-EMI, ASCAP)	★	103	2	<b>BABY, YOU GOT MY NOSE OPEN</b> —Harold Melvin & The Blue Notes (J. Jones), ABC 12327 (Hal Mel/New Beginning, BMI)
★	23	19	<b>LOVE ME RIGHT</b> —Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/Ordena, BMI)	★	68	5	<b>TWO HOT FOR LOVE</b> —THP Orchestra (B. Ley), Butterfly 1206 (Ample Parking, ASCAP)	★	104	2	<b>NEW HORIZON</b> —Sylvers (L. Sylvers, R. Sylvers), Capitol 4532 (Rosy, ASCAP)
★	43	5	<b>RIDING HIGH</b> —Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker R. Neal, Jr.), SHE 8700 (Atlantic) (Playone, BMI)	★	69	8	<b>DANCE ACROSS THE FLOOR</b> —Jimmy "Bo" Horn (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sherlyn/Harrick, BMI)				
				★	70	8	<b>EASY COME, EASY GO</b> —Spinners (L. Bell, C. James, T. Bell), Atlantic 3462 (Mighty Three, BMI)				

# General News

## Green Active Again; Will Produce Others

LOS ANGELES—Following being away more than a year from the music scene, Al Green is not only relaunching his own recording/performing career but will tackle the production of others.

According to the minister/entertainer, in addition to building his own 16-track American Music recording studio in his Memphis office complex, he has formed American Music Production Co.

Green's first project for the companies was his latest Cream/Hi LP "Selle" which he also wrote and produced.

He notes he has already begun working with acts, maintaining he will sign mostly female artists.

"I seem to work best with female acts," he says. "I certainly will not rule out signing males but females seem to have a rapport with an audience that really turns them on."

He explains that in recording his acts, he will lean heavily on horns and drums for the strong musical bottom indigenous to the Memphis area.

Green says he operates the entire studio along with his musicians and Fred Jordon, his engineer.

The singer admits that he "let" his

popularity slip during the 18 months he was away from the music industry by going into seclusion.

"I had to do that," he says. "I had to get my head together."

"I was trying to come up with what I feel it takes to present music to the mass marketplace."

Green says he has already cut five tunes for his next LP including Burt Bacharach's "I Say A Little Prayer" popularized by Dionne Warwick.

Reports have circulated that Green will record a gospel LP. Reports have been that he will also branch off into gospel music, tying it in to his Memphis (reportedly \$350,000) church. "No way," he says.

Green, who manages himself, will go on a tour of Japan this year, followed by a tour of Trinidad.

His long-range plans are to move into films and "I expect to do three television specials a year."

He notes he has two scripts of the "Sam Cooke Story" with the possibility of portraying Otis Redding in the Redding life story.

Green continues to improve on his stage performances by videotaping all his shows.



Dynamic Performer: Al Green relaunches his career with long range plans.

## Muscle Shoals Seminar Firmed

By BILL JARNIGAN

MUSCLE SHOALS—Record executives and producers are being invited here in May for the first annual Records and Producers Seminar, to be hosted by the Muscle Shoals Music Assn.

F.E. "Buddy" Draper, the organization's executive director, says, "This will be a seminar where record company executives can meet with the top record producers from throughout the world and listen to new product and help solve some of their irksome problems and have a good time doing it."

Some tentative seminar topics are: "The Free Market: Buying And Selling Independent Product;" "The Survival Of The Fittest: What Makes Independent Production Work?;" "Publishing And Copyright."

Even though all industry people are invited, Draper says the seminar is being geared particularly for the independent producer.

The three-day event, May 25-27, will be at the Joe Wheeler State Resort on the Tennessee River.

Draper says sports tournaments and other free time activities also are scheduled.



BEST EFFORT—Hard driving Gold Mind singer/composer Bunny Sigler performs at New York's Broady's with his backup band Instant Funk.

## Roadshow Building Itself By Gospel Label Addition

By ROMAN KOZAK

NEW YORK—Roadshow Records is a record label, but it is also a production company, and as such its product is now being distributed by three different record companies.

At the same time, having just acquired the Hob Records catalog, the company is aiming to become the largest gospel label, says Fred Frank, president of Roadshow.

Roadshow's roster of acts includes B.T. Express, who is on Columbia with the Roadshow logo; Brass Construction and Enchantment, both on Roadshow Records, distributed by United Artists; and a new act, EON, which will be distributed by Ariola.

"We have a first refusal agreement with Artie Mogull (president of UA) and we all don't like to have the same kind of act on one label," explains Frank.

Roadshow has its own field force, called "the dogs of war" which works independently of the distributors, paving the road for the distributors before any Roadshow Record is released.

The key to the whole thing is swift execution. We visit key dealers

and radio stations and prepare them for the release of the album. We supply updated bio information, pictures, posters, and a letter of direction of what the LP is all about. Then when the record is released we meld our operations with the distributor," says Frank.

Frank says that there is a "game plan" behind every Roadshow release. The field staff, which numbers 23, coordinates all of its activities through Nick Albarano, the general manager of Roadshow, based in Los Angeles. The dogs of war have frequent meetings where they supply input for future directions.

Frank stresses that the Roadshow field force keeps the distributors' branches well advised of everything Roadshow does in the field. He says having himself worked at a Columbia branch, he knows how much branch personnel resent outsiders coming in and doing their own promotion without informing the local office.

It was input from the field, Frank says, that made him decide that the

(Continued on page 78)

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	5	★STAR Performer—LP's registering greatest proportionate upward progress this week <b>PLAYER OF THE YEAR</b> Bootsy's Rubber Band, Warner Bros. BSK 3093	31	33	20	<b>BRASS CONSTRUCTION III</b> Brass Construction, United Artists LA755H
2	2	14	<b>SATURDAY NIGHT FEVER</b> Various Artists, RSO RS-24001	32	32	19	<b>ONCE UPON A TIME</b> Donna Summer, Casablanca NBLP 7078-2
3	3	8	<b>WEEKEND IN L.A.</b> George Benson, Warner Bros. ZWB 3139	33	31	27	<b>SECRETS</b> Con Funk Shun, Mercury SRM-1-1180
4	4	15	<b>FUNKENTELECHY VS. PLACEBO SYNDROME</b> Parliament, Casablanca NBLP 7084	34	NEW ENTRY		<b>WARMER COMMUNICATIONS</b> Average White Band, Atlantic SD 19162
5	6	7	<b>STREET PLAYER</b> Rufus/Chaka Khan, ABC AA 1049	35	37	15	<b>THE BELLE ALBUM</b> Al Green, Hi HLP6004
6	5	14	<b>BLUE LIGHTS IN THE BASEMENT</b> Roberta Flack, Atlantic SD 19149	36	36	30	<b>BRICK</b> Brick, Bang BLP 409 (WEBI)
7	7	17	<b>ALL 'N ALL</b> Earth, Wind & Fire, Columbia JC 34905	37	41	2	<b>FUNK IN A MASON JAR</b> Harvey Mason, Arista AB 4157
8	8	16	<b>THANKFUL</b> Natalie Cole, Capitol SW 11708	38	34	28	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> Barry White, 20th Century T-543
9	9	8	<b>GOLDEN TIME OF THE DAY</b> Maze featuring Frankie Beverly, Capitol ST 11710	39	49	2	<b>LOVE BREEZE</b> Smokey Robinson, Tamla T-359 (Motown)
10	10	11	<b>LIVE AT THE BIJOU</b> Grover Washington, Jr., Kudu KUX 3637 (Motown)	40	50	2	<b>VINTAGE "78"</b> Eddie Kendricks, Arista AB-4170
★	14	5	<b>RAYDIO</b> Raydio, Arista AB 4163	41	35	15	<b>FUNK BEYOND THE CALL OF DUTY</b> Johnny "Guitar" Watson, DJM DJLPA714
12	12	4	<b>STARGARD</b> Stargard, MCA MCA2321	42	39	25	<b>ACTION</b> Blackbyrds, Fantasy F9535
13	13	10	<b>FANTASY LOVE AFFAIR</b> Peter Brown, Drive 104 (TK)	43	38	32	<b>IN FULL BLOOM</b> Rose Royce, Whitfield WH 3074
14	11	10	<b>ONCE UPON A DREAM</b> Enchantment, Roadshow RS 811 (U.A.)	44	40	14	<b>MR. MEAN</b> Ohio Players, Mercury SRM 13707
15	15	20	<b>FLYING HIGH ON YOUR LOVE</b> Bar-Kays, Mercury SRM 11181 (Polydor)	45	43	25	<b>ODYSSEY</b> Odyssey, RCA APL1-2204
★	19	6	<b>SHOUT IT OUT</b> B.T. Express, Roadshow/Columbia JC 3507	46	NEW ENTRY		<b>MACHO MAN</b> Village People, Casablanca NBLP 7096
17	16	16	<b>WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL</b> Lou Rawls, Philadelphia International JZ 35036 (CBS)	47	47	14	<b>THE BITCH IS BAD</b> Denise La Salle, ABC AB1027
★	22	5	<b>THERE'S NO GOOD IN GOODBYE</b> Manhattans, Columbia JC 35252	48	48	4	<b>AT HIS BEST</b> Eddie Kendricks, Tamla T 354 (Motown)
19	20	8	<b>REACHING FOR THE SKY</b> Peabo Bryson, Capitol ST 11729	49	46	36	<b>SOMETHING TO LOVE</b> LTD, A&M SP 4646
★	26	8	<b>LET ME PARTY WITH YOU</b> Bunny Sigler, Gold Mind 7502 (Salsoul)	50	45	22	<b>MENAGERIE</b> Bill Withers, Columbia JC 34903
21	23	25	<b>SENT IT</b> Ashford & Simpson, Warner Bros. BS3088	51	52	5	<b>GOOD TO SEE YOU</b> Walter Jackson, Chi-Sound/U.A. CH-LA844
22	18	8	<b>WE ALL KNOW WHO WE ARE</b> Cameo, Chocolate City CCLP 2004 (Casablanca)	52	51	7	<b>ELOISE</b> Eloise Laws, ABC AB 1022
★	29	3	<b>LET'S DO IT</b> Roy Ayers, Polydor PD-1-6126	53	53	2	<b>MY MUSICAL BOUQUET</b> Love Unlimited Orchestra, 20th Century T-554
24	17	15	<b>CHIC</b> Chic, Atlantic SD19153	54	54	3	<b>I LOVE MY MUSIC</b> Wild Cherry, Sweet City/Epic JE-35011
25	25	37	<b>TOO HOT TO HANDLE</b> Heatwave, Epic PE 34761	55	NEW ENTRY		<b>THE HOUSE OF THE RISING SUN</b> Santa Esmeralda, Casablanca NBLP 7088
26	28	30	<b>FEELIN' BITCHY</b> Millie Jackson, Spring SP166715 (Polydor)	56	56	2	<b>HALF &amp; HALF</b> Vicki Sue Robinson, RCA AFL 1-2294
27	21	17	<b>GALAXY</b> War, MCA MCA 3030	57	NEW ENTRY		<b>LOVE WILL FIND A WAY</b> Pharoah Sanders, Arista AB 4161
28	24	20	<b>LIVE</b> Commodores, Motown M894	58	58	7	<b>LE SPANK</b> Le Pamplemousse, AVI 6032
29	27	5	<b>DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT</b> RCA AFL1 2402	59	57	18	<b>SUNSHINE</b> Emotions, Stax 4100 (Fantasy)
30	30	7	<b>RIDING HIGH</b> Faze-O, SHE SH 740 (Atlantic)	60	60	6	<b>SKY'S THE LIMIT</b> Rhythm Heritage, ABC AA 1037

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## Soul Sauce

Continued from page 50

how the instrument works, she gave a lecture on reasons for having Black History Week.

★ ★ ★

Funk Productions, a relatively new L.A. firm, is set up to acquaint local audiences with a new dimension in adult entertainment.

The firm's first in a series of projects, was "Cabaret '78" staged aboard the Queen Mary Friday (24). Some of the personalities slated to appear and/or perform at the champagne dinner/disco dance included Carla Thomas, Fred Williamson, Carol Speed, Tony Chambers, Dawn Smith, Tommy Reamon, Willie Hutch and D'Urville Martin.

★ ★ ★

KKTT (The Kat) in L.A. is adding a new early morning weekday gospel show beginning Monday (27).

The program, which will air 5-6 a.m., will be hosted by Reg Utley, who also hosts the station's Sunday morning gospel shows 6-7 a.m. and 10-11 a.m.

★ ★ ★

Remember... we're in communications, so let's communicate.

# Gospel

1,500 PREPACKS SOLD

## Word's Campaign In Blazing Start

NASHVILLE—The most ambitious national campaign Word, Inc. has launched on behalf of its Canaan label is off to a pace-setting start.

The "Good Ol' Gospel Music" campaign, designed to increase awareness and sales of gospel music, has already generated sales of more than 1,500 prepacks, including records, tapes and promotional materials.

"Our earliest sales projections called for about 500 sales," says Roland Lundy, Word national sales manager.

Launched in early February, the sale is built around a specially designed "Good Ole' Gospel Music" logo that appears on more than a dozen promotional items, including floor dumps, which accommodate some 100 LPs and 20 tapes; full-color, four-panel, overhead mobiles; record bags, special editions of "Good Ole' Gospel Music News," 12-inch x 38-inch banners, aprons for store personnel and T-shirts for consumers.

The drive is backed by print ads in religious publications and by a special two-hour radio program offered free to gospel, country gospel, MOR and pop radio stations featuring the 20 LPs that are a part of the sale.

In addition, radio and television spots are available for stores to call attention to their participation in the campaign.

"Gospel music is receiving an increasing amount of radio airplay on both religious and popular music stations," notes Bob Crawford, promotion director for Canaan. "That's a major reason why gospel record sales are moving so well."

Newspaper coverage also plays an important role in the campaign. According to Dan Johnson, marketing and promotion director, every major daily newspaper in the country is included in a massive publicity campaign. The theme, "The Gospel Music Phenomenon," is being coordinated by a public relations firm.

Johnson adds that TV buys in major test markets during mid-March tied in with advertising by local stores.

A special album of 14 current gospel hits has been produced for retailing at \$1.99 that includes songs from the latest albums by the Inspirations, the Florida Boys and the Happy Goodmans, among others.

Lundy emphasizes that all cuts on the album come from current best-selling LPs.

## Gospel Scene

By SALLY HINKLE

Myrrh Records and the Dharma Artist Agency have entered into a three-year agreement to tour England's leading Christian pop and rock groups in the U.S. and Canada. Among those groups will be the Alwyn Wall Band, Nutshell and Dave Pope, who will be returning for his third U.S. tour following the release of a new LP now in production under the direction of Cliff Richard.

Lexicon Music has a hit on its hands with "The New Church Hymnal." Since its first printing in July 1977, 250,000 copies have been put into circulation with an additional 100,000 recently reordered. This major collection contains all the old favorites plus many selections by several of today's popular composers, including Ralph Carmichael, Larry Norman, Andrae Crouch, Jimmy Owens, Bill Gaither and John Fischer.

James Bullard has been named vice president of Roadshow Records' new Hob Gospel division. Based in Los Angeles, Bullard will be responsible for retail penetration of all Roadshow gospel product. He will also handle gospel promotion and will work closely with Fred Frank, Roadshow president, in acquiring new major gospel artists for the label.

Tempo Records has announced the signing of the Amplified Version, a nine-member Christian rock group based just outside of Dallas. The group's first album, on the Chrism label, will be recorded in Southern California in May and is set for release in July or August. . . . Recording artist Johnny Hall has released his fifth album and his first on New Life Records. Entitled "Daystar," the LP contains Hall's latest single by the same name. Hall is on his spring concert tour which includes two weeks in the Holyland.

The Blackwood Brothers of Memphis and evangelist/singer Jerry Wayne Bernard of Houston recently provided entertainment for the 26th annual Presidential Prayer Breakfast in Washington, D.C., marking the first time gospel singers have appeared at the event. In previous years, choirs have been invited. Some 3,500 were in attendance, including officials from all branches of the government, foreign dignitaries and religious leaders.

LaVerne Tripp was recently recognized by the state of South Carolina as a dedicated minister of the Gospel and as a "Christian Ambassador" for the state. The presentation was made by Senator Horace Smith at a special crusade held in Florence, S.C., to commemorate Tripp's third anniversary in the ministry.

## Benson Campaign On Gaither Trio

NASHVILLE—The Benson Co. has designed a special promotional campaign for the Bill Gaither Trio's latest LP, "Pilgrim's Progress."

Produced by Bob MacKenzie and John W. Thompson, the album marks the trio's 22nd release on Impact Records, a division of the Benson Co.

Promotional plans call for heavy print advertising, already underway with four-color print ads purchased in all major secular and Christian trade publications and full page consumer ads, a 50-market radio buy tagged by retail, rack and gospel distributor accounts to be coordinated with Gaither's spring tour and merchandising aids, including a 12 x 24 bin card, giant wall poster, floor dumps and a special concert program being tagged to local accounts in tour markets.

Plans are also underway to develop a radio documentary on Gaither, which will include comments on his life, his growth as a Christian and the development of his group. Distribution to key gospel radio markets is slated for late Spring.

Meanwhile, Impact Records reports the Gaither Trio has sold more than 2.5 million units over its catalog of recordings. The trio has 21 LPs in its active catalog.

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SEMINAR PLANNING—Derrick Johnson, left, and Cynthia Clawson, right, discuss plans for the sixth annual Gospel Radio Seminar, to be held May 5-6 at Nashville's Airport Hilton, with chairman Jim Black. This year's theme will be "Amazing Radio." Johnson will be among the featured speakers for the event, and Clawson will be among those performing at the banquet and showcase.

## Dove Awards Firmed For Nov. Network TV Airing

NASHVILLE — The Dove Awards, presented annually by the Gospel Music Assn., is headed for national television this fall for the first time in its 10-year history.

According to Don Butler, executive director of the Gospel Music Assn., the organization signed a long-term contract for production of the ceremony with the Jaffe-Markowitz Co. of Los Angeles following final negotiations in Washington at the association's semi-annual meeting there.

Scheduled for airing on a major network early in November, Butler says plans call for a 60-90-minute special to be televised from Nashville's Opryland complex.

Producers Henry Jaffe and Raphael Markowitz are widely known for their tv credits, which include "Di-

nah!," the "Kraft Music Hall" and an upcoming tribute to playwright Neil Simon.

The televising of the awards ceremony this year will highlight four days of seminars, workshops and showcases that will make up the association's Gospel Music Week scheduled for Nov. 5-8 at Opryland.

## PAX-Tempo Agree

NASHVILLE—Tempo Records of Kansas City has signed a three-year distribution pact with PAX Records of Nashville.

Promotion of the new LPs will be handled by the Tempo organization and marketing will be through the newly formed Avant Sales, also based in Kansas City.

(Published Once A Month)

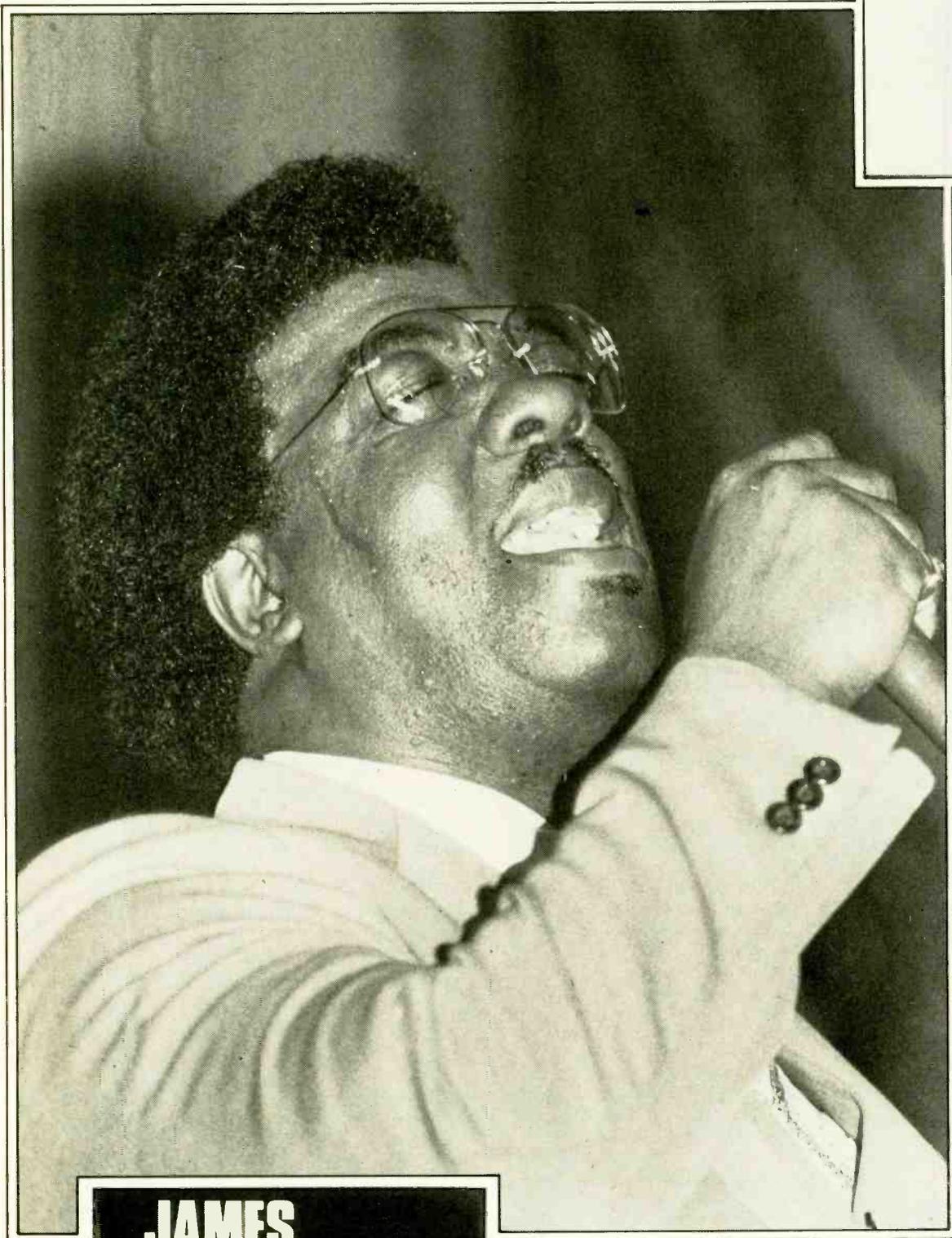
Billboard SPECIAL SURVEY For Week Ending 4/1/78

# Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	22	JAMES CLEVELAND Live At Carnegie, Savoy 7014
2	3	40	SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
3	2	99	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
4	5	18	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
5	4	69	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
6	6	22	ARETHA FRANKLIN Amazing Grace, Atlantic 2-906
7	11	134	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
8	17	72	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
9	16	9	REVEREND MACAO WOODS Happy In Jesus, Savoy 14463
10	18	48	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
11	7	22	EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020
12	13	13	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
13	10	13	SARA J POWELL When Jesus Comes, Savoy 14465
14	14	18	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128
15	9	76	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
16	25	18	JESSE DIXON It's Alright Now, Light 5719
17	29	5	INSTITUTIONAL RADIO CHOIR He's Standing By, Savoy 14458
18	20	35	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR Joy, Creed 3078 (Nashboro)
19	24	5	THE PILGRIM JUBILEE SINGERS Now & Forever, Nashboro 7181
20	15	9	J.C. WHITE & SINGERS Phase I, Savoy 14467
21	33	152	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
22	19	116	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
23	23	18	JAMES CLEVELAND/SO. CALIF. COMM. CHOIR Savoy 14412
24	12	18	ANDRAE CROUCH Live At Carnegie Hall, Light 5602
25	31	64	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista)
26	28	5	MIGHTY CLOUDS OF JOY Live & Direct, AB-1038
27	27	5	SWANEE QUINTET From Augusta With Love, Creed 3077
28	8	40	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
29	NEW ENTRY		SAVANNAH COMMUNITY CHOIR WITH REV. ISAAC DOUGLAS Stand Up For Jesus, Creed 2306 (Nashboro)
30	NEW ENTRY		ISAAC DOUGLAS Special Appearance, Creed 3081 (Nashboro)
31	35	64	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Peacock PLP
32	NEW ENTRY		HARRISON JOHNSON Don't Make War, Creed 3080 (Nashboro)
33	22	9	REVEREND MACAO WOODS Christ Tabernacle Concert Choir, Savoy 7007
34	26	13	DOROTHY LOVE COATES These Are The Days, Savoy 14466
35	21	13	RODENS PRESTON/VOICE OF DELIVERANCE Holdin' On, Birthright 4017

# James Cleveland's new album.



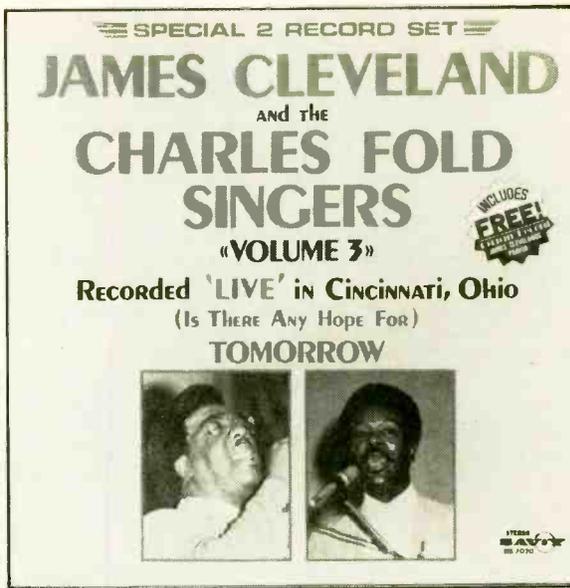
SGL 7014

Currently #1 on the Gospel album charts, "Live At Carnegie Hall" is this year's Grammy Award-winner for Best Gospel Recording.

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SGL 7020

## James Cleveland and the Charles Fold Singers Vol. III "Tomorrow"

The brilliant new album by James Cleveland is yet another milestone in the career of gospel music's #1 artist. Volumes I and II are already two of the biggest sellers in history, and this extraordinary recording is the crowning achievement for James Cleveland and the Charles Fold Singers.

And these other best-selling albums



SGL 7009

James Cleveland and the Charles Fold Singers Vol. II "Touch Me"



SGL 7005

James Cleveland and the Charles Fold Singers Vol. I "Jesus Is The Best Thing That Ever Happened To Me"

• Continued from page 44

Hunley on Warner Bros., Don King on Con Brio, Zella Lehr on RCA, Ronnie McDowell on Scorpion, Peggy Sue on Door Knob, Kenny Starr on MCA and Gene Watson on Capitol. Charlie Monk served as the master of ceremonies.

A non-profit organization, the seminar reported that receipts for this year's event were up by more than 30%. Revenue from the seminar, over and above operating costs, is used for college scholarships in the field of mass communications.

According to Terry Wood, operations manager of WONE in Dayton who served as this year's agenda chairman, the seminar was directed towards more middle and upper management station personnel—program directors, general managers and sales managers.

"We had more general managers attending this year's seminar than those who had participated in the very first seminar held," comments Wood.

In the area of new trends or problem areas discussed this year, Wood noted an increased awareness towards research.

"When we began offering research panels three years ago, attendance was very low, people resisted, but this year more emphasis was placed on the research panels and our attendance generated a 60%-70% increase compared to other panels.

"Concurrent sessions were also well attended this year as compared to six or seven years ago and our rap around the table that featured pan-

## 390 Participants Acclaim Success Of Radio Seminar

elists from previous sessions was also very successful.

Stan Byrd, national country promotion director for Warner Bros., who served as the music industry committee chairman, also noted that there seemed to be more interest in marketing research as well as engineering.

"Rather than trends, there seems to be more stability among country radio people," says Byrd. "They're not as flighty as they were before. There's more confidence and more professionalism developing in what they're doing. Questions are more technically astute and they are more interested in things other than music and psa on the air."

Among the topics and panel members were "What You Are Now Is Where You Were Then." Moderator: Bob Young, KIKK, and Morris Massey, VTR and "On Record: The Next Generation—The Future Of The Recording Industry," moderator: Nick Hunter, Dave Burgess of Republic Records, Rick Blackburn of CBS and Stan Snyder, former vice president of national accounts for CBS who is now vice president and part owner of Cleveland International.

Snyder noted that the "continued increase in volume of product being released is taking the industry to a

new level" and compared it to what happened in the '60s. He also pointed to the enthusiasm that's more readily found in independent companies as opposed to large corporate labels.

Snyder urged all radio people to listen to new music by new artists no matter what label they were on, saying "new music is the future."

Bill Engle from Arbitron and Peter Roslow from Pulse provided marketing research techniques in "Building Tomorrow's Audience/Reading Today's Book and Methodology Makes The Difference," while Fred Jacobs of Frank Magid Associates and Don Coleman of TM presented "Building Tomorrow's Audience/Ask . . . They'll Tell You What They Want" along with Bill Moyes from The Research Group and John Patton from RAM.

Don Boyles of WSUM moderated the "Country Radio/Sell It With Merchandising, Promotion And With Pride" segments with respective guest panelists Rik Rogers, WPLO, and Mike Kirtner, WTCR.

"The Fully Loaded, Semi-Automatic, Digital, Laser, Googlaphonic Dream Machine—Miniaturized/Engineering Your Future" was moderated by Ted Cramer of WDAF with Eric Small. Cramer said that "we should not expect AM stereo until-

mid to late 1979." While Small noted the monopoly forthcoming with AM stereo.

"When the FCC approves AM stereo, the companies that have already developed it will have a monopoly on the equipment in that any other company wanting to manufacture will have to pay a licensing royalty. Right now, GE and Zenith make 50 cents on equipment manufactured by other companies."

"Music: Eliminate The Guess-

work" featured moderator Dan Halyburton of WDCY, Dick Grogg of KVOC, Dean Hallum of WEEP, Joanne Calloway of WMAQ, Pete Peterson, a sociologist with Nashville's Vanderbilt Univ., and Naomi Soule from the Univ. of Kansas who is a research assistant to Dr. Ernie Martin.

Rounding out the seminar's activities were "Programmers . . . Up Your Bottom Line," presented by Al Greenfield of KIKK, a rap room and "The Great Brain Robbery . . . Contests And Promotions To Go" with moderator Rick Holcombe of WTCR, who presented an audio presentation, and Bob Holton of WAXX, who served up a VTR presentation.



MIDNIGHT MUSIC—Ronnie Milsap, right, performs a duet with Larry Gatlin during Milsap's guest host appearance on the "Midnight Special."

APRIL 1, 1978, BILLBOARD



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PROMOTED FROM LOS ANGELES

## Carpenters Cracking Country Chart Without Nashville Push

By PAUL GREIN

LOS ANGELES—One of the hottest records on the country chart is by a pure pop/MOR act on a label which doesn't even have an office in Nashville.

The Carpenters have made the pop chart with all 22 of their A&M singles over the past seven years, but "Sweet Sweet Smile" is their first country hit. It's up to number 16 country after six weeks.

Yet the closest thing A&M has to a Nashville office is Lee Durham, a local promotion man based in Memphis who talks with Nashville on a weekly basis.

Lenny Bronstein, the label's assistant national promotion director, notes, "this is the first time we've gone all out after a country hit. Hoyt Axton had two top 10 hits for us, but they happened kind of spontaneously. Here we're basically talking on country like we took on r&b a few years ago.

"We've assembled a mailing and tracking list of 500 country stations. And less than 5% of them said flat-out there's no way they'd play the Carpenters record. That's much better than we'd hoped for."

Harold Childs, A&M's vice president in charge of promotion, also assembled a four-song Carpenters EP dubbed "Country Collection" and had 2,000 copies pressed and shipped to country stations and regional promotion men for the label.

It includes "Sweet Sweet Smile" and other country-oriented tracks from past Carpenters albums: Tim Hardin's "Reason To Believe," Hank Williams' "Jambalaya" and "Top Of The World," a Richard Carpenter-John Bettis tune which

was a number two country hit in August 1973 for Lynn Anderson and a No. 1 pop hit for the Carpenters four months later.

An independent promotion man from Atlanta, Wade Pepper, was also recruited to assist the label.

According to Bronstein, the single was picked up the first week by about a dozen country stations, including KIKK, KENR and KNUZ in Houston. In fact the top 20 country numbers on "Sweet Sweet Smile" in Houston have forced KRBE, a pop station in that market, to add it. This reverse crossover has also occurred in Dallas and Kansas City.

Another irony with the record is that it built a strong base of familiarity prior to its release as a single in part because many adult contemporary stations played it instead of the Carpenters last single, the galactic rocker "Calling Occupants Of Interplanetary Craft," which some of them deemed inappropriate for heavy MOR play.

Richard Carpenter admits to being surprised by the country success of "Sweet Sweet Smile," claiming he neither gave it its playful fiddle-and-banjo arrangement nor picked it as the single with the thought of its crossing over.

It was simply in keeping with the far-reaching variety of textures on the duo's latest "Passage" album—from calypso ("Man Smart, Woman Smarter") to Brazilian ("B'wana She No Home").

Agreeing that his sister's voice has a warm natural twang which fits country material well, Carpenter states: "I like a lot of country. Our session bassist, Joe Osborn, always

said we should do more country, and we have done some over the years" (including Skeeter Davis' "The End Of The World" and the Eagles' "Desperado" in addition to the songs on the EP).

As a result of this hit, Carpenter is considering making an all-country album as the duo's 10th LP for A&M. It should be released this summer; followed by a double-disk Christmas album toward the end of the year. That package won't include country material, though, favoring traditional tunes.

This is not A&M's first involvement with country. In years past it had Waylon Jennings and the Flying Burrito Bros., but neither of those acts achieved country chart success for the label and both have since left the roster.

Also gone from the roster are two acts which did hit the country chart while on A&M: Hoyt Axton, who had back-to-back top 10 hits in 1974 with "When The Morning Comes" and "Boney Fingers;" and Sam Neely who had modest hits in 1974-75 with "You Can Have Her" and "I Fought The Law."

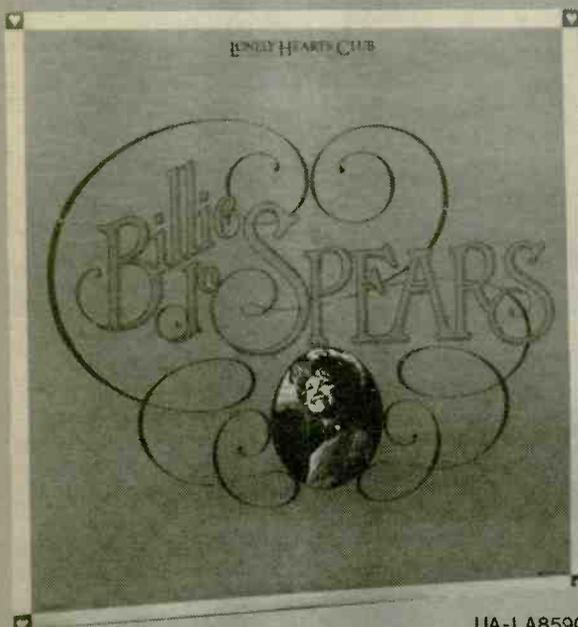
The Ozark Mountain Daredevils and Rita Coolidge, who have at least made the bottom rungs of the country chart, are still on the label. Later this year the duo of Coolidge & Kris Kristofferson returns to A&M (where it had a No. 1 country album in 1973 with "Full Moon") after having a followup LP on Monument. And Billy Swan will make his debut for the label with the album "You're OK, I'm OK."

And the new Captain & Tennille  
(Continued on page 58)

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# LADIES AND GENTLEMAN

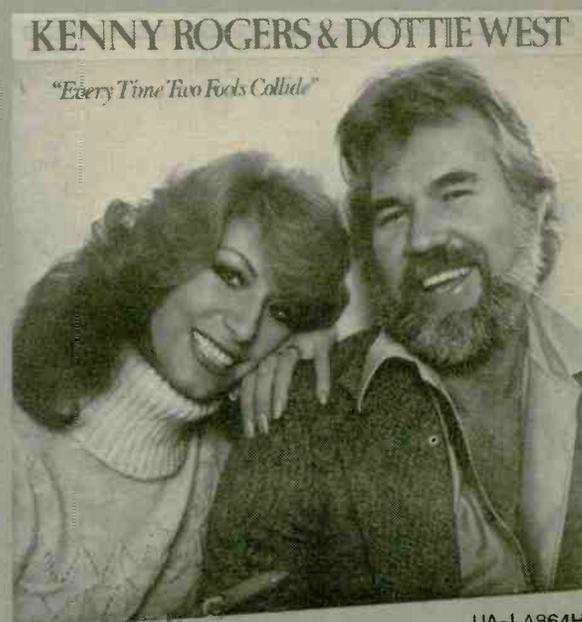
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UA-LA859G



UA-LA688-G



UA-LA864H

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**A**T A TIME WHEN WOMEN ARE BURNING THE CHARTS, HERE ARE THREE GREAT ONES. THE NEW BILLIE JO SPEARS. NEW MELBA MONTGOMERY. AND THE DEBUT OF A GREAT, NEW COUNTRY COUPLE, DOTTIE WEST AND KENNY ROGERS.

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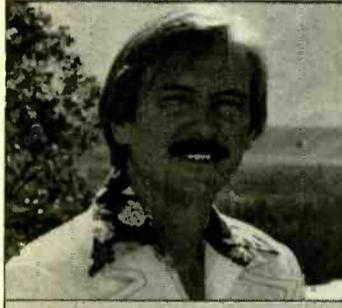
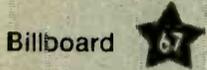
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Billboard

Hot Country Singles

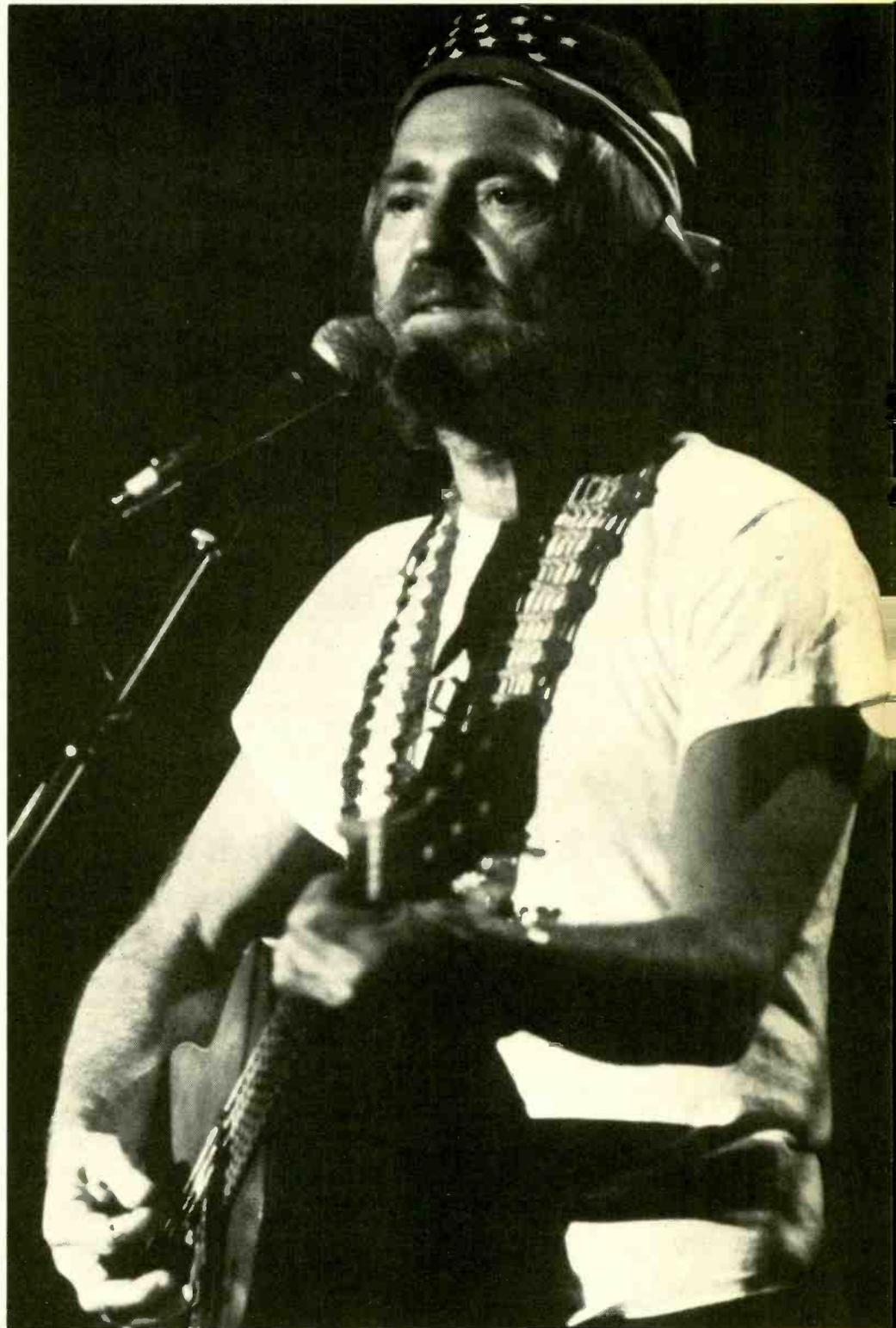
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Table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and a right-hand section with similar columns. Includes star performer indicator and new entry arrows.

APRIL 1, 1978, BILLBOARD

# JUST AN OLD SWEET HIT.

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# Nashville Scene

By PAT NELSON

## Tree With EMI In Global Pact

NASHVILLE — Tree International has signed with EMI for worldwide representation notes Jack Stapp, Tree's chairman of the board and chief executive officer.

The agreement, effective July 1, links the Tree International complex with worldwide EMI for foreign representation in almost every country of the world including the U.S.S.R. Until this time, Tree International has maintained its own affiliated offices in foreign countries.

"EMI is the world's largest and longest established entertainment complex, with vast global marketing and sales strengths," notes Stapp. "The music industry today is wider and more diversified than ever, and EMI covers its entire spectrum. They are a vigorous and progressive leader and we are pleased to be represented by them."

## 'Jamboree' Tees Talent Contest

• Continued from page 48

years of live country music tradition of 'Jamboree U.S.A.' with our powerful 50,000-watt WWVA signal, we can offer the country audience a sneak preview of tomorrow's great attractions today."

One finalist will be selected each week by a panel of judges and the finalists will then meet on July 1 for final competition.

The winner will appear on the Jamboree In The Hills '78 country music festival scheduled for July 15-16 featuring such artists as Bill Anderson, Moe Bandy, Roy Clark, Dave & Sugar, Dave Dudley, Crystal Gayle, Tom T. Hall, Barbara Mandrell, Ronnie Milsap, Stella Parton, Charley Pride, Mel Tillis, Mary Lou Turner and many of the regulars on "Jamboree U.S.A."

The "star quest" winner will also receive a recording session and a personal appearance contract on the "Jamboree U.S.A." weekly program.

Competition is open to all individuals and groups. Application may be made by writing "Star Quest," 1015 Main St., Wheeling, W. Va. 26003.

Faron Young's headlining appearance at the Wheeling Jamboree was filmed by K-tel Productions International for a half-hour tv special to be televised within the next two months. A special "Faron Young Live At The Jamboree" album is also in production. . . . Deejays should be aware that there are presently two records out with the same title: "Come On In." One is by Jerry Lee Lewis on Mercury; the other by Bobby Hood on Plantation. Despite the title, the lyrics and melodies are completely different.

The U.S. Air Force Concert Band and Orchestra has invited the Statler Brothers to appear in concert with them on Easter Sunday at Constitution Hall in Washington, D.C. The afternoon performance is the grand finale in a series of eight Sunday concerts sponsored by the Air Force, each of which features a special guest artist.

Paul Buck, manager of the Coliseum in Charlotte, N.C., reported that 2,000 persons had to be turned away from the 11,000-seat facility for a concert starring the Statler Brothers with guests Grandpa Jones and Jeanne Pruett.

Steve Young performed a powerful set as headliner of a benefit concert held at Nashville's Old Time Pickin' Parlor recently. Beginning with his current RCA single "Don't Think Twice, It's Alright," Young's incredibly soulful interpretations captivated the audience throughout his one-hour set that included the Dobie Grey hit "Drift Away," and Young's own prolific compositions such as "Seven Bridges Road," "Montgomery In The Rain," "Long Way To Hollywood" and "Dreamer," most of which are included in his current RCA LP "No Place To Fall."

There's a good chance that Capricorn's Billy

Jo Shaver will be touring with Willie Nelson soon. . . . The Marshall Tucker Band is finishing its next Capricorn album on the West Coast. Scheduled for release the first week of April, the LP is optimistically titled "Together Forever."

When Delbert McClinton opened at Rose's Cantina in Atlanta, musicians from the bands of Jerry Jeff Walker, Willie Nelson and Waylon Jennings were there jamming with him 'til the wee hours of the morning.

Due to radio response, Mercury is flipping over Jeanne Pruett's newest single. "Midnight Exchange" is set for immediate servicing. . . . Freda Parton, another of the Parton sisters, has joined R.W. Blackwood's show as one of the featured singers. . . . Epic Records hosted a sneak preview of Marshall Chapman's "Jaded Virgin" album at the Exit/In. Chapman's second effort for the label was produced by Al Kooper.

While in Europe for appearances in Sweden and England, Larry Gatlin plans to spend a day recording in London with producer Fred Poster. He returns to the U.S. to guest host a "Midnight Special" act for taping Monday-Tuesday (4). . . . "The Gambler" has become a popular gamble for recording artists around Nashville. The song has been released by its writer, Don Schlitz, on Crazy Mama Records, as well as by Charlie Tango on MCA, and songwriter/artist Hugh Moffatt, who has made it his debut single for Phonogram/Mercury.

Crystal Gayle headlines New York's Bottom Line, April 11-12. Gayle is being featured in the Ladies' Home Journal Guide to the 78 Woman issue which will be on the stands in late May. In April, she'll share People magazine's front cover with sister, Loretta Lynn. . . . Jerry Abbott, author of songs by Freddy Fender and Johnny Paycheck, among others, is now recording himself.

Helen Cornelius has been nominated for the Academy of Country Music's best new vocalist award. . . . Tommy Overstreet spent March in Europe playing dates in Germany, Italy and Spain, marking his eighth tour there. Before leaving, Overstreet made a promotional swing through Chicago for radio interviews at WMAQ and WJJD and a visit with Jack Hurst of the Chicago Tribune syndicate.



MEETING MARGO—Warner Bros. artist Margo Smith meets with her fans and signs autographs during an in-store promotion sponsored by the Handelman Co. and WDAF radio at the Kmart store in Overland Park, Kan.

## 700 Pay \$10 At N.Y. Gala

By DICK NUSSER

NEW YORK—Johnny Paycheck, Freddy Fender, Billy Joe Shaver, Marshall Chapman, Chuck McDermott, Mary McCasin and Jim Ringer were among the artists donating their services for a benefit at the Lone Star Cafe here on the occasion of Texas' Independence Day March 2.

Nearly 700 persons paid \$10 apiece to keep the New York Texan, a monthly newsletter, afloat. The Lone Star Cafe has become New York's premier venue for the exposure of progressive country and bluegrass acts.

With WHN radio's Lee Arnold handling emcee chores, the show-time portion of the evening featured Paycheck singing his current hit, "Take This Job And Shove It," backed by Wheatstraw, a versatile country rock group that usually backs McDermott, on the Back Door label.

Paycheck had been in town for a promotional appearance at the nearby Bottom Line. Chapman, along with Paycheck, records for Epic Records.

ABC flew Fender up from Texas for the occasion. Capricorn Records did the same for Shaver.

The evening drew Manhattan's Texan community together for the night, as well as a host of celebrities such as Andy Warhol, Margaret Trudeau, Ronne Blakely and members of the N.Y. Rangers Hockey team.

All artists donated their services, including production costs and transportation.

## Carpenters Cracking Chart

• Continued from page 54

single, "I'm On My Way," is country. Says Bronstein of the record which is due to ship this week: "A lot of stations which wouldn't have listened to it before the Carpenters hit probably will now, but we would have pursued it anyway."

Not that the Carpenters are the first pop act to crack the country chart. In recent years many country stations, especially in big cosmopolitan markets, have begun adding hits

by broad-appeal pop acts to attract younger listeners.

This is not A&M's first involvement with country. One of the first acts signed to the label was the Canadian Sweethearts, who had a top 50 country hit in February 1964 with "Hootenanny Express."

In years past it also had Waylon Jennings and the Flying Burrito Bros., but neither of those acts achieved country chart success while on A&M.

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I CAN'T GO ON

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 4/1/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
2	2	10	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
3	3	23	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
4	4	9	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
5	5	18	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
6	6	25	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
7	8	37	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
★	11	5	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
9	9	11	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
10	10	29	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
11	13	25	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DO2093
12	12	30	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
13	14	23	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
14	7	31	LDVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
15	15	8	ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
16	16	3	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
17	17	33	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
★	22	7	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
19	19	22	SHAME DN ME—Donna Fargo, Warner Bros. BS 3099
20	23	7	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
★	25	3	I'VE CRIED THE BLUE RIGHT OUT DF MY EYES—Crystal Gayle, MCA 2334
★	NEW ENTRY		HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
23	21	65	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
24	24	17	I WANT TO LIVE—John Denver, RCA AFL12521
25	26	14	WANTED: THE DUTLAWS—Waylon Jennings, RCA AFL 1-1312
26	27	30	THAT'S THE WAY LDVE SHOULD BE—Dave & Sugar, RCA APL1-2477
27	28	25	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
28	20	46	DL' WAYLON—Waylon Jennings, RCA APL 1-2317
29	18	8	GEORGIA KEEPS PULLING DN MY RING—Conway Twitty, MCA 2328
30	30	15	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
31	36	20	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
32	29	20	GREATEST HITS—Olivia Newton-John, MCA 3028
33	38	22	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS3118
34	31	50	KENNY ROGERS, United Artists UA-LA689-G
35	39	18	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
36	37	38	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
37	33	82	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
38	40	19	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
39	35	27	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
40	32	8	THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15006 (Phonogram)
41	42	8	NEW TRAIN—SAME RIDER—Tom T. Hall, RCA APL1-2622
42	34	12	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dot DO 2098
43	43	15	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot DO 2097
44	44	7	T.G.—T.G. Sheppard, Warner Bros. BSK 3133
45	47	10	HOOBIN' IT!—Roy Clark, ABC/Dot DO 2099
46	46	11	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
47	45	6	GENTLE TO YOUR SENSES—Mel McDaniel, Capitol ST 11694
48	41	20	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
49	49	2	BOB LUMAN—Bob Luman, Polydor PD 16135
50	48	14	ROSES FOR MAMA—C.W. McCall, Polydor (not listed)

## White House Invites CMA Board

NASHVILLE—The White House plans to host a reception for CMA board members meeting in Washington April 17.

"President Carter is a fan of country music," says Sen. Jim Sasser of

Tennessee, in announcing the invitation had been extended.

Plans are still being developed, but it's expected the presidential reception will feature live entertainment from some country music artists.

# Talent Talk

In what is believed to be a first, Sarah Vaughan, Ella Fitzgerald and Count Basie with his 18-piece orchestra appeared on the same stage at the same time.

The event was a benefit concert in Freeport/Lucaya, Grand Bahama Island with ticket prices going for \$50 and \$100. Basie makes his home in Freeport.

Ray Manzarek, Robbie Krieger and John Densmore former Doors members are in the studio preparing an LP on Elektra/Asylum featuring the poetry, new music and previously unreleased live material of Jim Morrison's. Morrison died nearly seven years ago.

Steve Tyler, lead singer for Aerosmith, does backup vocals and harmonica parts on Frankie Miller's upcoming LP on Chrysalis. . . . Jethro Tull's Ian Anderson is sponsoring a car at the Long Beach, Calif., Grand Prix April 2. Driver is an Ashley who's been on the formula circuit for 10 years. Chrysalis in London has custom painted the car with the name of Tull's upcoming LP "Heavy Horses."

Blondie's billboard has been moved to a different Sunset Blvd. location after the owner of the property objected, claiming he felt the poster and the phrase "Blondie Does It" was obscene. . . . "With A Little Luck" will be the title of the new Wings single set for release this month on Capitol. Still no word on release of "London Town," the Paul McCartney & Wings LP, which was unauthorizedly previewed on four J.S. and three Canadian stations recently (Billboard, March 18, 1978). Capitol is expected to make an announcement about the LP this week. McCartney has been changing the artwork.

Roger Powell, synthesizer player in Todd Rundgren's Utopia has done a synthesized remake of the Chantay's 1963 hit "Pipeline." Released on Bearsville, the single is titled "Pipeline '78." Powell, incidentally, is on sabbatical from Utopia to join the David Bowie tour. . . . It's possible that Todd Rundgren will play a week at both the Bottom Line in New York and the Roxy in L.A. in May, while simultaneously cutting a live album with a backing band other than Utopia. The dates will tie-in with the release of his solo LP "The Hermit Of Mink Hollow." . . . Steve Goodman, E/A act, joins Steve Martin's concert tour of the Midwest and Southwest March 31-April 10.

Peter Rudge and Bill Zysblat have been named trustees of the Van-Zant/Gaines Memorial Trust. The trust was established last October for the education of the children of Lynyrd Skynyrd members Ronnie Van-Zant and Steve Gaines. There are reports meanwhile that the surviving members of Skynyrd will play together again, though not under the old name.

Prior to her appearance at the Rainbow Grill in New York singer Jeanne Napoli was interviewed on WNEW-TV News where she disclosed that her husband, underworld figure Jimmy Napoli was not pleased at all with her singing career, and has never seen her perform. Despite this, she said, as far as she is concerned, the show must go on. The day after the interview, husband Jimmy was indicted for allegedly bribing correction officials.

John McLaughlin is preparing his first electric LP in more than two years. Titled "Johnny McLaughlin, Electric Guitarist," the LP uses a different set of all-star musicians for every cut. Some of the names on this set include Tony Williams, Jack Bruce, Billy Cobham, Jerry Goodman, Chick Corea, Stanley Clarke, Carlos Santana, and others.

Has it been so long? The "Concert Bill" biography of Lou Reed given out at the Bottom Line during Reed's triumphant three-day stay there, fails to mention his involvement with the Velvet Underground. "Concert Bill," modeled after the theatrical Play Bill is a small booklet that contains bios of the artist performing and information.

Dolly Parton, resisting the advice of her label, agents, and managers, held off releasing "Two Doors Down," a song she wrote which appears on the "Here You Come Again" LP, when she heard that Zelda Lehr had released a version of the song, giving the newcomer a chance. The Lehr version is now a big country hit.

England Dan & John Ford Coley, enjoying great success with the single "We'll Never Have To Say Good-Bye Again," have written the new theme song for the "James At 16" tv show. . . . Ozzy Osbourne has made a promo film that will be shown at NARM. . . . Cher will host a tv special on April 3 with guests Dolly Parton and Rod Stewart.

# Talent

## Talent In Action

### JOHN DENVER

Madison Square Garden, New York

Proving again that he's ever the consummate performer, Denver enthralled the first of two SRO crowds at the Garden with a standout, standup show March 16 that saw him center stage on a slowly revolving turntable for nearly 2½ hours.

RCA's top name had a superb backup crew, which he introduced at the start of the fast-moving performance, and their individual and combined support provided the supporting acts that weren't missed.

Included were Hal Blaine, percussion; Emory Gordy Jr., bass; Jim Burton, guitar; Jim Horn, flute, sax and recorder; Glen D. Hardin, keyboards; Herb Pedersen, guitar and banjo; with vocals from Renee Armand, Danny Wheatman (harmonica, mandolin and fiddle), and Denny Brooks (guitar).

The show fell into three sections as Denver ripped through a mixture of 30 old standards and new favorites, with more than usual nods to other writers' material which he acknowledged were songs "I could have written myself and really feel comfortable with." Smooth changes of pace were frequent during the evening, as he slipped easily from upbeat rousers to slow ballads and story-songs.

"It Amazes Me" set the show's overall upbeat mood, as the first third featured his vocal kudos to Randy Sparks' "Today," Jimmy Ibbetson's "Rippling Waters" and Tom Paxton's "Bet On The Blues." An early high spot was a solid bluegrass rendition of Pedersen's "High Sierra" with super flute and fiddle support, shifting neatly into a big crowd pleaser, "Love Is Everywhere."

Denver made another mood switch to recall his start with the Mitchell Trio in Eric Andersen's "Thirsty Roots," followed by "the best song I ever wrote" and a simple, dramatic statement of his beliefs: "I Want To Live," title track of his most recent LP, and a vibrant singalong rendition of "Rocky Mountain High."

Center portion of the show, about 20 minutes worth, found him alone onstage for a quiet sing-along of "Follow Me," then some great fun with the audience in "Saturday Night In Toledo, Ohio." Gordy, Pedersen and Horn joined him for an evocative "To The Wild Country" with great flute trills, then a quiet and effective "Poems, Prayers & Promises," with a quick shift to a lively "I Like To Deal With The Ladies" that segued neatly into the Beatles' "When I'm 64" that had all 20,000 pairs of hands clapping.

Entire group came back onstage for the last 45 minutes that saw Denver run through many of his biggest hits—"Country Roads," "Back Home Again," "Grandma's Feather Bed" that produced a big singalong reprise, "Matthew's Song" for his son, "Thank God I'm A Country Boy" as he and the audience turned each other on, "Annie's Song" for his wife, that shifted smoothly into "Aye Calypso," his rousing tribute to Jacques Cousteau and crew, and "The Eagle And The Hawk," not done for some time on his show.

Thanking the group and the entire crew that put the performance together, including Stanal Sound and Sundance Lighting, he closed on the same upbeat note he began with as the audience joined in "Sunshine On My Shoulders." Then he was gone before the crowd knew it.

It was only the third date of a 53-concert tour that is taking Denver to 47 cities in 60 days. He was presented a gold ticket from the Garden for seven consecutive SRO dates here, and should reap gold wherever he goes for some time to come.

STEPHEN TRAIMAN

### JOHNNY CASH

Convention Center, Anaheim, Calif.

Early in Cash's two-hour performance here March 11, he reminded the sellout crowd of 9,000 that he has been singing "some of these tunes for 20 years. But as long as you keep enjoying them, I'll keep on singing them as if it were the first time."

Cash kept his word through a well-balanced 30-tune retrospective of his hit-laden career. Backed by the two guitars, bass, drums and keyboard of the Tennessee Three (grown to five), Cash's enthusiasm for his show and material proved contagious.

Opening with early hits "Ring Of Fire" and "Folsom Prison Blues," Cash skillfully entwined past with present throughout the evening, always careful to balance some of his stronger statement songs ("Ira Hayes," "Ragged Old Flag") with the fun-loving side of his brand of country ("One Piece At A Time," "A Boy Named Sue," "Jackson").

Known for introducing new songwriting talent into the country mainstream, such as his versions of Kristofferson's "Sunday Morning Coming Down" and "Why Me, Lord?," Cash continued his legacy by bowing two new songs penned by John Prine, "Blow Up Your TV" and "The 20th Century's Almost Over" (co-written with Steve Goodman). Cash and his wife, June Carter Cash, sing on both and plan to record them soon, he announced.

The first hour consisted almost solely of Cash delivering his material with warmth and good humor to the receptive crowd. The second hour evolved into a family affair with Cash being joined by the Carter Family, sister-in-law Anita Carter, her husband Bob Hooten (backup guitarist), and various combinations of the group. Two members of the Nashville Brass added horn strength.

The entire cast swelled the stage for a finale singalong version of "When The Saints Go Marchin' In," joined enthusiastically by the audience.

Cash was rewarded with two standing ovation encores. The first, "I Walk The Line;" second, "Man In Black."

RAY HERBECK JR.

### McCOY TYNER

Lighthouse, Hermosa Beach, Calif.

Taste, finesse, technique—these are among pianist Tyner's trademarks. It isn't surprising then that the SRO crowd squeezed together to witness Tyner's final night of his recent six-night stint here.

The former Coltrane alumnus opened his March 15 performance backed by a tight five-piece group featuring the impressive talents of George Adams on tenor sax, Joe Ford doubling on alto sax and flute, Charles Fambrough, upright bass; Guillermo Franco on assorted percussion, and last but not least, drummer Ascending Sunship.

Tyner and company ran down three compositions enabling each member to express himself individually and leaving the audience responding with increasing enthusiasm throughout the entire 60-minute set.

Included in his repertoire were "The Greeting" and "Festival in Bahia," two numbers previously released on earlier LPs.

Tyner creates more energy live than what is felt on his studio works. Perhaps that is why his next live date is going to be recorded.

BRUCE BOGUCKI

### DAN HILL

Norton Auditorium, Florence, Ala.

Alabama seems to be an odd locale for a Canadian singer to make his first solo U.S. concert appearance. But doing just that on March 8, Hill was ecstatic about the reception, 1,000 Univ. of North Alabama students gave him.

Working two 40-minute sets of about eight tunes each, Hill was quick to establish a rapport with the attentive audience with his tales and songs, laced with satire and humor.

With a balance that belied a veteran performer, the 23-year-old singer-songwriter wittingly set up his audience with laidback vignettes of his life before gently flowing into his strong, lyrical songs of experience.

Hill shows the potential of becoming a poet of the people. His material ranges from the tenderness of love to the harshness of the entertainment business.

Capitalizing on the much-publicized interracial marriage of his parents, who left the U.S. during "McCarthy's Day," Hill also related the pains of childhood poignantly in "Little Sister."

Giving the crowd a sneak preview of his next album, Hill was effective in comparing different styles of life with "Dark Side Of Atlanta," which he wrote with Barry Mann.

Building to a crescendo, Hill won two standing ovations with his current hit, "Sometimes When We Touch," also written with Mann.

He encoored with "Hold On." Throughout his show, Hill alternated his own guitar accompaniment with the piano playing of John Sherrod.

BILL JARNIGAN

### FREDDY FENDER

Palomino, Los Angeles

The affable Fender (sometimes known as the "Tex-Mex Marvel") and his Tulsa-spawned five-piece Cripple Creek Band invaded this 350-seat Valley spot March 10 for a two-night stand. He captivated the SRO house with an hour-long set which contained about 16 tunes, not counting a mid-set medley of eight Fender benders and a minimum of extraneous patter.

Attired in shocking pink with rhinestone flecks dotting his shirt, the colorful singer milked every line of every song he did, including

his haunting ballad, "I Don't Want To Be Lonely," and Danny Epps' upbeat country-flavored rocker, "Louisiana Woman."

Following the medley, which included patented versions of "Secret Love," "Vaya Con Dios," "Before The Next Teardrop Falls" and "After The Party's Gone," Fender got serious and put down his axe to concentrate on just the warbling. Then, really cooking, he jumped into "Talk To Me," giving this "uncountry," tune his best shot, totally mesmerizing the audience with a heartfelt throwback to the '50s.

Other highlights included eloquent renderings of "If You Don't Love Me (Why Don't You Just Leave Me Alone)" and "Sugar Coated Love." The only possibly negative aspect of his performance was the conspicuous lack of ethnic tunes in his repertoire.

But even so, as it proved out, one must say that Fender fed the hungry and appreciative crowd pretty much what it wanted to hear—60 minutes of good old American country schmaltz—ala Freddy.

JOE X. PRICE

### JAMES CLEVELAND & GUESTS

Shrine Auditorium, Los Angeles

Cleveland may have made local history with possibly the best produced, tightly knit gospel extravaganza this town has ever witnessed.

The nearly full house sat through about four hours of diverse gospel from Cleveland's traditional approach to Stan Lee & the Stan Lee Review's highly contemporary offerings.

The groups, each taking about 25 minutes with approximately four tunes, had something markedly different to offer. However, the interracial audience appeared to lean more toward traditional gospel.

The show, which started promptly at 8 p.m. March 13, opened with the Voices of Cornerstone, a 50-voice youth choir from Cleveland's church which performed "Mighty Long Way," "He Lifted Me," with Cleveland at the piano, and an outstanding rendition of "No Peace."

Stan Lee, who directed the Voices of Cornerstone, did not fare as well with his own Stan Lee Review quintet. Although the group is accomplished, the audience seemed to sit on its hands as the performers moved through their contemporary repertoire of tunes including "I Love The Lord," "We're Gonna Make It" and "What Would You Ask For."

The Voices Of Deliverance lit up the hall as the 26-member ensemble started on energy and concluded on the same note. The group was outstanding on "Thank You Lord For What You've Done," "Let The Lord Come Into Your Life" and "That's What Jesus Said." This was the first group to get the audience on its feet.

While chanting "encore, encore," which was not to come, Inez Andrews marched onstage. She seemed to be what the audience was waiting for. In unison, the crowd shouted "Mary Don't You Weep" (possibly Andrews' best known hit).

Andrews would have none of it. She teased the audience a bit by starting the song but opened her set with "Close To Thee" a most traditional of traditional gospel tunes.

The crowd appeared to forget "Mary Don't You Weep" while showing its appreciation through its cheers and applause.

Andrews followed with "Don't Move This Mountain," one of her few attempts at contemporary gospel, then she charged into "Mary Don't You Weep." The audience had a sing-along with Inez session. This singer, who knows all the methods by which to thoroughly excite an audience, used her whole bag of tricks this night.

Cleveland and the Southern California Community Choir, dressed smartly in black and gold, received a standing ovation just by appearing onstage.

Cleveland, who has become known for taking hit pop tunes, changing a few words and turning them into gospel, ran away with Barry Manilow's "I Write The Song." With this tune, which he turned into a medley, he segued back and forth with "Amazing Grace," "What A Friend We Have In Jesus," "Help Me To Hold Out" while moving back to "I Write The Song" between each number.

Cassetta George, who was not part of the bill, joined Cleveland and his group onstage for "Open Up My Heart" and Charles Fold with whom Cleveland has recorded joined in on "Touch Me."

The St. James Missionary Choir of 50 voices from Detroit, taking a more laidback approach, performed an a cappella version of "Way In The Middle Of The Air." There was no fanfare but the audience seemed mesmerized by the simplicity

and force with which the group performed its set.

Organist Maceo Woods followed in what was again possibly the best produced gospel concert this town has ever seen.

JEAN WILLIAMS

### T.S. MONK

Trax, New York

T.S. Monk is a 10-piece funk band fronted by Thelonius Monk Jr., son of the influential jazz pianist. While it is doubtful that he will ever blaze the musical trails his father did, the younger Monk will probably make a lot more money.

In this March 6 showcase T.S. Monk displayed strong material, a lively stage act, tasteful musicianship and a fresh unique sound.

Young Monk is a left-handed drummer with a subtle yet aggressive style that reflects his jazz upbringing.

He splits the vocal chores with two comely female vocalists and keyboardist Manor Ramsey. While none is an outstanding singer, the four singers work well as a team and the harmonizing is distinctive.

Distinctive harmonies were also produced by the three-piece horn section. The horn arrangements were refreshingly creative and performed with a tightness worthy of the finest studio horn units.

The rhythm section is also blessed with studio quality tightness with bassist Paul Ramsey and guitarist Claude Warfield displaying particular adroitness.

While the group's songs were not lyrically overpowering they were strong melodically and rhythmically. Highlights of the seven-song, 50 minute set included "Take A Ride" the opening number, and "Life Is What You Make It," the closer. What went on in between was pretty good too.

ROBERT FORD JR.

### GOTHAM

The City, San Francisco

This snappy male vocal trio, akin to Bette Midler in its style of musical hutzpah that mixes highly stylized renderings of well-known songs with good doses of high speed semi-blue humor, did a March 15-19 stand at this 175-seat show-room.

To a responsive late show March 19 crowd, the group sang a dozen numbers in exactly one hour, featuring material from sources as diverse as Peter Allen, Edgar Winter, the Doobie Brothers, Billy Joel and Chuck Berry.

The middle section of the set, for instance, had the group moving from "Georgia On My Mind" to "Foggy London Town" to a medley of "Takin' It To The Streets" with "New York State Of Mind." Encore was the old dance tune, "The Hucklebuck."

The voices are appealing as well as being well matched. The vocal tradeoffs as well as the group's highly combustible energy flowed unabated from the songs into the repartee, most of which was distinctly pitched to a gay sense of humor. One event was referred to, for instance, as being "dull as a gay party without mirrors."

A flavorful and nicely accomplished piano-bass-drums unit backed the singers, who were dressed in almost but not quite identical outfits of white shirts, tan slacks and white shoes.

An album to be distributed by Salsoul is due shortly.

JACK McDONOUGH

### JEANNE NAPOLI

Rainbow Grill, New York

Napoli brought her brand of lounge cabaret to the top of the NBC building here when she performed for a week beginning March 13.

Her act was not the sort that would send a Bottom Line habitue into ecstasy, but the Rainbow Grill is not the Bottom Line. A fair size audience turned out to see Napoli on March 16 despite sleet and rain.

Napoli's 45-minute set drew from three musical sources: Sinatra-era MOR, contemporary pop and disco. The last has been the most successful for the De-Lite artist, who had a hit in France with her version of "Never Can Say Goodbye."

Napoli performed the 12 songs in her show with the aid of four dancers and two singers in addition to her backup band.

Her show was the product of some hard work. While Napoli is not the world's most adept vocal stylist, her enthusiasm and a certain amount of brass carried her through any rough spots. And when things got a little slow she brought on her dancers, and they were fun to watch.

It was possible to enjoy Napoli (who is not unpleasant to the eye) march around with attractive dancers doing a routine with wooden rifles to the music of "Star Wars."

The audience seemed to enjoy it.

ROMAN KOZAK

## TURN-ON SHOW 26,268 Flock To San Francisco Hi Fi & Stereo Tape Gathering

SAN FRANCISCO—"The big turn-on" the San Francisco Hi Fi and Stereo Tape Show which ran March 17-19 at Civic Auditorium drew a total of 26,268 sound enthusiasts who paid \$2 each to see the four-floor display, according to producers Bob and Teresa Rogers.

That attendance figure, notes Bob Rogers, "puts the show in the same league with our recent shows in Philadelphia, New York and Detroit."

Rogers notes further that the last full scale hi fi show in San Francisco, produced three years ago under different auspices, drew only 8,000. Rogers feels the show would have done 30,000 had it not been for a St. Patrick's Day parade in the Civic Center area.

Almost 100 manufacturers, retailers and local media operations were represented. The value of equipment was estimated at more than \$2 million. Local retailers included Pacific Stereo, Stereo West, Honkers Sound, Hermery's, Good Guys, Systems Warehouse and Audio Excellence.

Pacific Stereo was the dominant retailer with 16,000 square feet on the first floor. Pacific also put to-

gether a "super disco" in conjunction with BIC Venturi. The disco stayed open an hour past the exhibit closing time and proved to be one of the most popular attractions.

In an unusual move, the retailers were selling equipment directly off the floor and Rogers reports transaction of "a respectable number" of purchases. Paul Seaman, sales rep for many of the major manufacturers at the show, adds that his contacts were reporting a high level of consumer interaction.

Local media which set up shop at the show included KSAN, KMEL, KKHI, KJAV and KQED. KSAN hosted a video rock theatre in conjunction with BIC which featured videotapes of rock concerts using the Advent VideoBeam and more than 60 BIC speakers stacked against the rear wall. Rogers reports this to be the most popular display of the exhibit.

Another highlight was the demonstration of 16-track recording and mixing done by Audio Developments International. Members of the Grateful Dead did some live recording, as did Chesterfield, the A&M group which was put together for

"American Hot Wax." Clips from the film were featured in the show, and there were also audio demos of the final Elvis Presley concert.

Rogers confirms the next show will be Oct. 5 at New York's Statler Hilton, with shows also set for Washington, D.C., in February 1979 and Los Angeles in March 1979.

JACK McDONOUGH

## New Models Galore For London Exhibit

By PETER JONES

LONDON—Metrosound Audio Products, North London-based company, is among many organizations introducing new models at this year's High Fidelity 78 Spring Exhibition at the Cunard International Hotel, Hammersmith (May 2-6).

The existing TD160C Mark II and TD145C Mark II turntables are being replaced by the TD110 and TD115, both using the Thorens belt-drive technique in a new design.

These have a servo-controlled electronic belt-drive system with a DC motor, governed by a 72-pole tachogenerator. There is a load-correcting automatic pitch control and the 33 $\frac{1}{3}$  and 45 speeds are switched electronically.

Speeds can be varied by plus or minus 6% and an illuminated stroboscope is provided which shines through the rim of the platter. A major feature is a four-point ortho-inertial suspension damped in all directions. Controls are on the non-suspended front panel, while the tone-arm and platter are on the suspended chassis.

The TD115 features a velocity-sensing automatic shut-off and arm lift. A third new turntable from the company is the TD126 Mark III, fitted with DC motor and new electronic circuitry and with a revised plug-in arm for easier cartridge installation.

Philips Electrical is using the exhibition for the first public showing of its Hi Fi International range, including a number of new music centers. Condor Electronics is showing new audio accessory kits and a new "Music Bug."

From Contek Magnetics: the Contek LN+ low noise cassettes, the U.H.E. high output ferric oxide cassettes and Contek C.R.O.2 chromium dioxide cassettes. BIB Hi Fi Accessories is using the show as a debut of a "special selection" range of accessories though details are being held back until the show.

AKG is showing its new D170 microphone. AES has five new turntables in the CEC range, plus new Visonik David loudspeakers. Ross Electronics is introducing new Ross Orthodynamic light-weight headphones, a range of professional Electret condenser microphones and additions to its I.C.E. range.

Uher is attending with new product, including the BG850 amplifier, EG750 preamplifier, UAD control amplifier and power amplifier.

While Zerostat is introducing its dishwasher Pro-Disc Environment product, Cecil E. Watts is putting on show its Parastat Wash Brush, new Humid Mop kit, professional Parastat record cleaning machine and the newly-developed Xstatic static eliminator.

Altogether there are 83 companies exhibiting some 130 brand names.



ELECTRONIC TUNING—Panasonic Auto Products bows model CQ 8520 at the recent National Automotive Dealers Assn. show, an in-dash electronic tuning radio with AM/FM auto-reverse cassette player, digital clock, seek/search and memory buttons, with frequencies in a digital readout, in a unit offering 24 watts RMS. From left are product manager Mickey Torimoto, national sales manager Bob Patterson and Tim Takasugi, general manager of Panasonic's special products division.

## IN SAN FRANCISCO

### Dept. Store Rise Keys IHF Dialog

By JACK McDONOUGH

SAN FRANCISCO—The changing role of the department store in audio hardware retailing was the most illuminating topic of discussion at the IHF management seminar March 14-15 at the Mark Hopkins Hotel.

According to Don Palmquist of Kenwood Electronics, co-chairman of the seminar which drew 85 registered participants, "We had good interplay throughout the four general sessions and in fact in some cases the questions got tough and emotions flared."

The local meeting was a followup to an October seminar in New York which focused on new markets and changing demographics. Enough retailing questions came up at that seminar that Palmquist suggested a totally separate meeting on the subject.

An overview from the seminar was provided at the opening general session by Robert Kahn of Kahn Associates of Lafayette, Calif., who went back into the 1800s and traced the evolutionary history of the relationship between specialty store and department store retailing.

Kahn noted that the usual pattern is for specialty products, after a period of being marketed in specialty stores, are eventually assimilated successfully into a large department store operation.

But, said Palmquist, "It is still uncertain as to whether this will happen with audio equipment and much discussion centered on

how much of a threat department store competition would be for audio dealers, and also on the various problems of dealing with a department store operation where personnel is frequently shifted from one department to another."

Alfred Eisenpreis, vice president of retail marketing at the Newspaper Advertising Bureau, also spoke at the opening session and provided a wealth of detail on department store advertising.

Two afternoon sessions were titled "How Chains Merchandise High Fidelity Products" and also "How Audio Specialty Store Merchandise High Fidelity Products."

The Wednesday morning session titled "New High Fidelity Retail Dynamics" focused strongly on programs various manufacturers are putting together for department store merchandising, with Bernie Mitchell president of IHF, emphasizing that outlets like Radio Shack, Penney's, Kresge's, K mart and Sears will go after the audio consumer in a much more aggressive fashion if the retailers don't exploit their own advantages.

Marc Sorenson spoke on "The Changing Role Of The Rep," emphasizing the constant need for detailed surveillance of the stores. James Chambers of Systems Warehouse spoke about the second sale and new customers and also provided a full description of the Systems Warehouse marketing plan.

## Tape Duplicator

3M Mincom division will debut a number of new audio and video units at the upcoming NAB expo, April 9-12 in Las Vegas, as well as a new Master Broadcast Video Tape (MBVT) Scotch 479 for one-inch professional applications.

Scotch 479 MBVT is claimed to have higher RF output, +3 db; signal-to-noise ratio, +2.5 dB, and color noise improvement, +3 dB, when compared to a standard high-density videotape. Its 740-oersted coercivity is said to promote better magnetic performance.

Extra protection for tape edges during use, handling and shipping is provided by a patented cushioned-flange reel. It will be available in April in 30, 45, 60 and 90-minute lengths.

The new Wollensak CE-20 electronic editor for audio cassettes is to be demonstrated for the first time. The unit makes it possible to record, edit and duplicate in cassette format, and to combine a program from the master cassette with two other signals from auxiliary inputs or a microphone. As part of a 3M controlled test market program, it is available direct at \$2,595 list.

New video equipment debuting at NAB includes the model 9000 video production switcher with microprocessor, priced under \$15,000; model D-3016 television character generator with a 16-page memory capacity, at suggested \$6,900, and model 6220 in-line tv image enhancer/decoder suitable for chroma-key application, at suggested \$3,995.

Also to be shown is the Comtec line of video

production and routing switchers recently incorporated into the Mincom line.

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Pentagon Industries, Chicago, has bowed a new Pentacore long-life cassette duplicator head which the firm claims will last six times longer than premium heads now in use.

Developed as the result of a three-year program, the new head also is completely interchangeable, president Tom Horton says. It can be installed at the factory or on location and is strictly a mechanical operation with no modifications to the duplicator's electronics.

Although the Pentacore head may not have the life expectancy of a Ferrite head, the quality it produces will remain constant over its entire lifetime, he claims, maintaining that with a sintered Ferrite head, quality decreases as wear increases. The Pentacore head is now available at a slight extra charge, for factory or field installation on all of Pentagon's two- and four-channel cassette duplicators.

\*\*\*

J. Douglass Chatburn, a 13-year veteran with Sony Corp. of America and its Meriton Electronics subsidiary, recently joined Superscope in Chatsworth, Calif., as national sales manager/Imperial division. His primary function is direction of the national sales force of independent reps for the new line, bowed at Winter CES last January.

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## \$35 Mil Sales Registered For 1977 By Akai America

LOS ANGELES—Sales for Akai America, Ltd., distributor of Akai audio and video products in the U.S. and Puerto Rico, were in excess of \$35 million for 1977, capping the best year in the firm's seven year history.

Contributing to the successful year, according to Jay Menduke, director of audio marketing for the

firm, was a broadening of the Akai line with new tuners and amplifiers as well as updating receiver and speaker lines.

The firm also expanded its cassette and open reel tape deck lines including reel to reel decks aimed at the broadening semi professional and professional markets.

(Continued on page 62)

## USED IN LITTLE SPEAKERS

Visonik Introduces  
Its Sub-Woofer Unit

By JACK McDONOUGH

OAKLAND—Visonik of America, headquartered here, has introduced a new sub-woofer system to be used with its David series of miniature speakers.

The Visonik Sub-1 sub-woofer has a 12-inch woofer and matrixing crossover and carries omnidirectional bass notes below 200 Hz, the firm claims.

The sub-woofer can be placed anywhere in the room and is designed to be teamed with a pair of Visonik's D-502 or D-602 speakers, which measure only several inches high.

The sub-woofer is available either in its original European design or in a wood-grained cabinet designed for American tastes.

Visonik, which is operated by the Dahl Elektronik group of West Germany, has been steadily expanding its American marketing, according to Henry Eberle, who runs the Oakland office. The company has recently introduced a line of turntables and Euro speakers as well as improved models of the miniature David speakers.

The company will also introduce at the Atlanta IHF show a prototype of a van/auto unit with the amplifier built right into the speaker casing. Eberle says also that the company is interested in amplifiers and cassette

decks and hopes to be marketing those items "within the next year or two."

Eberle adds that the company is now in its "second expansion stage" with five distinct product groups. The first of these is the David speaker series, named after the small but powerful Biblical figure.

The company entered the U.S. market with just the D-30 and D-50 models, added the D-302, and now offers the D-502, 602, 702 and 803, with the 803 being a three-way system. Prices range from \$92 to \$250.

The second product group is the sub-woofer unit systems.

The third group is the Euro speakers, a line of compact air suspension bookshelf speakers in hardwood cabinets. The Euro 5 is on the market and the Euro 7 will be available in April.

The fourth group is the automotive versions systems which features the A-300 power amp designed to provide 30 watts RMS per channel for mobile sound systems. The prototype built-in amplifier system falls within this group.

The fifth product group is the Visonik line of five turntables. Top of the line is the DD-8200, which features controls on the front of the turntable panel rather than on top of the unit.

50,000 Additional Square Feet  
Available For June Chicago CES

LOS ANGELES—An additional 50,000 square feet of floor space is being added to the original floor plan to accommodate exhibitor space requests for the 1978 summer CES in Chicago.

Original space for the show, scheduled to run June 11-14, has been sold out.

McCormick Place will house all consumer electronic product categories now, McCormick Inn will house high fidelity exhibitors and the Pick Congress Hotel will be the site for esoteric high fidelity exhibitors.

Net square feet for the entire show is 400,000, utilized by 800 exhibitors for an anticipated 50,000 attendees.

According to Jack Wayman, senior vice president for CES, several new innovations have been added to the summer show.

They include: more sharply defined exhibit areas for each consumer electronic product; more options for high fidelity exhibitors with 100 open booth hi fi exhibits in one area on the mall level of McCormick Place and 175 audio demonstration rooms at McCormick Place and McCormick Inn in addition to the Pick Congress; an international visitors center and an export seminar; new afternoon retail workshops as well as a retail idea center and retail services exhibit area; and the third annual CES design and engineering exhibition.

CES exhibitors, according to

Wayman, have reacted favorably to the more sharply defined exhibit locations for the various consumer electronic product categories.

More than 250 high fidelity exhibitors will display in large open areas and in 35 demonstration rooms in McCormick Place, or will be exclusively in 65 demonstration rooms in McCormick Inn while the esoteric hi fi manufacturers will employ some 75 rooms and suites in the Pick Congress Hotel, approximately five minutes from McCormick Place.

The high-end audio exhibitors who during past shows have been located in suites in downtown Chicago will now be full participants in the 1978 summer show.

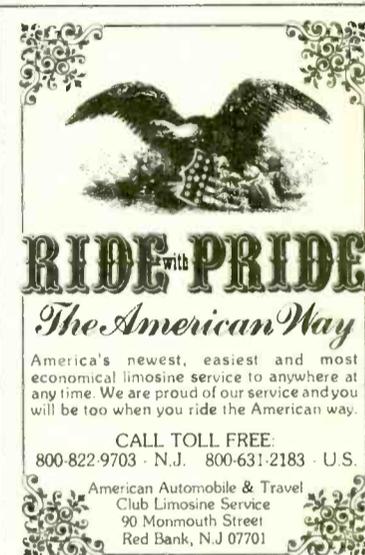
Thirty-five of the 1975 high fidelity demonstration rooms are designed especially for CES and are modular and acoustically engineered as part of a major investment CES is making in audio to offer a unique facility at a nominal cost to both winter and summer hi fi exhibitors.

In addition to the 250 high fidelity and 75 tv and video systems exhibitors, more than 300 radio, audio compact and tape equipment exhibitors, 200 auto sound, CB and telephone exhibitors, 100 personal computer, calculator and watch exhibitors and 75 trade association and press exhibitors will be in separate areas in McCormick Place.

The show has internationalized in order that it may be more responsive

to overseas buyers who now attend from 35 countries. This includes overseas promotion in cooperation with the U.S. Dept. of Commerce, an international visitors center staffed with bilingual personnel and an export seminar designed to bring together U.S. producers and foreign buyers.

The traditional morning CES conferences will have a new format of a top level industry executive highlighting the new innovations and marketing techniques of each consumer electronic product instead of the panel format as in the past shows.

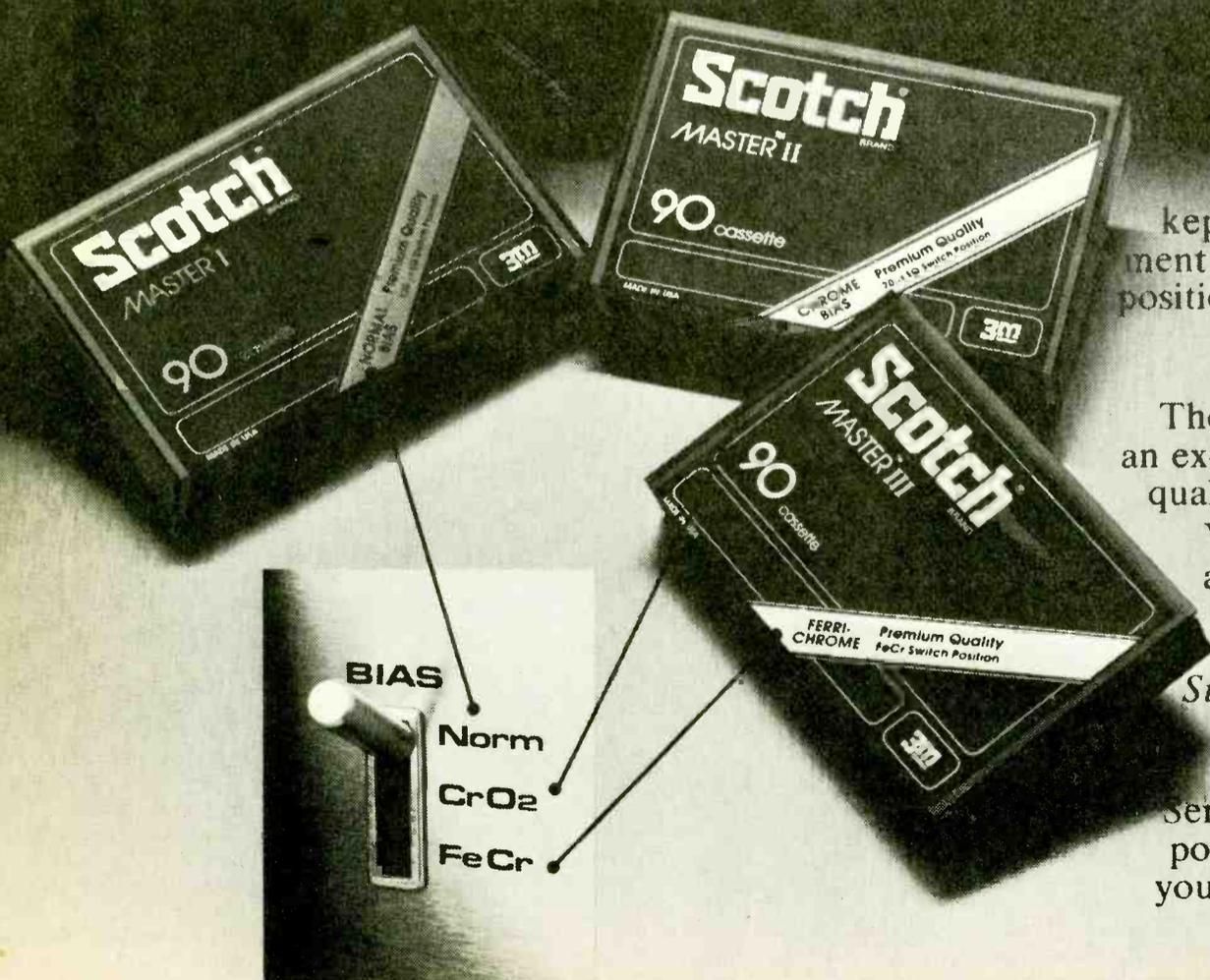


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Billboard photo by Stephen Traiman

**STRING 'EM UP!**—Participating in some ITA hi-jinx at the recent eighth annual seminar in Tucson are the local Vigilantes, a group of prominent businessmen, who are charity fund-raisers. "In the nooses," from left, are ITA chairman Dick O'Brion, JVC; Al Di Scipio, Magnavox Consumer Electronics, and Cees M. DeZeeuw, N.V. Philips, Holland. "Lynching" came at the opening night barbecue of the biggest ITA ever, March 5-8.

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## U.S. Finds No Japanese Duties Due

By MILDRED HALL

WASHINGTON—In response to an Aug. 19, 1977 petition for countervailing duties on Japanese exports of electrical sound equipment and electronic musical instruments, the Treasury Dept. has made a preliminary finding that no such duty is required.

The Treasury Dept. compares this case to the Zenith countervailing petition, now before the Supreme Court and due for oral hearings in a matter of weeks. The U.S. Court of Customs and Appeals here ruled against Zenith (Billboard, Aug. 6, 1977).

The "bounty" complained of in both audio equipment cases is a commodity tax exemption for Japanese exporters allowed by their government.

Treasury holds that this rebate is a legitimate exemption and does not require any additional offsetting duty on the imports, for the benefit of U.S. competing manufacturers, under the U.S. Tariff Tax.

The identity of the petitioners in the current case is not disclosed. Treasury says its final decision will be made before Aug. 24 this year.

Product listed by the petitioners include imports of all types of audio frequency electric amplifiers (by themselves or in combination with RF amplifiers) "for any and all purposes," according to petitioner's Washington attorneys, Stewart and Ikenson.

These items range from public address systems to phonographs and electronic musical instruments.

The audio equipment imports covered include microphones, speakers (including but not limited to horns, drivers and tweeters); mixers; speaker arrays or systems; public address systems and sound amplifier sets.

Electronic musical instruments include electronic organs, electric guitars and others.

Importers will be watching developments on this case, which could also hit the courts, if the Treasury Dept. rules against the petitioner.

Meanwhile, because of the earlier New York Customs Court decision favorable to the Zenith petition last year, importers must continue to post bonds (or letters of credit) against a possible countervailing duty if Zenith should win its case in the Supreme Court.

## Audio World/Silo Paces Philly-Area Music Market

PHILADELPHIA—With the Philadelphia-Southern New Jersey area continuing to boom in the music market, local and national chains continue to heighten the increasing competitive outreach for the audio dollar.

Along with the bumper crop of new store openings comes a report from Audio World/Silo, locally-based stereo and appliance chain, that its earnings and sales for the fiscal second quarter and first half of the fiscal year ended Jan. 31 set a new dollar record.

Audio World/Silo, combining appliances and tv sets with a full line of stereo equipment and tape decks in each of its units, operates 22 stores in this market. The nation's largest independent audio and appliance group also has 11 outlets in Colorado, seven in Arizona, and recently acquired the four Dependable Television & Appliance Co. stores in San Diego, Calif.

As part of its plans to strengthen existing operations, Bernard Kant, Audio World/Silo president, says the company plans to open replacement stores in Philadelphia and in Scottsdale, Ariz., and later this year a warehouse/showroom operation in Colorado Springs. In addition, new warehouse/showrooms are to be opened in the next few months in this area at Audubon, N.J., and in Harrisburg, Pa.

Net income jumped 41% from a year ago levels to \$1.3 million, or \$1.12 a share, as sales increased 21% to \$27.6 million. For the fiscal first half ended Jan. 31, Audio World/Silo earned \$2.1 million or \$1.84 a share, up 47% from a year ago on a 21% sales gain to \$49.7 million.

Kant also noted that the fiscal first-half profits were higher than any full year of the company's 32-year history, except for fiscal 1977. The chain benefited from strong consumer buying in the Christmas quarter, and he attributes the increase in its market share to Audio World/Silo's aggressive action in merchandising and promotion.

Still another national audio chain announced an expansion move here. Tech Hi-Fi with stores in New England, Michigan and Ohio, announced the opening of its 10th store in this market. Like all Tech Hi-Fi stores it features over 70 top brand names in stereo. It will be its fourth store within Philadelphia but, the first in the highly competitive center-city area.

Recent weeks have seen new store openings marked by Radio Shack, Harmony Hut, Stereo Discounters and Sound Odyssey chains, along with at least a half dozen other independent openings.

Radio Shack, with about 150 outlets throughout the tri-state market area, opened a new store in the Progress Plaza shopping center in the North Philadelphia section of the city, with Bob Smith as manager, and reopened its Kirkwood Highway store in Wilmington, Del., closed because of a fire, with Harry Sangmeister as manager.

Harmony Hut, national chain which entered the local market with the opening of a branch last August in the center-city Gallery, a highrise shopping mall, opened its second branch in the area at the Cherry Hill Mall's new addition across the river in Cherry Hill, N.J.

Stereo Discounters based in Timonium, Md. opened its 15th store, in suburban Abington, Pa., March 10. It's the chain's seventh store in this market, with other branches in the Baltimore/Washington areas.

Also opened recently was the 10th outlet for Armand's Sound Odyssey stores in suburban Roxborough. Starting several years back with a single shop in the Cherry Hill (N.J.) Mall, all the Sound Odyssey stores are in this market. The area-based Listening Booth chain, which opened its 14th store only several months ago at the Moorestown (N.J.) Mall, this week opened its 15th unit in the newly-opened Stroud Mall at nearby Stroudsburg, Pa.

Last month also saw the opening of a third store for Stereo Record Wholesalers in the Cherrywood Plaza at Blackwood, N.J. Its other two stores, also on the Jersey side, are located in the Millside Shopping Center, Delran, and Country Club Plaza, Willingboro.

Four new independents, engaged entirely in audio sales and, services, also entered the market here in recent weeks. The Chestnut Hill Camera Shop in that section of the city expanded its operations with the opening of Top of the Hill Sound at its present location for retail audio and sound sales. Joseph Michael Kline set up shop as Northeast Audio Service in Northeast Philadelphia handling cassettes, tape recorders, stereo units, phonographs, etc. Azam Electronics and TV was established in center city by Azam Enterprises, and Allen B. Gold set up Gold Audio Sound Installations in the Northeast for car stereo.

## Japanese VTR Campaign Now Covers Europe

TOKYO—After making a name for themselves in the U.S., Japan's video makers are now turning to tape the promising sales potential in Europe.

At the forefront of the activity is Victor Co. of Japan (JVC) which has taken the initiative by establishing a sales company, JVC Deutschland, to take charge of its European VCR operations.

The company opened up its offensive by zeroing in on the U.K., Holland and Sweden at the beginning of March, and West Germany and France will be added to the shortlist of prospective VCR markets in April.

Although Japanese broadcasting and commercial use VTRs are already being used, home videos have yet to make a dent on the market. The proponents of both the Beta Format and VHS systems are preparing to make inroads with their 1/2-inch VCRs.

Hard on the heels of JVC is Akai Electric which is planning its own sales promotions in Europe this spring.

## Akai America Sales

• Continued from page 60

The main accomplishment for Akai America in 1977, indicates Menduke, was establishing a full line of popularly priced, quality audio components for U.S. audio consumers.

Previously, the firm had been known for its lines of cassette and reel to reel tape recorders and decks, although the firm has marketed, some models of stereo receivers and loudspeakers in the U.S. for the past four years.

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# Discos

## Brand Name No Big Thing For Many Club Operators

• Continued from page 1

shows seen in clubs around the country.

The few exceptions to the highly diversified buying patterns revealed by the survey are in turntables, phonograph cartridges and microphones. In these areas, Technics by Panasonic, Stanton and Shure dominate the market.

According to the Billboard survey, Technics showed a 10% gain over last year's 52% share of turntable market. Stanton also gained a 9% share of the cartridge market, up from the 42% dead heat it shared with Shure last year. In micro-

phones, Shure still commands a 61% share of market, slipping a mere 2% from last year.

Other sound equipment manufacturers who continue to enjoy favored status among disco operators, design and installation consultants and deejays include Teac, whose tape deck sales to the industry are up 6% from the 33% share of market it held

last year; Koss, whose headphone sales are up 1% from 34% last year; JBL whose speaker sales jumped 10% over last year's 23%, and Meteor mixers up 4% from 16% last year.

In lighting equipment sales, leaders of the industry were much less clear cut. Most of the better known names in the business are represented. As a result, organizers of the survey are forced to tally the percentages by type of equipment sold, rather than by brand name.

In this context chasers/sequencers emerge as the favored light fixture with 47% of the market, followed by strobes with 45%, color organs with 38%, dimmer boards and spot lights with 34% each, follow spots with 16%, ultraviolet/blacklight with 22%; and lasers a mere 6%, indicating that club operators are still not convinced about their improved safety.

Lighting equipment manufacturers whose names keep popping up in the survey include: Lights Fantastic, Capitol Stage Lighting, Times Square Lights, Meteor, Lite-lab, Diversitronics, 2001 and Mizar. Others include Roctronics, Sylvania, GE, Trouperette and Disco Scene.

Special effects including mirror balls and fog machines, also emerge as favored items among club operators. In this area Litelab, Times Square Lights, Roctronics, National and Altman lead the market.

Also gaining in popularity are large screen tvs, and videotape recorders. Here the market belongs almost entirely to Advent, JVC, Sony and Panasonic.

Survey respondents by percentage for each type of equipment are:

• Turntables: Technics by Panasonic, 62%; Russco, 8%; QRK, 7%; Pioneer, 5%; and others 18%. Into this last category come such names as BSR, Garrard, Gates, JVC, Kenwood, Marantz, Sparta and Thorens.

• Power amps: BGW, 17%; Crown, 15%; McIntosh, 11%; Phase Linear, 11%; Cerwin Vega, 8%; Dynaco 8%; SAE, 4%; Peavey, 3% and others 23%. Into this last category falls Altec, Bose, Harman/Kardon, Yamaha, Sansui, Pioneer and Heathkit.

• Preamplifiers: Bozak, 13%; Crown, 12%; GLI, 9%; McIntosh, 8%; Cerwin Vega, 6%; Dynaco, 5%; SAE, 5%; Marantz, 4%; Shure, 4%; Phase Linear, 4%; and others, 26%. Into this last category fall Altec, JVC, Harman/Kardon, Peavey, Pioneer, Realistic, Soundcraftsman and UREI.

• Speakers: JBL, 33%; Altec, 17%; Cerwin Vega, 16%; Bose, 7%; GLI, 4%; and others 24%. Those vying for this share of market include B.I.C. Venturi, Electro-Voice, Yamaha, Peavey, and Klipsch.

Phonograph Cartridges: Stanton 51%; Shure, 33%; and others, 16%. This category includes AKG, Audio Technics, Empire and Pickering.

### Disco Sales Chart In Billboard Soon

LOS ANGELES—Billboard bows a new chart—Disco Top 40 Sales in the April 15 issue. The disco sales chart has been researched for several weeks, with "Saturday Night Fever's" exceptional effect on the disco market having made such a chart viable.

The new survey covers national statistics and will be compiled by Billboard's chart department.

• Equalizers: Soundcraftsman, 27%; SAE, 15%; Tapco, 11%; Spectro Acoustics, 6%; Cerwin Vega, 5%; JVC, 5%; and others, 31%. Into this category falls Bose, BSR/ADC, Crown, Dynaco, MXR, Pioneer, Realistic and Shure.

• Mixers: Meteor, 20%; Bozak, 15%; Cerwin Vega, 13%; GLI, 12%; Showco, 6%; Sony, 6%; and others, 28%. Into this category falls Disco

Scene, Peavey, Russco, Sparta, Teac and Yamaha.

• Microphones: Shure, 61%; AKG, 12%; Electro-Voice, 7%; Sony, 4%; and others, 16%. Into this category falls Beyer Dynamic, Sennheiser, Peavey, Akai, and Unisphere.

• Headphones: Koss, 35%; Sennheiser, 19%; Pioneer, 15%; Realistic, 7%; AKG, 5%; and others, 19%. Into this category falls Audio-Technica, Beyer Dynamic, Le-Bo, Panasonic, Spectrum and Stanton.

• Tape Decks: Teac, 39%; Sony, 17%; Akai, 14%; Pioneer, 7%; Panasonic, 6%; and others, 17%. Into this category falls Nakamichi, Dokorder and Revox.

The "others" category represents manufacturers who netted in excess of 1% of all users polled.

### FRENCH ACTS STRESSED

## Barclay Hatches An Egg With New Label

By ROBERT FORD

NEW YORK—Egg Records has been formed here by Eddie Barclay, Parisian record executive who has been a major force in shaping disco music trends here and in Europe.

While Barclay Records products have found their way into the U.S. market either as imports or through locally based licenses, Egg will gear its operations specifically to the English-speaking world.

It will feature French and other continental European artists seeking to widen their popularity to include English-speaking countries, and English-speaking artists looking for exposure in Europe.

The label, which will begin operations in about three months, will feature a mix of disco, jazz and avant-garde music. First release will be a disco disk by Tim Blake, a synthesizer artist who already has a following in Europe, according to Barclay.

American jazz fusion artist, Larry Coryell has also been signed to the label. Egg will be distributed in this country by an American label. Discussions in this area are already underway with Arista and MCA.

Meanwhile, Barclay Records will continue to release product on other

American labels. Its products are currently available here through Salsoul and Casablanca.

The latter label broke the runaway disco hit, "Love & Kisses" in U.S. discotheques, and is about to release a new English album by French pop idol Patrick Juvet. The Juvet album, according to Barclay, will also be disco oriented, and the intention is to release the album simultaneously in the U.S. and Europe.

Another Barclay product soon to be released here by Salsoul Records is a synthesizer disco album by Droids, produced by French-born Yves Hayat.

A concept album is also in the works featuring the combined talent of Barbra Streisand and Jacques Brel.

Barclay is confident that his U.S. venture will be as successful as those he pioneered in Europe. He states that his confidence rests in the fact that there is very little difference in the two markets. "We probably sell more single releases in Europe than you do here, but that is about the only difference between the markets," he states.

APRIL 1, 1978, BILLBOARD



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# National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
1	1	COME INTO MY HEART/LOVE'S COMING—EASY LOVE—USA—European Connection—TK (LP)
2	3	VOYAGE—all cuts—Marlin (TK) (LP)
3	2	ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orchestra—Casablanca (LP/12-inch)
4	6	DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
5	4	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP)
6	7	GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
7	5	LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
8	14	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
9	20	IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch/LP)
10	10	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
11	8	GALAXY—War—MCA (LP/12-inch remix)
12	11	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch/LP)
13	15	WEST SIDE STORY (Medley)/EASE ON DOWN THE ROAD/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (12-inch/LP)
14	9	CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
15	13	I FEEL GOOD—Al Green—Hi (Cream) (12-inch/LP)
16	16	TRUST IN ME/DON'T TRY TO WIN ME BACK—Vicki Sue Robinson—RCA (12-inch remix)
17	27	RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
18	12	STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch)
19	18	NIGHT FEVER—Carol Douglas—Midsong (12-inch)
20	17	THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
21	24	NUMBER ONE—Eloise Laws—ABC (12-inch)
22	22	SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
23	19	MELODIES—Made In U.S.A.—Delite (12-inch)
24	28	LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
25	—	I LOVE NY—Metropolis—Salsoul (12-inch)
26	29	UNDER MY THUMB/THE SAME OLD SONG/SOUL SISTER—Ronnie Jones—Salsoul (12-inch)
27	21	SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
28	26	ROUGH DIAMOND—Madleen Kane—CBS (LP import)
29	30	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
30	23	AIN'T NO SMOKE WITHOUT FIRE/WHIP—Eddie Kendricks—Arista (LP)
31	34	THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—United Artists (LP)
32	25	THE PATH—Ralph MacDonald—Marlin (TK) (LP)
33	32	A DANCE FANTASY—Montana—Atlantic (12-inch)
34	33	HOUSE OF THE RISING SUN—Revelacion—Crocos (LP import)
35	31	ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
36	36	EVERYBODY DANCE/YOU CAN GET BY—Chic—Atlantic (12-inch remix)
37	37	LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
38	35	WHICH WAY IS UP—Stargard—MCA (12-inch/LP)
39	38	HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)
40	39	I DON'T KNOW—Sweet Cream—Bareback (12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

## ATLANTA

- This Week**
- 1 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
  - 2 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - 3 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch remix)
  - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 5 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—TK (LP)
  - 6 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 7 VOYAGE—all cuts—Marlin (TK) (LP)
  - 8 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 9 MACHO MAN/KEY WEST—Village People—Casablanca (LP)
  - 10 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
  - 11 MELODIES—Made In U.S.A.—Delite (12-inch)
  - 12 TRUST IN ME/DON'T TRY TO WIN ME BACK—Vicki Sue Robinson—RCA (12-inch remix)
  - 13 WEST SIDE STORY (Medley)/EASE ON DOWN THE ROAD—Salsoul Orch.—Salsoul (LP/12-inch)
  - 14 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
  - 15 GALAXY—War—MCA (12-inch remix)

## BALT./WASHINGTON, D.C.

- This Week**
- 1 LOVE'S COMING—BABY LOVE/COME INTO MY HEART—USA-European Connection—TK (LP)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (12-inch/LP)
  - 4 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 5 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - 6 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 7 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
  - 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 9 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - 10 GALAXY—War—MCA (12-inch remix)
  - 11 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 12 I DON'T KNOW WHY—Sweet Cream—Bareback (12-inch)
  - 13 TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)
  - 14 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
  - 15 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)

## BOSTON

- This Week**
- 1 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
  - 4 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 5 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 6 RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)
  - 7 MACHO MAN/KEY WEST/GIGOLO—Village People—Casablanca (LP)
  - 8 NIGHT FEVER—Carol Douglas—Midsong (12-inch)
  - 9 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 10 TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)
  - 11 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
  - 12 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - 13 AIN'T NO SMOKE WITHOUT FIRE/WHIP—Eddie Kendricks—Arista (LP)
  - 14 WEST SIDE STORY (Medley)/EASE ON DOWN THE ROAD/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (LP)
  - 15 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)

## CHICAGO

- This Week**
- 1 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 4 DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (TK) (12-inch)
  - 5 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 6 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 7 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 8 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
  - 9 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
  - 10 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
  - 11 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch remix)
  - 12 NIGHT FEVER—Carol Douglas—Midsong (12-inch)
  - 13 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
  - 14 COPACABANA/I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista (LP)
  - 15 I FEEL GOOD—Al Green—Hi (Cream) (LP/12-inch)

## DALLAS/HOUSTON

- This Week**
- 1 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 4 GALAXY—War—MCA (12-inch remix)
  - 5 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 6 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 7 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
  - 8 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
  - 9 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - 10 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
  - 11 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
  - 12 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
  - 13 MACHO MAN/I AM WHAT I AM—Village People—Casablanca (LP)
  - 14 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 15 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12-inch remix)

## DETROIT

- This Week**
- 1 VOYAGE—all cuts—Marlin (TK) (LP)
  - 2 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
  - 3 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 4 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - 5 BIONIC BOOGIE—all cuts—Polydor (LP)
  - 6 FUNK REACTION—Lonnie Smith—TK (12-inch)
  - 7 SAVE & SPEND—Cheryl Barnes—Millennium (12-inch)
  - 8 LADY OF THE NIGHT—Lucy Hawkins—Sam (12-inch)
  - 9 GALAXY—War—MCA (LP/12-inch remix)
  - 10 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 11 TRUST IN ME/HALF & HALF/FEELS SO GOOD/DON'T TRY TO WIN ME BACK—Vicki Sue Robinson—RCA (LP/12-inch remix)
  - 12 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 13 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 14 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 15 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)

## LOS ANGELES/SAN DIEGO

- This Week**
- 1 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 4 GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
  - 5 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 6 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 7 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 8 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
  - 9 WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (12-inch)
  - 10 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - 11 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - 12 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
  - 13 IF MY FRIENDS COULD SEE ME NOW—Linda Clifford—Curton (12-inch)
  - 14 UNDER MY THUMB/THE SAME OLD SONG/SOUL SISTER—Ronnie Jones—Salsoul (12-inch)
  - 15 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)

## MIAMI AREA

- This Week**
- 1 FROM EAST TO WEST/POINT ZERO/ORIENT EXPRESS/LADY AMERICA—Voyage—Marlin (TK) (LP)
  - 2 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 3 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 4 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 5 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/TUXEDO JUNCTION—Tuxedo Junction—Butterfly (LP)
  - 6 GALAXY—War—MCA (12-inch remix)
  - 7 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 8 I LOVE NY—Metropolis—Salsoul (12-inch)
  - 9 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
  - 10 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 11 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - 12 DANCE WITH ME/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK) (12-inch)
  - 13 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
  - 14 MUSIC, HARMONY & RHYTHM/STREET DANCE—Brooklyn Dreams—Millennium (12-inch remix)
  - 15 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)

## NEW ORLEANS

- This Week**
- 1 FROM EAST TO WEST/POINT ZERO/LATIN ODYSSEY—Voyage—Marlin (TK) (LP)
  - 2 MACHO MAN/I AM WHAT I AM/KEY WEST—Village People—Casablanca (LP)
  - 3 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 4 GIMME SOME LOVIN'/DR. DOO DAH/AFRICANISM—Kongas—Polydor (LP)
  - 5 NIGHT FEVER—Carol Douglas—Midsong (12-inch)
  - 6 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 7 WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (12-inch)
  - 8 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
  - 9 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - 10 UNDER MY THUMB—Ronnie Jones—Salsoul (12-inch)
  - 11 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 12 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
  - 13 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
  - 14 NUMBER ONE—Eloise Laws—ABC (12-inch)
  - 15 HOUSE OF THE RISING SUN—Santa Esmeralda/Revelacion—Casablanca/Crocos (LP) (import)

## NEW YORK

- This Week**
- 1 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 4 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch remix)
  - 5 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)
  - 6 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (12-inch)
  - 7 GALAXY—War—MCA (12-inch remix)
  - 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 9 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 10 YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (LP)
  - 11 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12-inch)
  - 12 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 13 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 14 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
  - 15 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)

## PHILADELPHIA

- This Week**
- 1 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 4 WEST SIDE STORY (Medley)/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (LP)
  - 5 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 6 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)
  - 7 GALAXY—War—MCA (12-inch remix)
  - 8 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 9 I LOVE NY—Metropolis—Salsoul (12-inch)
  - 10 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 11 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
  - 12 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - 13 A DANCE FANTASY—Montana—Atlantic (12-inch)
  - 14 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch)
  - 15 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)

## PHOENIX

- This Week**
- 1 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP)
  - 2 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 3 NUMBER ONE/A THOUSAND LAUGHS—Eloise Laws—ABC (12-inch/LP)
  - 4 THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—United Artists (LP)
  - 5 WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
  - 6 CHATTANOOGA CHOO CHOO/TUXEDO JUNCTION/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
  - 7 NIGHT FEVER/LET YOU COME INTO MY LIFE—Carol Douglas—Midsong (12-inch)
  - 8 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - 9 MELODIES/SHAKE YOUR BODY—Made In U.S.A.—Delite (12-inch/LP)
  - 10 TRUST IN ME/IT FEELS SO GOOD—Vicki Sue Robinson—RCA (12-inch remix/LP)
  - 11 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
  - 12 DANCE WITH ME/THE SINGER'S BECOME A DANCER/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK) (12-inch/LP)
  - 13 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 14 GALAXY—War—MCA (12-inch remix)
  - 15 WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (12-inch)

## PITTSBURGH

- This Week**
- 1 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 2 CHATTANOOGA CHOO CHOO/TUXEDO JUNCTION—Tuxedo Junction—Butterfly (LP)
  - 3 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - 4 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 5 MACHO MAN—Village People—Casablanca (LP)
  - 6 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
  - 7 VOYAGE—all cuts—Marlin (TK) (LP)
  - 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 9 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
  - 10 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 11 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12-inch remix)
  - 12 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
  - 13 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 14 TRUST IN ME/HALF & HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
  - 15 GALAXY—War—MCA (LP/12-inch remix)

## SAN FRANCISCO

- This Week**
- 1 VOYAGE—all cuts—Marlin (TK) (LP)
  - 2 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
  - 3 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 4 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 5 ROUGH DIAMOND—Madleen Kane—ABC (LP import)
  - 6 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 7 LET'S GET TOGETHER/TURN ON LADY/I CAN'T SEEM TO FORGET YOU—Detroit Emeralds—Westbound (LP)
  - 8 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12-inch)
  - 9 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 10 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
  - 11 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 12 NUMBER ONE—Eloise Laws—ABC (12-inch)
  - 13 GALAXY—War—MCA (12-inch remix)
  - 14 MELODIES—Made In U.S.A.—Delite (12-inch)
  - 15 MACHO (A Real Real One)—Celi Bee & The Buzzy Bunch—TK (12-inch)

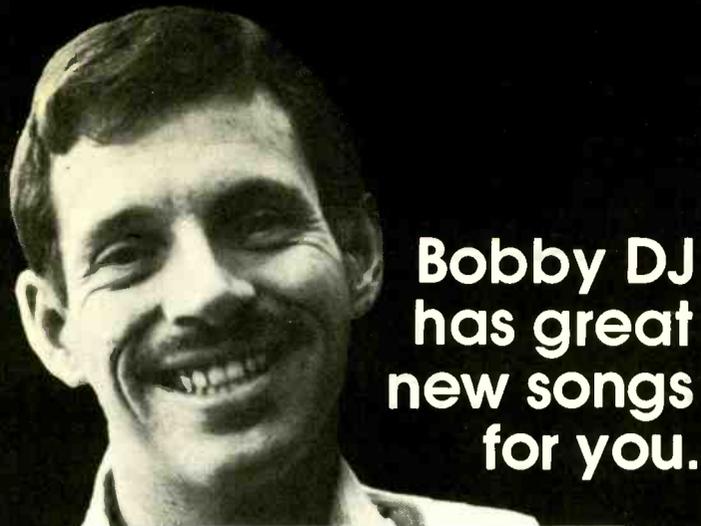
## SEATTLE/PORTLAND

- This Week**
- 1 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
  - 2 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 3 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA-European Connection—Marlin (TK) (LP)
  - 4 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
  - 5 GALAXY—War—MCA (12-inch remix)
  - 6 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
  - 7 NIGHT FEVER—Carol Douglas—Midsong (12-inch)
  - 8 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 9 ROMEO & JULIET—Alec R. Costandinos & The Syncophonic Orch.—Casablanca (LP/12-inch)
  - 10 GIVE ME LOVE/LOVE IS HERE/SUPERNATURE—Cerrone—Cotillion (LP)
  - 11 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
  - 12 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
  - 13 TRUST IN ME—Vicki Sue Robinson—RCA (12-inch remix)
  - 14 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12-inch remix)
  - 15 FROM EAST TO WEST—Voyage—Marlin (TK) (LP)

## MONTREAL

- This Week**
- 1 LET'S ALL CHANT—Michael Zager Band—Quality (12-inch)
  - 2 SUPERNATURE—Cerrone III—WEA (LP)
  - 3 RISKY CHANGES—Bionic Boogie—Polydor
  - 4 THE HOUSE OF THE RISING SUN—Santa Esmeralda—TC (LP)
  - 5 DANCE A LITTLE BIT CLOSER—Charo—RCA (12-inch)
  - 6 GALAXY—War—MCA (12-inch)
  - 7 I CAN'T STAND THE RAIN—Eruption—GRT (12-inch)
  - 8 ON FIRE—T Connection—CBS (12-inch)
  - 9 PLAY WITH ME—Sandy Mercer—Quality (12-inch)
  - 10 DISCO DUB—David Boydell—London
  - 11 STARDANCE—John Ford—Capitol
  - 12 MACHO MAN—Village People—Polydor (LP)
  - 13 TUXEDO JUNCTION—Tuxedo Junction—RCA (LP)
  - 14 VOYAGE—Voyage—RCA (LP)
  - 15 THE BOMBERS—The Bombers—Tel (LP)

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## LI.'s Master Sound Gets Digital Reverb

NEW YORK—Master Sound Productions, a 24-track recording studio located in Franklin Square, L.I., has purchased an EMT 250 digital reverb.

The studio claims it is the first in the New York area to add the new \$15,000 product which utilizes a computer and is capable of reproducing the sound of any plate, chamber or specific concert hall.

Master Sound also offers other related services in addition to recording such as audio and videocassette duplication.



**TIGHT SQUEEZE**—More than 600 people jam into Atlanta's Studio One recording studios for a preview of the Atlanta Rhythm Section's new Polydor LP "Champagne Jam." Shown left to right, Arnie Geller, co-manager for the group; Dean Daughtry, keyboardist; Barry Bailey, guitarist; attorney Allen Arrow; accountant Joe Rascoff; Bill Lowery, the group's music publisher; Robert Nix, drummer; Polydor executive Ekke Schnabel; J.R. Cobb, guitarist; attorney Joe Zynczak, Paul Goddard, bassist; and Ronnie Hammond, vocalist.

## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Leo Sayer working again with producer Richard Perry for an upcoming LP at Perry's own Studio 55.

Fantasy's the Boppers mixing with producer Augie Johnson at Kendun with engineers Frank Clark and Geoff Sykes. Also there, Larry Hirsch supervising preparation for Arista's Alpha Band LP with John Golden; producer Wally Holmes cutting LP single parts on Hues Corporation for Warner Bros. with Golden; and Motown's Bloodstone mixing with producer Winston Monseque and engineers Fred Borkgren and Geoff Sykes.

Ringo Starr working on his upcoming Portrait album at the Burbank Studios, Vini Poncia producing with Bob Schaper mixing. War also recording its soundtrack LP for the AIP film "Youngblood" at the Burbank Studios with Chris Huston mixing assisted by Art Torgersen, Larry Hooberry and Bub Budd.

Bill Halverson producing and engineering Paradise Drive for an EMI America album at Filmways/Heider, Ralph Osborn assisting. Helen Reddy and producer Kim Fowley finishing final mixes for the singer's upcoming Capitol LP at Larrabee Sound. Also there, the Richard Page Band working on an Epic LP with Mike Verick engineering, assisted by Sherry Klein, while Janne Schaffer is laying down tracks for a Columbia LP with Rik Pekkonen behind the console.

Australian René Geyer finishing an album project at Crystal Sound, Frank Wilson producing and Kevin Beamish at the board. Wilson also producing Ben Vereen, who is recording vocals for an upcoming LP, Dave Henson at the board.

At Redondo Pacific, Richie Moore engineering Ryan Engel for Alpha 2 Management while Ed Semanko engineers Burn for Alpha 2. Vom, a new wave act led by Richard Meltzer, cutting at Vision Recording for the White Noise label, Jim Bickhart producing along with Nicole Olivieri with engineering by Leo Baldini. Doug Richardson into Producer's Workshop cutting tracks for a new AVI jazz album, W. Michael Lewis and Laurin Rinder producing. Lewis and Rinder also producing Le Pamplemoussé there. In addition, Jackie De Shannon laying down basic tracks for a new Amherst LP with Jim Ed Norman producing and Eric Prestidge engineering; producer Dave Kerschenbaum mixing Elke Brooks for A&M; Alan Abrahams mixing the Memphis Horns for RCA; and Don Murray producing and engineering overdubs for Epic's Nielson Pierson.

Out Of Town Notes:

Ronnie Milsap working with producer Tom Collins and engineer Les Ladd on an LP at Woodland Sound Studios, Nashville, in addition, Fred Foster producing Larry Gatlin for Senument with David McKinley engineering, while Ron Chancy produces the Oak Ridge Boys for ABC, Rex Collier behind the board.

Helix at Caribou Ranch, Nederland, Col., wrapping up an LP with Alan Blazek producing. Kenny O'Dell, Louis Mandrell, Bill Anderson and Foghat all working on projects at Soundshop Studios, Nashville. Hotel, from Birmingham, Ala., working with producer Dain Eric and engineer Brent Maher for Mercury at Creative Workshop, Nashville. Also recording at Creative, Lynn Anderson for Columbia, Steve Gibson producing and Brent Maher engineering; Larry Jon Wilson working with producer Fred Foster and engineer Maher for Monument; and Benny Hester finishing an LP for Spirit Records with Maher producing.

The Rolling Stones are finishing up an upcoming Atlantic LP at a Paris studio with Earl McGrath. Kate Taylor was at Columbia Recording Studio B in New York working on her

first Columbia LP, brother James Taylor the producer. Also at Columbia, Mink DeVille working with producer Chris Evans. A new MCI control board has also been added to Columbia's Studio E in New York.

The Dixie Hummingbirds joined Harry Chapin at Secret Sound Studio in New York to complete vocal tracks for Chapin's upcoming LP, Chuck Plotkin producing and Jack Malken at the board. Michael Zager also at Secret Sound producing U.S. Rocks for RCA with executive producer Jerry Love and Rick Rowe at the board.

William DeVaughn recording at Earmark Recording Studios, Philadelphia, christening its newly completed 15,000-square foot studio complex. Owner Steve Bruno also indicates that a second 24-track room is slated for opening later in the year with future expansion plans to include disk cutting and video interlock.

Giorgio Moroder producing the Music Machine at Munich's Musicland Studios. Bee Jay recording studios, Orlando, Fla., has added an Allison 65K programmer and Sphere Super "C" console to its new studios and is offering fully automated 32-track recording. Diana Trask set to record at Jack Clement Recording Studios, Nashville, Russ Reeder also producing Capitol's Gene Watson at Jack Clement.

Norman Connors producing Vitamin E at Wally Heider Recording, San Francisco, Jesse Osborne engineering. Also there, Harvey Scales and Another Dimension continuing work on a new album project for Casablanca with Glen Kolotkin engineering with help from Jesse Osborne. Eric Miller working on an LP at Kopperhead Studios, Malvern, Ohio, with Lee Kopp engineering.

Andrew Loog Oldham at Soundmixers Studios, N.Y., cutting a new group called the Werewolves for his Because Productions Co. Also at Soundmixers, Phoebe Snow doing some work for an upcoming CBS LP. Chinga Chavin completed basic tracks for an album on C.P. Records at Different Fur, San Francisco, with mixing done at New York's Media Sound, Don Oriolo producing with engineer Ed Stasium.

At Vanguard's newly redecorated 23rd St. studio in New York, keyboardist Mike Mandel cutting a debut LP for the label, Danny Weiss

producing and Mark Berry, assisted by Alan Tucker, engineering. Chanute Air Force, a 22-piece jazz band and nine-piece rock band finishing recording and mixing an album at Silver Dollar Recording Studio, Urbana, Ill., engineered by Jeff White.

Jr. Cadillac working with Kim Eggers and engineer Marc Sterling on an upcoming LP at Bear Creek, Woodinville, Wa. Kenny Gamble and Leon Huff set to reunite with Jerry Butler for an album project at Sigma Sound, Philadelphia, for Philadelphia International.

At Manchaca, Tex., Reelsound Recording's remote bus has been at Jerry Jeff Walker's house for two months while he records tracks for an upcoming MCA LP, Michael Brovsky producing with Chet Himes, Malcolm Harper and John Ingle engineering.



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# Chicago Club Bows New 'Underlit' Floor

By ALAN PENCHANSKY

CHICAGO—A patented new design for underlit dance floors, called the Infinity Look has been introduced here at the Galaxy disco.

The club, which opened in late March, has incorporated the new lighting design in an underlit plexiglass dance floor measuring 45 feet

by 18 feet. It is believed to be the largest underlit dance floor in the Midwest.

David Dean, a spokesman for the

Galaxy, says the Infinity Look describes the illusion of endless depth created by the use of a system of

lights and mirrors located beneath the plexiglass surface.

The lighting system was invented by Tom Pantavopoulos, owner of the Galaxy, who reportedly has patented the design. Pantavopoulos began construction on the club more than half a year ago, with his investment reported at \$500,000.

"A patent was taken out on the floor because a lot of people are coming through to take a look at it. We wanted to protect the idea," Dean explains.

Surrounding the spacious dance surface are three tiers of patron seating. The club has a capacity of 500, according to Dean. He says a larger cellar room will be opened in less than two months, more than doubling allowable crowd sizes.

"We'd like to be one of the first clubs to have a mixed environment, blacks, Mexicans, whites, we don't want the closed door policy," relates Dean. The club is located on the city's near north side at 604 N. Clark.

Themed to the current space encounter fad, the discotheque makes extensive use of mirrored walls in its decor, and features a 25-foot long, underlit entry corridor that is straight out of the film "Star Wars."

Unusual too is the suspension system that supports two JVC quartz-locked turntables in the plexiglass-domed spinners booth. Turntables ride atop 20-foot high wooden beams sunk into the basement floor and rising up through the first floor. The playback units remain totally isolated from vibrations in the booth or from the dance floor below.

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**AES Issue Date: May 6, 1978 (On newsstands May 1st.)  
Advertising Deadline: April 21, 1978**

Billboard®



## Disco Mix

By TOM MOULTON

NEW YORK—Prelude Records appears to have finally come up with a hot record for discotheques. It is "Come On Dance, Dance," by the Saturday Night Band.

The title cut is the strongest and will undoubtedly be the hottest thing around the clubs soon. High energy, funky drive and creative sound effects along with an exceptional bass and piano hook give the song its solid foundation.

This is excitement from start to finish, and although the vocals leave something to be desired, the track more than makes up for this. There are several strong breaks with the most outstanding being by bass and piano.

The listener cannot get enough of it. Hand-clapping and horns keep driving the energy to a peak level.

Marlin Records has released the new Foxy LP titled "Get Off." There is one strong cut in "You." This is a commercial song which grows on the listener. There is an introduction at the start which sounds like a break pegged to the front of the song. This tune is done in a nice Latin style with strong rhythm and melodies and a nice percussion break. It could be a good single.

AVI Records has released the new LP by Laurin Rinder and Michael Lewis. It is titled "Seven Deadly Sins." This duo is probably best known for its "Cocomotion" album for El Coco. As with most of their productions, they play all their instruments. This LP features keyboard instruments, primarily synthesizers, organ and piano. The sound here is not as European-sounding as on past LPs.

Instead, it is more of an East Coast U.S. sound. Some of the cuts are borderline jazz with r&b overtones.

There are several strong cuts. In the forefront is "Anger" which utilizes a lot of toms keeping a primitive style with growling and snarling adding a sense of being in the jungle. "Pride" is somewhat slower but also danceable.

"Covetousness" is the fastest cut and is also jazz-oriented. "Lust" is the most haunting tune. It has a spacey melody created by the synthesizer. "Sloth" sounds musically like the old "Bimbo Jer" disco hit and has a nice instrumental style. "Envy" is the only track with vocals, and as with the others, it also boasts a pleasant melody.

APRIL 1, 1978, BILLBOARD

# Classical

FIRM BRITISH LABEL BINDER

## HNH To Press, Issue Unicorn

By ALAN PENCHANSKY

CHICAGO—HNH Records here has completed a new licensing agreement for domestic manufacture of recordings produced by Unicorn Records.

Unicorn, a British label, will be pressed in the U.S. for the first time through the deal, Harvey Neil Hunt, HNH president, says.

Hunt says the disks will carry the Unicorn name and insignia on jacket and label, setting the line apart from Hunt's own HNH label.

Both lines are pressed at Wakefield Manufacturing, Phoenix. According to Hunt, the Unicorn material is being remastered for the U.S. pressings.

A recording of Nielsen's opera "Maskarade," the first release under the new arrangement, ships this month. Approximately a dozen additional Unicorn titles are being pressed here for March release, Hunt says.

The new arrangement will supersede a pact under which Hunt was exclusive U.S. importer of Unicorn Records.

According to Hunt, the Unicorn material will be issued here at three price strata, \$7.98, \$5.98 and \$4.98.

A selection of historic titles featuring conductor Wilhelm Furtwangler is scheduled to be introduced at

\$4.98, he explains. Unicorn recordings by conductor Jascha Horenstein and a group of disks featuring the music of Bernard Herrmann also will carry the budget price.

Hunt says Unicorn's recording of the complete Nielsen Symphonies

## HNH Into Direct Sales

CHICAGO—HNH Records has begun factory direct sales to many geographical regions following a major overhaul of its distribution network.

The company has withdrawn its lines from all but four independent distributors, according to Harvey Neil Hunt, president, who reports California Record Distributors, L.S., continues to handle the line, as does Pickwick in Minneapolis and Miami.

House Distributors, Kansas City, will represent HNH in certain of its Midwestern territories.

Elsewhere in the nation accounts will be sold directly from label headquarters here in suburban Evanston. The firm maintains a toll-free ordering number (800) 322-4062.

will be issued at the \$5.98 mark. The collection is being pressed here in two and three-record sets and individually, with late March shipping anticipated.

The first complete recording of Nielsen's "Maskarade," a three-disk set, carries the \$7.98 per disk list price.

Other \$7.98 Unicorn titles expected in March include Szymanowski's Sinfonie Concertante, an album of compositions by conductor Eugene Goossens; Copland/Crusell Clarinet Concertos, Bernard Herrmann's Symphony and Herrmann's complete score for Alfred Hitchcock's "Psycho," Nielsen/Mozart Clarinet Concertos, and Wagner's "Twilight Of The Gods," a two-record set specially priced at \$11.98.

Hunt says Unicorn pressing and packaging standards will be identical on all the series.

The company will issue a total of 125 disks this year, Hunt claims, including HNH and Unicorn materials. A regular schedule of 10-15 releases per month is being sought.

The company's forthcoming HNH releases will include a group of recordings produced in London by HNH. The disks, recorded last fall, were scheduled to begin appearing in January.

Hunt explains the debut of the in-house productions was moved back to facilitate introduction of the new Unicorn line.

## House Distributors Adding Labels It Represents

CHICAGO—House Distributors, Kansas City, is seeking to upgrade its classical sales program and increase the number of classical labels it represents.

The independent supplier has hired a full-time classical specialist, Dave Conn, formerly with Friends II one-stop, Wichita.

According to Conn, Lyrichord, Orion and Klavier recently have been added for representation. He says contact is being made with a number of other small, independent classical labels.

House, which claims Kansas City and St. Louis as local markets, maintains sales reps in Houston, Austin, Cleveland and Chicago.

Folkways, Telarc, HNH, Monitor and Everest are among classical lines also handled by the supplier.

Hal Brody, House president, says the new classical emphasis is being well received by many existing customers that had difficulty in stocking the smaller classical independents.

Giacomo Aragall sings Pinkerton opposite Renata Scott's Cio Cio San in the new CBS recording of Puccini's "Madama Butterfly." Aragall replaces Placido Domingo, originally announced for the role. Taping of a Scott/Domingo duet album is also completed by CBS.

"Holocaust," a four-evening NBC-TV special detailing the plight of the Jews under Hitler, will feature a new musical score by Morton Gould. RCA Red Seal will release the music with Gould conducting.

Alfred Brendel's acclaimed 1976 Royal Festival Hall (London) performance of the Beethoven "Diabelli" Variations released by Philips. BBC taped the concert. Says a source at Philips: "He didn't feel he could play it any better in the studio and asked us to issue it."

ALAN PENCHANSKY

## Solti Returns To Hungary For 1st Time In 40 Years

CHICAGO—Sir Georg Solti conducted in his native Hungary for the first time in 40 years this month, ending a self-imposed ban against performing in any nation under a totalitarian rule.

Solti, who reportedly was paid the highest conductor's fee ever negotiated by the Hungarian state concert bureau, led the Vienna Philharmonic Orchestra in two Budapest performances, March 12-13.

The last time Solti conducted in Hungary was March 15, 1938, as Hitler's troops were entering Vienna.

"He had a self-imposed rule that he would not conduct in a country led by a dictator, but he's sort of mellowed over the years," explains a source close to the conductor here.

Reportedly, Solti's relaxed views may lead to engagement in the Soviet Union before long.

"He asked for the highest fee the Hungarians have ever paid for a conductor. Then he said now keep the fee and use it to send two young musicians abroad to study," the source relates. The 65-year old conductor last visited Hungary in 1969 to attend the funeral of a sister.

Solti's two programs with the Vienna Philharmonic included symphonies of Brahms, Mozart and Beethoven, and Strauss' tone poem "Ein Heldenleben."

The homecoming also included a visit by the conductor to Budapest's Franz Liszt Academy, where Solti studied from 1924 to 1933.

## Classical Notes

Frederick Fennell, whose recordings with the Eastman-Rochester Wind Ensemble set new hi-fi standards in the '50s, may again send sound buffs scurrying to their turntables. In April, he is slated to conduct a 55-member wind ensemble, including players of the Cleveland Orchestra, in what will be one of the first commercial digital recordings produced in the U.S. Cleveland's Telarc Records is preparing the disk, utilizing the Soundstream digital tape system. The program includes Handel's "Royal Fireworks Music," Bach's "Fantasia" in G, and Gustav Holst's two suites for band. The digital method is claimed to produce recordings that are essentially free of noise and distortion.

Recordings by Casals, Caruso and Chaliapin head the list of titles that author/radio commentator Studs Terkel says comprises his desert island discography. A recent installment in Terkel's morning program broadcast by WFMT, Chicago, was devoted to airing the prized platters, which included Casals' performances of the Bach unaccompanied suites and Beethoven's Ninth with Toscanini. Also recordings by singers Muzio, Supervia and Hotter for the castaway's concerts.

Recordings by Casals, Caruso and Chaliapin crown the list of titles that author/radio commentator Studs Terkel calls his desert island

discography. Terkel's morning program broadcast by WFMT, Chicago, was devoted to airing the prized platters recently, including Casals' performances of the Bach unaccompanied suites and Beethoven's Ninth with Toscanini. Also recordings by singers Muzio, Supervia and Hotter for the castaway's concerts.

The New York Philharmonic is to inaugurate Zubin Mehta's reign as music director with a newly commissioned work by Samuel Barber. Mehta opens the Philharmonic season Sept. 14, with a program containing the new Barber opus, "Ambiguities (After Melville)" and Mahler's First Symphony. He conducts 16 of the season's 32 subscription weeks.

Mstislav Rostropovich to take the National Symphony to Mexico City for a series of five concerts next fall.

DG recording gear was transported to Orchestra Hall, Chicago, for Giulini-led sessions March 11, 13 and 14. Schubert's Fourth and Eighth Symphonies and Dvorak's Eighth Symphony taped.

"Danton and Robespierre," a new opera by John Eaton, receives its world premier April 21 at Indiana Univ.'s Musical Arts Center. The work features a computerized, polyphonic synthesizer specially developed for the composer by Robert Moog.

Billboard  
Top 50

Billboard SPECIAL SURVEY For Week Ending 4/1/78

# Easy Listening

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This Week  
Last Week  
Weeks on Chart

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

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

1	1	5	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
2	2	9	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
3	3	11	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
4	4	8	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
5	5	10	(What A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676, (Kags, BMI)
6	6	8	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
7	8	12	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
8	9	9	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
9	10	7	IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP)
10	7	17	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
11	12	10	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
12	11	11	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
13	14	10	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
14	17	9	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
15	13	17	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
16	22	6	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
17	15	18	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)
18	18	14	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
19	16	11	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
20	20	14	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
21	21	8	CALIFORNIA Debbie Boone, Warner/Curb 8511 (Big Hill, ASCAP)
22	19	18	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
23	24	5	THANK YOU FOR BEING A FRIEND Andrew Gold, Asylum 45456 (Lucky/Special Songs, BMI)
24	23	16	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
25	28	7	LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
26	27	7	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
27	26	11	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
28	25	18	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
29	32	8	POOR POOR PITIFUL ME Linda Ronstadt, Asylum 45462 (Warner-Tamerlane/Darkroom, BMI)
30	34	4	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
31	29	22	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
32	31	19	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
33	37	3	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Waylon & Willie, RCA 11198 (Tree/Sugarplum, BMI)
34	30	15	CURIOUS MINDS (UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner-Tamerlane, BMI)
35	35	6	WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacey, Mercury 101 (Trustin/Mercer, ASCAP)
36	33	6	THE ONE AND ONLY Kasey Cisyk, ABC 12333 (Famous, ASCAP/Ensign, BMI)
37	48	2	TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
38	38	4	A LOVER'S QUESTION Jacky Ward, Mercury 55018 (Times Square/Eden/Unichappell, BMI)
39	39	14	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
40	40	5	DON'T BREAK THE HEART THAT LOVES YOU Margo Smith, Warner Bros. 8508 (Gyrus, ASCAP)
41	41	5	SILVER DREAMS Babys, Chrysalis 2201 (Hudson Bay, BMI)
42	42	5	THE AIR THAT I BREATHE Mary Travers, Chrysalis 2202 (Landers-Roberts, ASCAP)
43	NEW ENTRY		THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
44	46	4	LITTLE ONE Chicago, Columbia 3-10683 (Balloon Head/Big Elk, ASCAP)
45	47	2	IMAGINARY LOVER Atlanta Rhythm Section, Polydor 14459 (Low-Sal, BMI)
46	45	9	MINSTREL MAN Madison Street, Millennium 605 (Casablanca) (Fiddleback, BMI)
47	44	4	TO LOVE SOMEBODY Jackie De Shannon, Amherst 728 (Casserole/Unichappell, BMI)
48	49	3	ONE LAST TIME Al Martino, Capitol 4551 (Ocean Blue/Blackwood, BMI)
49	50	4	DO I LOVE YOU (Yes In Every Way) Donna Fargo, Warner Bros. 8509 (Spanka, BMI)
50	NEW ENTRY		I'VE NEVER BEEN TO ME Mary MacGregor, Ariola 7677 (Stone Diamond, BMI)

Top R&B RECORDS 1949-1976



**JOB DONE**—Producer and TK artist John Tropea, seated, congratulates fellow musicians Deodato, left, Phil Upchurch (with guitar) and engineers Jeff Kawalek and Charlie Conrad of Florida's House of Music studios, where the crew finished cutting Upchurch's new TK/Marlin Records LP. Tropea produced one side and Warner Bros.' George Benson produced the other.

WOMEN'S LIB TUNE SELLS

Singing Songwriter Boosts Miami Label

By SARA LANE

MIAMI—Hit International Records, a new label formed here less than a year ago, is gaining notoriety with its first artist, Helen Frances, singer/songwriter.

Her first release on Hit, a feminist ballad titled "A Woman Alone," has been selected as the theme song for 1978 by the National Organization of Women (NOW).

Frances, originally from Miami and now living in Los Angeles, recorded her first record when she was 13 years old; at 15 she was signed with Triple X Records. Her first release was "Bunny Nose," a song she wrote which was later recorded by Tiny Tim.

She retired from show business at 18 to marry a Miami attorney and to have three children. Three years ago she was divorced and went to Los Angeles to continue her career as an entertainer.

When Hit was formed by a group of Miami businessmen headed by former attorney Walter Lebowitz, a representative of Hit was in Los Angeles looking for talent to sing. Frances was in the process of negotiating with another label but was demanding that she have control in production of her album featuring her own compositions.

The a&r man of that company suggested she contact Hit saying "maybe they'll give you more leeway." They did.

Although her album, "Woman-Child" was self-produced, there was assistance from Bob Todd of Cream Records.

"Woman-Child," the title tune of the LP, is receiving response from discos, according to Lebowitz, and is being distributed to disco pools across the country.

Initially, "A Woman Alone" was released in only three states. Florida, California and Georgia, for test marketing. "Since it's getting sales in these states, we're going to try to hit the Top 40 stations next," explains Lebowitz.

Hit has signed with 23 major distributors including Pickwick, MS,

ABC and Universal of Philadelphia. Hit anticipates releasing product on four new artists during 1978. Producers are working with Venus, a disco group who work a Florida circuit of disco clubs. The company is also negotiating with a singer who's on the comeback trail.

RIAA Certified Records Singles

Billy Joel's "Just The Way You Are" on Columbia. Disk is his second gold single.

The Bee Gees' "Night Fever" on RSO. Disk is their eighth gold single.

Gold LPs

Jefferson Starship's "Earth" on Grunt. Disk is its fourth gold LP.

George Benson's "Weekend In L.A." on Warner Bros. Disk is his third gold LP.

Art Garfunkel's "Watermark" on Columbia. Disk is his third gold LP.

Steely Dan's "Count Down To Ecstasy" on ABC. Disk is its sixth gold LP.

Bootsy's Rubber Band's "Bootsy? Player Of The Year" on Warner Bros. Disk is its first gold LP.

Maze's "Golden Time Of Day" on Capitol. Disk is its second gold LP.

Manhattans' "It Feels So Good" on Columbia. Disk is its second gold LP.

Abba's "The Album" on Atlantic. Disk is its third gold LP.

Rufus' "Street Player" on ABC. Disk is its fifth gold LP.

Roberta Flack's "Blue Lights In The Basement" on Atlantic. Disk is her fifth gold LP.

Platinum LPs

Barry Manilow's "Even Now" on Arista. Disk is his third platinum LP.

Jackson Browne's "Running On Empty" on Asylum. Disk is his second platinum LP.

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As Of 3/20/78

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

- |  |   |
|--|---|
| 1 WE ARE THE CHAMPIONS—Queen, Elektra 45441                                | 21 HAPPY ANNIVERSARY—Little River Band, Capitol 4524                      |
| 2 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883                            | 22 THUNDER ISLAND—Jay Ferguson—Asylum 45444                               |
| 3 NIGHT FEVER—Bee Gees, RSO 889  | 23 SWEET TALKING WOMAN—Electric Light Orchestra, Jet 1145 (United Artist) |
| 4 LAY DOWN SALLY—Eric Clapton, RSO 886                                     | 24 SWEET SWEET SMILE—Carpenters—A&M 2008                                  |
| 5 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305                      | 25 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646                      |
| 6 SHORT PEOPLE—Randy Newman, Warner Bros. 8492                             | 26 FALLING—LeBlanc & Carr—Big Tree 16100                                  |
| 7 STAYIN' ALIVE—Bee Gees RSO 885   | 27 JACK & JILL—Raydio, Arista 0283  |
| 8 EMOTION—Samantha Sang, Private Stock 45178                               | 28 IF I CAN'T HAVE YOU—Yvonne Elliman, RSO 884                            |
| 9 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355                      | 29 THEME FROM CLOSE ENCOUNTERS—John Williams, Arista 0300                 |
| 10 DUST IN THE WIND—Kansas—Kirschner 84274                                 | 30 FOOLING YOURSELF—Styx, A&M 2007  |
| 11 EBONY EYES—Bob Welch—Capitol 4543                                       | 31 PEG—Steely Dan, ABC 12320  |
| 12 WONDERFUL WORLD—Art Garfunkel, Columbia 3-10676                         | 32 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882                                 |
| 13 HOT LEGS—Rod Stewart, Warner Bros. 8535                                 | 33 I CAN'T HOLD ON—Karla Bonoff—Columbia 310618                           |
| 14 I GO CRAZY—Paul Davis, Bang 733 (Web IV)                                | 34 RUNNIN' ON EMPTY—Jackson Browne—Asylum 45460                           |
| 15 DANCE, DANCE, DANCE—Chic, Atlantic 3435                                 | 35 IMAGINARY LOVER—Atlanta Rhythm Section, Polydor 14459                  |
| 16 THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge, A&M 2004                | 36 FEELS SO GOOD—Chuck Mangione, A&M 2001                                 |
| 17 ISN'T IT TIME—Babys, Chrysalis 2173                                     | 37 STREET CORNER SERENADE—Wet Willie—Epic 850478                          |
| 18 NAME OF THE GAME—Abba, Atlantic 3449                                    | 38 THE WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272               |
| 19 GOODBYE GIRL—David Gates, Elektra 45450                                 | 39 BEFORE MY HEART FINDS OUT—Gene Cotton—Ariola America 7675              |
| 20 NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley, Big Tree 16110 | 40 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630                         |

Rack LP Best Sellers

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

- |   |   |
|---|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2-4001                | 21 TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA 835H             |
| 2 EVEN NOW—Barry Manilow—Arista AB 4164                         | 22 STAR WARS/SOUNDTRACK—20th Century 2T 541                             |
| 3 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                   | 23 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019                               |
| 4 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104                    | 24 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550                |
| 5 THE STRANGER—Billy Joel—Columbia JC 34987                     | 25 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084                               |
| 6 LIVE—Barry Manilow—Arista AL 8500                             | 26 ALL'N' ALL—Earth, Wind & Fire, Columbia JC 34905                     |
| 7 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126                 | 27 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 |
| 8 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067               | 28 HERE AT LAST . . . LIVE—Bee Gees, RSO RS-3901 (Polydor)              |
| 9 NEWS OF THE WORLD—Queen, Elektra 6E-112                       | 29 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA)                       |
| 10 THE GRAND ILLUSION—Styx, A&M SP 4637                         | 30 FOREIGNER—Foreigner—Atlantic SD 18215                                |
| 11 POINT OF KNOW RETURN—Kansas, Kirschner JZ 34929 (Epic)       | 31 LET'S GET SMALL—Steve Martin, Warner Bros. BSK 3090                  |
| 12 ALIVE II—Kiss—NBLP 7076                                      | 32 BOSTON—Epic PE 34188   |
| 13 YOU LIGHT UP MY LIFE—Debby Boone—Warner-Curb WBS 8455        | 33 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 6E-105                   |
| 14 SLOWHAND—Eric Clapton, RSO RS1-3030                          | 34 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630                    |
| 15 AJA—Steely Dan—ABC AB 1006                                   | 35 WATERMARK—Art Garfunkel—Columbia JC 34975                            |
| 16 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092    | 36 STREET PLAYER—Rufus/Chaka Khan—ABC AA 1049                           |
| 17 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113                | 37 ENDLESS WIRE—Gordon Lightfoot—Warner Bros. BSK 3149                  |
| 18 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029                    | 38 RAYDIO—Arista AB 4163  |
| 19 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 | 39 ELVIS IN CONCERT—Elvis Presley—APL2-2587                             |
| 20 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300    | 40 DOUBLE LIVE GONZO—Ted Nugent—Epic KE2-35069                          |

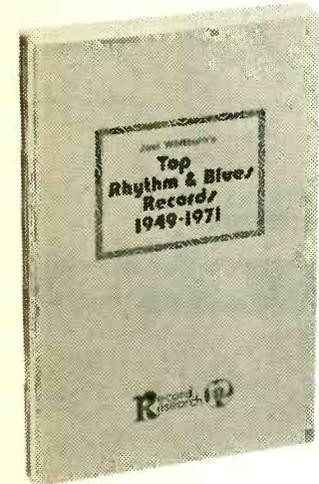
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APRIL 1, 1978, BILLBOARD

# Mech. Payout Soars Under New U.K. Pact With Indie TV Firms

By PETER JONES

LONDON—An agreement which will increase by some 400% the annual payment by independent television companies to the Mechanical Rights Society here has been signed, and all arrears have been paid.

Bob Montgomery, managing director of the Mechanical Copyright Protection Society, sister association of MRS, responsible for collecting and distributing royalties negotiated by MRS on behalf of publishers and composers, says that work on the new agreement had taken a full year to complete.

Money paid by the Independent Television Companies Assn. for music re-recorded by tv companies for use in programs has stood at nearly

\$300,000 since 1972. The new agreement sets a 1977 figure at roughly \$1.1 million, allowing for increases up to around \$1.3 million in 1979.

Royalties from radio and television are distributed only once a year by the MCPS, in the middle of the succeeding year, so publishers and composers will feel considerable benefits of the new agreement when the 1977 payments are made this summer.

Montgomery feels the new figure is realistic, rather than generous.

The MRS agreement with BBC televisions, the state-controlled organization, is still under negotiation, but a new and higher payment is expected very soon.

## CBS Begins Work On U.K. Factory

LONDON—Work has begun on CBS' new \$20 million record manufacturing complex on a 16-acre site in Aylesbury, Buckinghamshire.

Believed to be the largest specially

designed record manufacturing facility to be built in Europe since World War II, it is said to reflect confidence by CBS both in the British economy and the company's growth potential in the U.K.

George Ridnell, managing director of CBS Manufacturing, says the new complex will consolidate half a dozen separate locations now occupied by the company in the Aylesbury area.

These are the result of 10 years growth, during which time the company's output has increased by 500%. The company now provides work for 800 in the Aylesbury area.

The new 200,000 square foot complex will provide modern manufacturing plant, with the latest automatic presses, as well as a sleeve store and administrative offices.

It is hoped that commercial production of records will begin in September 1979, with a full transfer in 1980.

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### IN NORWAY



### RANDI HULTIN

... who writes for *Billboard*, *Jazz Forum* and *Jazz Journal International* from Oslo. One of Norway's foremost jazz critics, she covers jazz for daily newspaper "Dagbladet" and presents a regular jazz programme on Radio Oslo.

Mrs. Hultin has often exhibited her paintings, sculptures and drawings of jazz musicians.

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SUMMIT MEETING—In a top-level gathering of executive talent all managing directors of EMI in continental Europe convene for planning sessions in Cologne. Leslie Hill, recently named EMI group director, music, is second from left, front row.

## WEA Intl Scores New Sales High In First Quarter

NEW YORK—WEA International first quarter sales are up 47% over the prior December through February tally, Nesuhi Ertegün, company president, reports.

All WEA subsidiaries showed significant gains, he notes, with percentage increases (in dollars) given as follows:

Australia 35%, Brazil 108%, Canada 28%, France 43%, Germany 54%, Holland 13%, Italy 24%, New Zealand 93%, South Africa 42%, and the United Kingdom 42%.

WEA affiliates in Belgium and Austria, formed within the past year, are included in the consolidated computation.

Not included in the tally is Warner-Pioneer, the company's joint enterprise in Japan, which scored a 66% increase over 1977 for the same three-month period.

## VOTING LIST ISSUE

### Parliament Is New Arena For PRS-Lyttleton Battle

LONDON—A demand that the Performing Right Society should be required to provide its members with a list of the society's voting members has been made in the House of Commons here.

This is yet another stage in the battle between Trevor Lyttleton, composer and dissident PRS member, and the society (Billboard, March 25).

The Appeal Court here ruled that the society may keep confidential its lists of voting members.

But now a question has been posed in Parliament by Clement Freud, Liberal Party spokesman for the arts, who asked the government, through trade under-secretary Stanley Clinton-Davis, to amend the laws governing non-share companies.

Said Freud: "In view of the Court

of Appeal's decision in the uncontented appeal brought by the society to the effect that, on a technical construction of the companies act, the PRS council can continue to deprive members of the list of its voting members, therefore perpetuating themselves in office, the government should change the laws governing such companies."

Clinton-Davis said that when a transcript of the court judgment became available he would, "consider whether any change in the law is desirable." Clinton-Davis is a qualified lawyer, as is Lyttleton.

Another member of Parliament, Terence Higgins, has written to Clinton-Davis asking for a full investigation to establish whether or not the Performing Right Society is a monopoly, and whether it is exploiting its position.

## REALIGNMENTS UNDERWAY

### Italian Industry In Flux As Top Exec Shuffles Continue

By GERMANO RUSCITTO

MILAN—Resignations and rumors continue to shake the Italian record industry.

The latest departures are two long-serving executives at Messaggerie Musicali. General manager Sergio De Gennaro exits after 12 years, during which the firm's annual turnover increased from an estimated \$2 million to around \$24 million. Record sales manager Mario Paoletti leaves after 10 years.

The news comes in the wake of recent changes at Fonit-Cetra, where Giuseppe Lamberto's resignation leaves a still-vacant managing directorship. New at the company is Gianpiero Scussel, who heads up domestic a&r after a spell with Saar.

At Rifi Records, marketing manager Perio La Falce has resigned after 10 years to join CBS Dischi in a similar post, while the latter outfit has lost recently recruited top administrator Roberto Zausi to WEA Italiana.

Industry observers agree that the shock waves really started last September, when CBS Records and the Sugar group dissolved their 10-year joint venture here.

The American corporation then formed its own company, CBS Dischi, under managing director Jacques Ferrari and senior marketing manager Mike von Winterfeld. The new operation attracted some 40 staffers at various levels from CBS-Sugar.

The Sugar side of the joint venture became CRD, reverting to the form of its pre-CBS days. But the links between the Italian and American companies were not entirely broken, for, as part of the dissolution deal, CBS Dischi signed a five-year pressing arrangement with CGD and a three-year distribution contract with another, long-established Sugar offshoot, Messaggerie Musicali.

As well as the CBS catalog, MM handles CGD, WEA and various independents—including Splash, Libra, New Polaris, Discopiu, Dig-It, Spark, General Music and Love—plus accessories, instruments and sheet music.

The MM/WEA distribution pact is close to expiration, however, as the U.S. company is organizing its own distribution network and warehousing (Billboard, March 25) in East

Milan at Segrate. The WEA offices will also move there, and a clutch of new appointments—again drawing from existing disk firms—is expected soon.

Messaggerie Musicali is due for change, too. The Sugar group of companies, led by newly named managing director Franco Crepax, is apparently ready to merge MM with Cogestin (pressing plant, print works and recording studios) and CGD. The reformed operation will be known as CGD-Messaggerie Musicali.

It is this arrangement which reportedly led to the resignation of Sergio De Gennaro. "I do not agree with the new management shape planned for the unified company," he says.

Of his own future, the executive continues: "I expect to receive offers from major companies, but I may implement my own ideas about the future of disk distribution in this country."

He thinks that tougher competition and company-owned distribution nets will bring about major

(Continued on page 77)

## EMI-Odeon Wins 6 'Villa-Lobos' Awards

RIO DE JANEIRO—EMI-Odeon won six of 13 prizes awarded by the Brazilian Assn. of Record Producers last month for best product of 1977.

Earning "Villa-Lobos" awards were the following:

Milton Nascimento (EMI-Odeon), best male artist; Roberto Carlos (CBS), top album male artist; Joao Nogueira (EMI-Odeon), best new male artist; Wando (Copacabana), top single male artist; Gal Costa (Phonogram), best female artist; Clara Nunes (EMI-Odeon), top album female artist; Eliana Pitman (RCA), top single female artist; and Simone (EMI-Odeon), best new female artist.

Best LP honors went to "Meus Caros Amigos" by Chico Buarque (Phonogram); best artistic direction to Pelao (Phonodisc); best arrangement to Radames Gnatelli (RCA); best instrumental producer to Egberto Gismonti (EMI-Odeon); and best sleeve designer to Noguchi (EMI-Odeon).

## Mainstream Formed

LONDON—A new promotion company for the Channel Islands, including Jersey and Guernsey, has been set up by Sammy Southall and Spencer Pryor, two established disk jockeys. Called Mainstream Productions, it offers facilities for record companies which use the Channel Islands as a product test area.

# From The Music Capitals Of The World

## LONDON

The Hollies and lead singer Allan Clarke have mutually agreed to part company. Though this is the second time they have split, Clarke insists this is a final break. The group's new Polydor album "A Crazy Steal" is just out. Manager Robin Britten says the group is considering additions to the line-up and will still record early summer in Los Angeles.

The Supremes' Mary Wilson, with Karen Jackson and Kaaren Ragland, include a three-day season (April 13-15) in a lengthy U.K. tour. . . . Don McLean back for extensive theater tour, opening Royal Albert Hall (May 1). . . . And an April theater debut tour for Klaus Wunderlich, German organist, here, when he will use the Wersi organ, one of the most advanced in the business.

Randy Newman now signed to Chrysalis Music here for publishing deal, including the single "Short People" and the "Little Criminals" album, to cover the U.K. and Ireland. . . . Silver disk from Island managing director Tim Clark for the EMI Licensed Repertoire Division for \$300,000 worth of sales before release of Bob Marley's "Kaya" album, the highest advance order in Island's history.

Supersonic, teenage girls' magazine from IPC, now changing its tune and relaunched as Rock On, appealing to teenage boys. . . . Sutherland Brothers and Quiver now billed just as Sutherland Brothers following departure of drummer Willie Wilson. . . . Huge promotion campaign here from Polydor for the "Saturday Night Fever" soundtrack, including manufacturing links, such as Torra, show company importing SNF shoes.

Another big campaign by Rocket and EMI for Elton John's single "Ego," his first new material since the double album "Blue Moves," recorded in Toronto in 1976. . . . MAM Records "Meet Charles Aznavour" contest is based on in-album sleeve leaflets posing six questions, the prize being a trip to Paris to meet and dine with Aznavour.

Name changes: Wembley Empire Pool now to be known as Wembley Arena, and the nearby Wembley Conference Center is now Wembley Royal Hall. . . . New band Valentino, with a 1920s visual image, believes it has a touch of class so is calling its music "toff rock." . . . EMI efforts here to give Patricia Paay, Dutch singer, a U.K. breakthrough with the single "Livin' Without You."

Steve Harley's musical director Duncan Mackay, keyboard player and sole survivor of the Harley Band, has left to combine solo career with membership of 10cc. . . . Professor Longhair in for New London Theater concert, a visit linked with the release of "Live On Queen Mary," his first album for Harvest.

U.S. band Devo, from Akron, Ohio, likely to be included in the David Bowie tour here in June. . . . Styx, U.S. five-piecer with a substantial fan following here, to include U.K. in a general European tour in May. . . . Kinks finishing off new album "Permanent Waves." . . . Johnny Rubbish, said to be the first punk comedian, signed recording deal with United Artists here.

Former Blue Mink singer Madeline Bell making her solo top-of-the-bill debut at the Talk Of The Town in a six-week season. . . . "Opportunity Knocks," tv talent show hosted by Hughie Green and which unearthed chart acts Lena Zavaroni, Mary Hopkin, Berni Flint, Peters and Lee, Millican and Nesbitt and pianist Bobby Crush now off the air.

PETER JONES

## MILAN

French singer Veronique Sanson in town to tape Italian versions of some of her own compositions for a WEA Italiana single, the company having recently released her Elektra double album "Live At The Olympia." The singer attended a crowded press conference in her honor.

Jazz pianist Giorgio Gaslini visiting the U.S. in April with his quintet to participate in the New Orleans Jazz Festival for the third time, with other gigs to be arranged. "Graffiti," a live double album by Gaslini's quintet on Dischi della Quercia to be distributed here by Messagerie Musicale in a few weeks and exclusively exported by Hi-Fi and Record Center.

New album by Antonello Venditti, one of the most popular domestic singer-writers and who has just switched from Phonogram to RCA, getting immediate chart action. . . . Italian rock group PFM on a 35-concert national tour to promote its latest album "Passpartu," on Zoo, distributed here by RCA, and a U.S. tour is to follow.

Another well-known local group, Banco (Ri-

cordi), has started studio work in Rome on a science-fiction movie soundtrack to be released as a double album. . . . To be held at San Remo (May 25-31): the first MIMS (International Marketplace for the Music and Show Business), planned as a new meeting-point for industry executives, artists, concert promoters, talent managers and audio and light equipment manufac-

turers, with special shows being staged at nearby Portosole on the same days.

Death here of Cesare Andrea Bixio (81), one of Italy's most famous songwriters since 1912, who composed more than 2,000 songs, many standards, including "Parlami d'Amore Mariu," which last year sold a million singles in the revamped version by U.K. singer Mal (Ricordi).

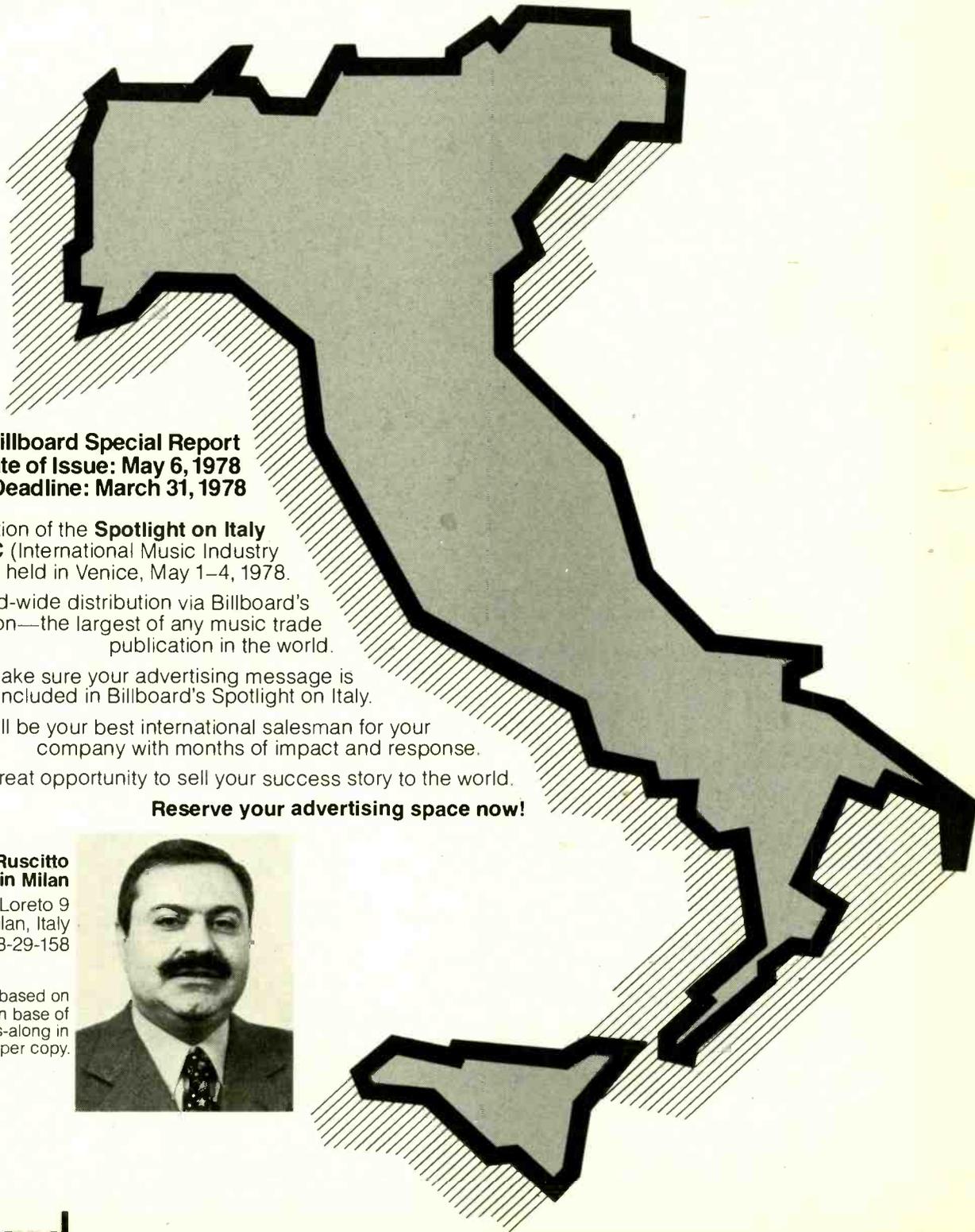
After being cancelled in 1977 because of logistic difficulties, Umbria Jazz, much-appreciated festival here, is on again for this July. . . . Among foreign jazzmen touring Italy recently: Charles Tolliver, Woody Shaw, Harry Edison, Eddie "Lockjaw" Davis, Albert Mangelsdorff and Toots Thielemans.

John Coltrane's Italian fans pleased with the

release here of two new albums, "Afro-Blue Impressions" (Pablo-Phonogram) and "First Meditations" (Impulse/CGD, distributed by Messagerie Musicale), comprising previously unissued recordings by an artist whose "A Love Supreme" (Impulse) was the best-selling jazz album here over the past five years.

(Continued on page 75)

# SPOTLIGHT ON ITALY



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APRIL 1, 1978, BILLBOARD

# IFPI Targets Italy In Antipiracy Campaign

By IS HOROWITZ

NEW YORK—Italy is reported to top the list of European countries where IFPI will focus antipiracy action this year.

At the recent board meeting of the international industry group in Geneva the Italian situation was rated most serious, although other areas on the continent and in Southeast Asia were also identified as requiring urgent attention.

The March 14th meeting, in part, was devoted to setting an order of priorities in the continuing battle against record and tape piracy (Billboard, March 18).

Among those in attendance at the Geneva conclave were Italian record executives Guido Rignano of Ricordi (currently head of AFI, the do-

mestic industry association), and Giuseppe Ornato of RCA.

They reported that pirates account for about half of all cassette sales in Italy, and that bootleg records also remain a problem.

Although laws are on the books against unauthorized duplication and sale of recorded product, enforcement is said to be weak, with authorities loath to prosecute persons for what is currently considered a minor crime.

IFPI, which has pledged money to back the antipiracy drive in Italy, has joined forces with SIAE, the performing and mechanical rights organization, in the battle. A full-time investigator is employed, with several inspectors also on staff.

## U.K. SALES PLOY

### Island Extends Return Privilege To Consumer

LONDON—Island Records here, working with the Virgin chain of retail shops, has injected a new element into the U.K. retailing scene with its "Buy One Try One" consumer scheme.

Under the plan, Virgin customers buying any one of Island's top four albums will also be able to buy Robert Palmer's new album "Double Fun" with the option of returning it within seven days and obtaining a full refund.

The top four albums are: "One World" by John Martyn; "Life On The Line" by Eddie and the Hot Rods; "Kaya," by Bob Marley and the Wailers; and "Exodus," also by Marley and his group.

All albums will be sold at a discount of roughly \$1.90. Receipts will be stamped and dated and those customers returning the Palmer album to the shop within a week will receive a refund of approximately

\$6.75. The scheme initially is to run for a month.

John Knowles, Island sales manager, says: "We believe the scheme will introduce a significant new audience to Robert Palmer's music. It also pioneers a whole new way of retailing in Britain, which must help the industry as a whole.

"We've obviously looked into all the potential problems, but we believe the additional sales will more than compensate for any losses. Obviously the albums brought back to the shops cannot be offered for sale again.

"But we are giving consumers a chance to sample an album properly before committing themselves to buy, which we think they will appreciate. It will also mean extra sales for the Virgin chain.

There are 18 shops in the chain, sited in most major center, and with three in London.

## MOVIE FEVER

### Power Soundtracks Jolt Japanese Record Market

By HARUHIKO FUKUHARA

TOKYO—Japanese disk buyers have caught soundtrack album fever from three U.S. movies, although only one of these is currently showing in theatres here.

Entries are "Close Encounters Of The Third Kind," "Star Wars" and "Saturday Night Fever." The first sold over 50,000 copies of the soundtrack within seven days of release, benefitting from the film's debut. Toshiba-EMI is anticipating sales of at least 200,000 units by the summer.

July 1 is the red-letter, first-run day for "Star Wars" fans, although the original soundtrack album has already moved over 40,000 copies.

Competition is closing in fast, however, with the release next month of Zubin Mehta's "Star Wars"/"Close Encounters" package (London) and "The Story Of Star Wars" (20th Century) in May.

Licensee for both, King Records is gearing up to launch a nationwide

sales campaign for the disks, and will funnel nearly \$350,000 into publicity during the five months from April to September.

It hopes to reap rewards of over \$4.2 million, quite possible in the light of last year's first-half sales of Western records in Japan: \$135 million.

"Saturday Night Fever" will premiere this July, and Polydor, which handles the soundtrack, is banking on 100,000 sales of the double album by the time the movie bows.

### 400 Foreign Artists Perform In Hungary

BUDAPEST—The Hungarian concert agency Interconcert presented some 400 foreign artists in almost 700 concerts last year. The agency also was instrumental in placing Hungarian artists in many concerts throughout the world.

Interconcert, now in its 20th year, reports that the Hungarian Radio and TV Symphony Orchestra will tour in Japan next season.

## International

### Teichiku Signs U.S. Jazz Lines

TOKYO—Teichiku Records has inked agreements with jazz labels Catalyst and Xanadu for new product issued by the U.S. companies. Plans call for the records to be sold here starting this May at the latest.

Teichiku is a member of the Matsushita group and this year is aiming to boost its sales over the \$40 million mark.

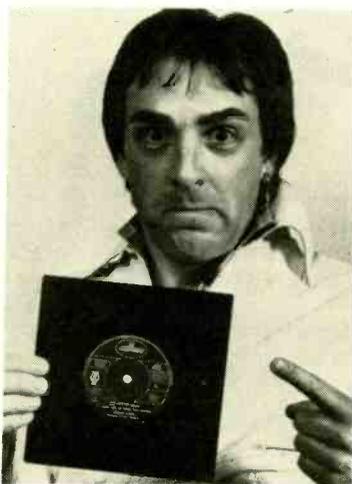
The agreements will help consolidate the company's Western music division. Teichiku also has contracts with MPS, Progressive and Vee Jay.

### METRONOME ARCTIC MEET

STOCKHOLM — Metronome Records, WEA's Scandinavian licensee, combined product meetings with skiing at a recent three-day winter conference in Kemijaervi on the Arctic Circle in Finland.

Meetings to formulate a country music promotion and plans for a Manhattan Transfer promo campaign while the group is doing concerts in Scandinavia, were combined with robust skiing to blend in business with pleasure, notes Metronome's president Borje Ekberg.

Twelve executives attended the meeting in Lapland including: Karsten Olendorf, Olav Denniko (Denmark); Karl Diesen (Norway); Stig Stahl (Sweden); Deter Kjaer (Denmark); George Dahlstrom, Gugi Koljushin, Ritva Karhula (Finland); Andres Burman, Jans Englund and Rolf Lundstrom (Sweden).



Squaring the Circle: It's a first, says singer-songwriter Richard Myhill of his new square single "It Takes Two To Tango," issued in the U.K. by Phonogram/Mercury.

### \$100G Dutch Drive Helps Win Platinum For Thijs Van Leer

AMSTERDAM—Thijs van Leer, keyboard player and flautist of Dutch rock group Focus, has qualified for a platinum disk award for his CBS solo album "Introspection III," which has sold more than 150,000 copies in Holland.

CBS-Holland promoted the album with a financial back-up of around \$100,000, a huge amount of money for a Dutch solo LP. Van Leer's two previous CBS albums "Introspection I" and "Introspection II," have also been certified platinum, with eventual respective sales of 450,000 and 300,000.

Now CBS-U.S. has signed Thijs van Leer as a solo artist. It is likely that his next solo effort will be recorded in the U.S. with American musicians and an American producer.



JOB WELL DONE—James Dy, left, of the Philippine Assn. of the Recording Industry, presents a plaque to Dave Young, IFPI executive in Southeast Asia, at the conclusion of the first Asian Record Producers Conference in Manila.

## NON-PROFIT VENTURE

### Intl Jazz Fest In India Sells Out But Loses \$

By ROMAN WASCHKO

BOMBAY—Despite an inordinate number of difficulties, Bombay's first international jazz festival—Jazz Yatra 78, organized by Jazz India, a non-profit organization—was a tremendous success.

Held Feb. 13-18, the festival presented a variety of music from India, America and Africa.

Participants included Sonny Rollins, Don Ellis, Clark Terry and his Jolly Giants (who were on a State Department tour of the Middle East and India), Albert Mangelsdorff and Volker Kriegl from West Germany, Nucleus and the Stan Tracey Quartet from the U.K.; the Sadao Watanabe Quintet from Japan; Zibigniew Namyslowski, Laboratorium and Niemen from Poland and singers Asha Puthli, Karin Krog and Joe Williams. Master of ceremonies was the Voice of America's Willis Conover.

As the organizers stressed in the festival program, "Jazz Yatra 78 has the unique distinction of being the only jazz festival in the world where the organizers had not to pay even one rupee (or dollar, deutsche mark, pound or yen) to the performing foreign artists."

However, costs (travel and hotel accommodations) were high and the organizers lost more than \$10,000, despite the fact that all the concerts, held in the Rang Bhavan open air auditorium were sell-outs. An estimated 22,000 people attended the events.

Niranjan M. Jhaveri, secretary of Jazz India, told Billboard: "We plan to produce another festival in 1980 and will plan to accommodate at least 30,000 people at each concert. This way it will be a kind of 'jazz Woodstock.'"

## 9.2% INCREASE

### '77 Austrian Sales Exceed \$39 Mil

By MANFRED SCHREIBER

VIENNA—Disk and tape sales here last year shaped up as \$39.7 million at factory prices, according to statistics from the Austrian Record Cartel.

Turnover for all the Cartel companies was up 8.7% over 1976, excluding record club sales. Including club delivery, turnover rose by 9.2%. The largest increase over the previous year was 15% for cassettes, with records up 6.5%.

The Austrian industry's sales to-

tals last year increased 6.4%, but the cassette market was up 13.9%.

Overall turnover increase was at a more modest rate than for 1975-76.

The \$39.7 million sales—\$26.7 million for disks, \$13 million for cassettes—include \$2.97 million worth of record club business, though they exclude direct deliveries to Donsuland. This is Austria's biggest book-record club which, because of its link with the German Bertelsmann group, imports its Ariola disks and cassettes direct from Germany.

## International Turntable

Two top appointments at BBC Records in London, with James Fleming coming in as sales and marketing manager and Mike Harding as a&r manager, have been made in an effort to make the company financially more successful. Fleming, who worked for years with CBS, says: "The BBC has the largest sound archives in the world and much of the material there has been so far largely untouched. This is an area we should explore."

Kevin Keogh has been appointed copyright royalty administrator of Satril Records and Satril Music in

London. He was previously with Feldman's for 10 years and for six years with Leeds. More recently he has been a director of Clifford Essex Music.

Jeremy Ensor has been appointed a&r coordinator for CBS in London. As national field scout he was instrumental in signing acts such as Judas Priest, Next, Vibrators, Flying Squad and New Hearts. He previously worked with Manfred Mann's Earth Band, Plainsong and the Albion Country Band. He produced two albums for the group Greenslade.

**BILLBOARD IS BIG INTERNATIONALLY**

## From The Music Capitals Of The World

• Continued from page 73

Surprise attack by the Roman conservative press on the Rome Opera Theater staging of Paul Hindemith's "Sancta Sussanna," a classical masterpiece from this century, seen as insulting the Catholic religion. . . . Angelo Brandaudi's "Le Pulce d'Acqua" (Polydor/Phonogram) has taken the national album chart top spot from Edoardo Bennato's "Burattino Senza Fili," the latter having been the winter's best-selling album here.

National tv promotion for newcomer Miro (Vedette/Sciascia), who has the album "Real Life Games," an unusual rock-oriented production with English lyrics, out here.

DANIELE CAROLI

### PARIS

The death here, at 39, of Claude Francois sparked off further controversy over his claim to be the writer of "My Way," for years denied by other composers who had participated in the creation of the song. . . . Classical accordion courses to be given by Jacqueline Cortese in the Prince Rainier III Musical Academy in Monaco, a first for this type of music.

An accordion festival to be held in Nice (April 30). . . . Arabella-Eurodisc has put out an announcement that the recordings of Adriano Celentano are released on the Arabella label and that WEA acts only as distributor. . . . Official termination of the centenary celebrations for the discovery of recorded sound held in Geneva (March 13).

Likely that Francois Minchin, of Pathe-Marconi EMI, will be elected president of SNEPA here, after Lucien Ades, president for two years, refused a second term of office.

When the Gaumont in Paris closed its doors in 1970, the great organ which had earned much fame was bought by the Municipal Council of Nogent-sur-Marne, Parisian suburb. It took two years for it to be installed and rebuilt in a pavilion once part of the Paris central market, Le Helle. The organ now has electronic additions and has had its first concert, by Gilbert Le Roy, which was televised.

The Albi Music Festival this year (July 20-August 12) again differs from most others because music students attending can attend courses given by noted musicians. Another outstanding feature will be a performance "Jean Jacques Rousseau et la Querelle des Bouffons," dedicated to the writer whose bi-centenary is currently being celebrated. The event also includes Mozart's "Cossi Fan Tutti," and "Les Femmes Vengees," the comic opera by Francois Andre Danican Philidor, who collaborated with Rousseau.

HENRY KAHN

### HELSINKI

International guests of honor at TEOSTO's 50th anniversary celebrations included Werner Eg, president of CISAC, and Sven Wilson, former managing director of STIM, both also receiving the organization's silver medal of merit for work in the copyright field.

Line-up of this year's Helsinki International Country Festival (I): Barbi Benton, Don Williams, Kenny Rogers, Donna Fargo, George Hamilton IV, Skeeter Davis, Ronnie Milsap, Tompall Glaser and the Outlaws and Barbara Fairchild. Artists on the preceding matinee show include Finnish acts Country Express, Vanha Isanta and Stetson, the whole event promoted by Tom Hertel in association with Mervyn Conn.

### Disk Output In Japan Improves In January

TOKYO—Records won back a little of the production momentum they lost last year, while tape output continued its upswing in January.

The Japan Phonograph Record Assn. says that the 15,747,000 records made during the month marks a 1% decline from the same month of last year. They were worth \$58 million, up 7%. This was a better showing than in 1977, when quantities fell 8% on a year-to-year basis and value leveled off.

In contrast, tapes kept up their swift advance, posting a 43% gain in quantity to 2.91 million units and a 47% gain in value to \$22 million. Cassettes carried the day with increases of 45% and 68%.

Local magazines Apu, Seura and Help had delegates spending a day with Abba at the group's Stockholm headquarters. . . . Freeman, top teenage artist here, has covered "2-4-6-8 Motorway" and "Love Letters" for his new single. . . . Discophon planning to advertise an English language version of "Anna Rakkaudelle Tilaisuus," Finnish Eurovision entry, on Radio Luxembourg.

Baccara (RCA), appearing before a crowd of 8,000 in four sold-out concerts in Turku, Helsinki and Koylio, has received a Finnish gold disk for sales of the debut album "Baccara," now approaching 80,000 copies at wholesale level, so becoming the all-time international best-seller in Finland.

The album "Abraham's Blue Refrain" by Kalevala (Hi-Hat) due to be released in France via Polygram, and the company plans to bring the group into that country for live shows.

KARI HELOPALTIO

### VIENNA

Springtime (Amadeo), Austrian entry for the Eurovision Song Contest this year, is singing the group's composition "Mrs. Caroline Robinson," chosen by the public in a radio and television contest. . . . Bellaphon releasing (April 8) the ninth album by local pop singer Wolfgang Ambros, "Schaffnerlos."

The Austrian radio and tv company ORF claiming average 2,212,852 radio listeners as against 2,022,243 tele-viewers. . . . Polydor album of Austrian singer Georg Danzer, "Ein Wenig Hoffnung," out in Germany in March, to be released soon in Austria.

Phonogram inviting guests to a "Russian Night" to present Ivan Rebhoff's new album "Midnight In Moscow". . . . In for April concerts here: Santa Esmeralda, Wolf Biermann, Johnny Cash, Kris Kristofferson, Rita Coolidge, Billy Swan, Klaus Doldinger, Lake, Chi Coltrane, Iggy Pop and Ray Charles. . . . And May visitors include Queen, Mireille Mathieu, Hot Chocolate and Roger Whittaker.

First single by Austrian pop group Smiler (Ariola) "Long To Live," released also in the U.S., to be distributed by CGD in Italy and RCA in Australia. . . . After a successful tv campaign for Austrian country music albums, there is now a strong demand for country and folk groups to visit Austria.

The Alban Berg Quartet signed a worldwide deal with EMI here. Present was Peter Andry, head of EMI's classical recording division, and the contract provides for the production of classical and modern chamber music albums. . . . Austrian branch of EMI opened a new record shop in Salzburg, which also house the EMI-Festival Information Bureau.

The festival "Carinthian Summer 1978" (June 29 start) to feature concerts with Virtuosi di Roma, Collegium Musicum Italicum, the Janecek Quartet (Czechoslovakia), the Slovakian Orchestra, the Moscow Chamber Opera (under Gennadi Roshdestvenski and Gidon Kremer), Andrej Gawrilow, Victoria Postnikowa, Jewgeni Swetlanow and Igor Oistrach, the Stuttgart Philharmony, the Amadeus Quartet, the Keuchler Quartet and soloists Christa Ludwig, Hermann Prey, Peter Schreier and Joerg Demus.

MANFRED SCHREIBER

### STOCKHOLM

Stig Anderson, of Polar Music International, back from a three-week trip to the U.S. for discussions with major television companies about an Abba special to be produced later this year. The next Abba single is likely to be "Eagle" or "Thank You For The Music," both featured in the movie and the album.

Frituna has released the first solo album of guitarist Georg Wadenius, previously with top Swedish groups Solar Plexus and Made In Sweden and U.S. band Blood Sweat and Tears. . . . Many other Swedish guitarists are making solo albums, including Finn Sjoeborg (EMI); Lars Wellander and Mats Ronnander (ex-Nature) on Polar; and CBS artist Janne Schaffer.

Marcus Oesterdahl, owner of one of Sweden's most modern studios, Marcus Music, has set up his own label using the same name. First album on the schedule is by the group Forbes, Sweden's representatives in the 1977 Eurovision Song Contest and previously on the Metronome roster.

Sonet now represents U.K. label the Electric Record Company, the first release being Gordon Giltrap's album "Perilous Journey" and his chart single "Heartsong."

Bjoern Skifts, this year's Swedish Eurovision (Continued on page 77)

## Spring Ends Dry Spell For Tours

TORONTO—Following a long dry spell in the national tour department, March and April announcements indicate heavy traffic conditions for spring concert goers.

Among the bands on the road are Eric Clapton, Nazareth, Hometown Band, Joan Armatrading, Rush, and Max Webster, and Renaissance.

The most extensive tour is being mounted by Nazareth as part of its annual trans-Canada trek. The 21-city tour opens in Halifax, N.S. on April 25, winding westward and closing in Victoria, B.C. on May 23. The tour is coordinated by CPI, Donald K. Donald, David Hordeski and Perryscope Production. It is billed as the "Instant Saturday Night" tour and uses a recently reformed Guess Who band to open all dates.

Perryscope, meantime, is continuing with its Cheap Thrills concert package with a CANO tour in Victoria, Vancouver, Edmonton and Calgary. The four shows vary in price from \$3.50 to a low of \$2.92 in Calgary at the Jubilee Auditorium.

Rush returns to Canada at the United Kingdom with 12 concert dates spread between Vancouver and Toronto where the trio is booked for two shows at Massey Hall in early May. The Rush tour is joined by fellow Anthem Records' artists Max Webster and Ian Thomas.

As the concert hall business swings into gear, major clubs also have started to announce a fleet of big-budget bookings. Among them, Britain's new wave band, The Jam, Horselips, Silver Tractors (backing band for Murray McLauchlan), Madcats, Detroit quartet The Romantics, Marc Jordan, Doug Kershaw, Jesse Winchester, Taj Mahal and Kenny Rankin.

In Toronto, Gordon Lightfoot is in the midst of a 10-show stand, set over nine days, at the 2,700 seat Massey Hall, with all tickets sold prior to the opening night show on March 18.

### MAKE FM PLAYLISTS

## Stations Add Demo Tapes

TORONTO—Some FM stations in this market are playing demo tapes by local artists on a regular rotation, a trend that program directors claim is part of their mandate toward serving the community.

Local singer/songwriter David Kosub submitted a demo tape of his song "Never Gonna Leave You" to CHUM-FM and CILQ-FM in January. The tune has since been added to regular rotation at both stations.

CILQ has also initiated a "Home-grown Contest," whereby listeners are invited to submit demo tapes to the station with 10 finalists being invited to perform at a local showcase club, two per night for five nights.

The same station is also broadcasting a Monday night comedy hour from the Riverboat, drawing on local comedy teams for the program.

For Kosub, the airplay has given him, and manager Jeff Vogel, the impetus to seek a record company deal. Program directors at both FM outlets point out that at no time was their action intended to encroach on a&r territory.

Says Warren Cosford at CHUM-FM: "We're in the business of playing music, not selling records. If we

## Chesterfield Diversified Into Rock Merchandising

By DAVID FARRELL

TORONTO—Merchandising rock gear is a relatively new business in Canada and one that Chesterfield Diversified Inc. has done rather well at in its short period of existence.

Representing acts such as Kiss, Fleetwood Mac and Peter Frampton, Chesterfield has linked up with a number of major corporate clients in the concert promotion and record field, among them, CPI, Donald K. Donald, CBS Records, Capitol Records and the management company of Franklin House.

What began a few years ago as a way of earning spending money has developed into a demanding and lucrative business venture for the company's founder, Mark Stainback. In the summer of 1973, Stainback approached concert promoter Martin Onrot (now managing Domenic Troiano and Chilliwack) to sell custom T-shirts at the Humble Pie, Grand Funk and Leon Russell concerts.

Success at these shows led to the formation of Chesterfield Diversified, which now supplies a wide range of products to a variety of clients in the entertainment field. Among items listed in its catalog are jackets, buttons, pennants, souvenir concert books, bandanas, paperweights and even towels.

Stainback refers to his company as a "service industry and not a supplier," a distinction that implies creative services, which he views as an important element in "catering to the demands of an often fickle consumer."

In 1977, Chesterfield secured legal rights to merchandise special products for Klaatu, a breakthrough that has led him to actively pursue acquisition of a number of other established acts working out of Canada on an exclusive basis.

Concert tours are complemented by extensive mail-order campaigns and an active fan club operation. "Canada can no longer be considered an extension of the U.S. market," the owner says. "It is a large market that is finally beginning to

realize its potential, not just in concert merchandising, but product licensing and mail fulfillment."

Chesterfield Diversified operates out of Toronto and employs a public relations firm to further promote the company's name and services.

## Singles Still Sell At RCA

TORONTO—While many labels are content to let single sales taper off, stressing album exploitation, RCA in Canada is enjoying a "tremendous surge in sales" of 45s, the company says.

Ed Preston, general manager for the record division, recently listed a four point approach to getting the most out of seven inch disks.

- Move fast when the phones start to ring.
- Pay attention to music directors and disco spinners comments about public reaction.
- Check production requirements daily.
- Stay with the winners long after they come off the charts. In many cases the big sales are made as the single tails off the charts.

While this step-by-step approach is not particularly new to the industry, daily application of the four-point plan does seem to be providing the label a steady flow of hit material.

Among recent figures released for 45s, Elvis Presley's "My Way" (released in November 1977) is already platinum and close to hitting the 200,000 unit mark, the label reports.

"Feelings" by Morris Albert is reportedly selling 450-500 units per week and also close to the 200,000 unit mark.

Singles in the 75-100,000 unit area, RCA reports, are "La Vie En Rose" by Grace Jones on Island; ELO's "Turn To Stone" on U.A.; Elvis Presley's "Way Down" and Dolly Parton's "Here You Come Again," both on RCA.

Other singles doing well at present are "Once Upon A Time" by the Black Light Orchestra and "Superman" by K.C. & the Sunshine Band.

## 7 Acts Signed To The Agency

TORONTO—Seven acts recently pactured deals with Toronto-based firm The Agency, giving the company exclusive Canadian booking representation on all of the signings.

Included in the separate deals are A&M acts Valdy and the Hometown Band. On the Quality label, the Madcats, helmed by former Light-house player Grant Fullerton.

The reformed Guess Who, featuring Jim Kale, Kurt Winter and Don MacDougall are also signed, and confirmed to tour with Nazareth on a cross-Canada tour. The Guess Who members have completed album sessions and are rumored to be discussing contracts with CBS in Canada.

Other signings include Performer, a rock band featuring Michael Lalonde and Glenn Beatson, formerly with WEA's Wireless band; Percy & The Teardrops, a nostalgia band; and Harbinger, a progressive rock outfit.

## NATIVE U.S. MUSIC Label Focuses On Norteno Materials

By AGUSTIN GURZA

LOS ANGELES—It is an irreversible fact that as the Latin record industry in the U.S. develops and matures, it looks more and more to foreign sources for creative and commercial supply.

Meanwhile, the native Latin music of the U.S.—the norteno music of the Chicanos of the Southwest—fades more and more into history.

As a musical form, it has been largely disparaged by Latins (mostly non-Mexican) who are in control of the Latin industry in the U.S. and who consider the music inferior and unsophisticated.

And it is largely ignored by Latin audiences (except perhaps in the music's native Texas) whose own tastes run towards more contemporary stuff.

So it is refreshing to see a record label focus on norteno music, both as history and as a contemporary art form, treating it with the respect and attention it deserves.

That has been the task carried out recently by Arhoolie Records of El Cerrito, Calif. (just north of Oakland) which has released a series of LPs of norteno recordings both new and old.

But while refreshing, it is also ironic since the man behind the dedicated effort is, as his name will tell you, not a Latin himself.

Chris Strachwitz, a German-born former teacher, is not only founder and president of Arhoolie Records. He is Arhoolie Records.

Strachwitz has run the label as a one-man operation since 1960, specializing in blues, jazz and other American folk/ethnic forms.

Recently, however, he turned his attention—as well as his obviously refined talent for research—to the music of Mexican-Americans.

The result is an impressive collection of norteno music that is probably the only anthology of its kind in existence.

The series can be thought of as two components. First, the historical recordings released on the Folklyric label, an Arhoolie subsidiary, which

appear under the general title "Texas-Mexican Border Music."

Now amounting to 10 separate volumes, the series is subtitled "Una Historia De La Musica De La Frontera"—A History Of Border Music.

And there is more history—not only musical but social—gathered in these 10 volumes than in much of the literature on Mexican-American people.

Much of the impact of the series is achieved through the excellent packaging of the material.

Besides attractive graphic designs using old photographs (volume one shows several Mexicans crossing the Rio Bravo on horseback), each album contains extensive liner notes written mostly by Strachwitz himself, which provide background to the music and the people who created it.

In a couple of the volumes, Strachwitz has produced accompanying booklets which carry not only historical material, but transcriptions of the songs with their English translations and text explaining the background of each tune.

For example, volumes two and three, titled "Corridos, Part One And Two," come with a 32-page booklet that has a lead article on the corrido as a music form written by Philip Sonnichsen. (Strachwitz has called these two particular volumes "perhaps the most important historical documents I have ever edited and issued.")

And since corridos by definition are songs which tell a story about an actual historical occurrence, the transcription of each song in the booklet comes with text explaining the event itself.

One corrido, for example, tells the tale of Juan Reyna accused of murder in Los Angeles in 1930 arising out of an altercation with three Anglo policemen, a classic case, which could have happened yesterday, it reveals much about the social problems faced by Mexicans in the U.S.

The Arhoolie booklet reproduces the front page of La Opinion, Los Angeles' Spanish daily, which banner-hardlined the case in its Nov. 4, 1930 issue.

There is so much more: one volume dedicated to the first norteno accordion recordings, one to the extinct norteno string bands, and four volumes (subtitled "Songsters From The Past") which features the best early artists recorded between 1926 and 1936 in Texas and Los Angeles.

## San Juan's WBMJ Ties With Airline On Prizes

SAN JUAN—In an unusual promotion campaign, this city's top-rated WBMJ-AM has teamed up with Eastern Airlines in a special contest that gives winners not only concert tickets but free airfares to attend the concerts held throughout the U.S.

Dubbed "El Mundo Musical" (The World Of Music), the contest is held weekly. The winner, a radio spokesman explains, is selected by a drawing, and receives two tickets to a live rock concert, \$150 in spending cash and two complimentary airline

## FULL SERVICE *San Juan's Arteaga Is Offering Latest In Records And Hardware*

By LORRAINE BLASOR

SAN JUAN—It's not as if there's a shortage of stereo equipment or record stores in San Juan. Quite the contrary. Fernando Arteaga's contention is that there doesn't seem to be a full-line store combining both records and stereo equipment. That's where he comes in.

Arteaga, formerly an account executive for one of Puerto Rico's leading advertising agencies, decided recently to set up such a store and the name he has given it, Audio Harmony, is properly descriptive of his intentions.

From what Arteaga has to say, Audio Harmony will be comparable to a Sam Goody's in New York.

The store, which bowed Friday (17), occupies 1,500 square feet, sports a modern decor—complete with graphics on the walls—and provides its clients with an area where

All of the material on the historical series has been compiled from old 78s, and Strachwitz says he pays royalties to the artists if still alive and if he can find them.

And find them he does. He produced a highly acclaimed movie, "Chulas Frinetras," which documents this music and its people.

He and cinematographer Les Blank traveled extensively throughout the Southwest and Northern Mexico filming active artists like Los Alegres de Teran and looking up old-timers like Narciso Martinez "who is credited by almost every musician in the area with starting the whole Norteno style of playing."

The movie soundtrack has been released on Arhoolie label. Along with albums by Flaco Jimenez, Trio San Antonio and Los Pinguinos Del Norte, it comprises the other facet of Strachwitz' work—making new recordings of the still-active artists.

Why is it that a music form can be so downgraded and neglected by the very people it belongs to?

"Sometimes it takes an outsider to see the value of things," Strachwitz offers. "For the people themselves, it can be the most ordinary damn junk."

Strachwitz reports he hasn't had much luck selling the material in Latin markets. He doesn't do any promotion he says, and he feels the \$6.98 list may also be a prohibitive factor. Some Chicano university students have responded well to the venture, however.

A full description of the Mexican-American series is contained in the Arhoolie catalog available from the label, 10341 San Pablo Ave., El Cerrito, Calif. 94530.

they can sit down and listen to the records they are interested in purchasing, according to Arteaga.

Arteaga has set up his \$50,000 baby along Roosevelt Ave., a busy thoroughfare which, he notes, makes it easily accessible. His target market is the 18 through 35-year-old youth group.

Initially, Audio Harmony will begin on a small scale. Arteaga says he expects to have a stock of some 1,500 LP titles and a smaller stock of 45 records. Already, he notes he has acquired exclusive distribution rights for Rotel (a full line of equipment including amplifiers, turntables, cassettes, recorders and FM tuners), Nikko, Crown (equalizers, amps and preamps) and a non-exclusive distributorship, Pioneer.

Arteaga, who says he has for the last 15 years been collecting records of rock music (he has 4,000 of them), says that All Record Distributors in Westbury, L.I., will supply him with U.S. records. San Juan's Distribuidora Nacional with Latin fare, and Gem Records in Plainfield, N.J., with the latest in European music.

To generate volume, Arteaga reports he will retail records at slightly lower prices than other record stores. And, to generate the kind of interest that keeps people coming back, he will try and stay a bit ahead of the game, offering clients what he considers potential future successes, rather than just giving them what's popular at any given time.

To do this, the former adman says he is subscribing to all kinds of musical publications in order to keep up with the fast-paced world of music. "I'll bring in those records of groups who show the most potential," he says, adding that record selections will span all musical genres including jazz, rock, salsa, classical and disco.

Arteaga, whose interest in music led him to a brief stint as a disc jockey for a progressive FM station here some time ago, expects in his first year of operation to generate some \$250,000 in sales.

He says the record and audio equipment markets are still growing in Puerto Rico and "there is still room for many more."

Billboard SPECIAL SURVEY For Week Ending 4/1/78

## Billboard Special Survey Hot Latin LPs™

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NORTH CALIF. (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	IRENE RIVAS Vida Mia, Cara 004	1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
2	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031	2	EL GRAN COMBO 15vo Aniversario, EGC 014
3	CAMILO SESTO Rasgos, Pronto 1025	3	ORCHESTRA HARLOW La Raza Latina, Fania 516
4	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	4	HECTOR LAVOE De Ti Dependes, Fania 492
5	LOS PASTELES VERDES Mi Amor Imposible, Microfon 76096	5	FANIA ALL STARS Rhythm Machine, Columbia 34711
6	LOS HURACANES DEL NORTE Son Tus Perjuenes Mujer, Luna	6	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
7	LOS FREDDYS Carinito Malo, Peerless 10040	7	PETE "EL CONDE" RODRIGUEZ A Touch Of Class, Fania 519
8	RICARDO CERRATTO Lo Nuevo de Ricardo Cerratto, Latin International 5064	8	LA SONORA PONCENA El Gigante Del Sur, Inca 1054
9	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503	9	ROBERTO ROENA No. 9, International 924
10	LOS ALVARADO Son Tus Perjuenes Mujer & Otros Exitos, Pronto 1032	10	LA DIMENSION LATINA Presentando A Andy Montanez, Top Hits 2018
11	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Melody 5610	11	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500
12	ROBERTO CARLOS Amigo, Caytronics 1505	12	TOMMY OLIVENCIA El Negro Chombo, Inca 1055
13	RAUL VALE Eres Toda Una Mujer, Mericana/Melody 5615	13	CHEO FELICIANO Mi Tierra Y Yo, Vaya 69
14	LEO DAN Leo Dan, Caytronics 1497	14	EL GRAN COMBO Mejor Que Nunca, EGC 013
15	ZE LUIS Peerless 1983	15	ANGEL CANALES Con Sabon, TR 125
16	LOS POTROS Cantando Llega El Amor, Peerless 10037	16	WILLIE COLON El Baquino De Angelitos Negros, Fania 506
17	RAPHAEL El Cantor, Pronto 2026	17	MONGO SANTAMARIA Amanecer, Vaya
18	JOSUE Tengo La Sangre De Indio, ARV 1044	18	MACHITO/LALO RODRIGUEZ Fireworks, Coco 131
19	LUCIA MENDEZ Lucia Mendez, Arcano 3401	19	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001
20	GERARDO REYES Ya Vas Carnal, Caytronics 1494	20	ORQUESTA BROADWAY Pasaporte, Coco 126
21	GRUPO ALPHA Juguete Caro, Epsilon 8000	21	ROBERTO ROENA La Octava Maravilla, International 914
22	NAPOLEON Hombre, Raff 9066	22	TIPICA 73 Two Sides Of Tipica 73, Inca 1053
23	JOSE AGUSTO Amanecer, Latin International 6609	23	VARIOUS ARTISTS Super Salsa Singers, Fania 509
24	PUNTO SUR Juguete Caro, Jaguar 5023	24	ISMAEL MIRANDA No Voy Al Festival, Fania 508
25	JOSE JOSE Reencuentro, Pronto 1026	25	EDDIE PALMIERI Unfinished Masterpiece, Coco 120

LORRAINE BLASOR

# Billboard Hits Of The World

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## International

# From The Music Capitals Of The World

Continued from page 75

Song Contest representative singing "Det Blir Alltid Varre," has his new EMI album "Split Vision" released mid-April in Europe. ... Robert Gordon and Link Wray on Swedish TV-2 recently, with EMI releasing their "Fresh Fish Special" album on Private Stock.

Electra launching big promotion campaign on the new Jefferson Starship album "Earth." ... Swedish TV-2 is running a three-hour documentary on music from Cuba and publishing an album of music from the program, along with a book on Cuban musical life. ... Platinum awards for local group Vikingarna for 250,000 unit sales of "Kramgoa Latar 5," and the band is releasing an "Export" album with 14 hits recorded in English for Mariann. ... Platinum awards, too, to Spanish duo Baccara for the LP "Baccara."

Tom Robinson Band, from the U.K., which had a Swedish chart-topper with "2-4-6-8 Motorway," touring Scandinavia with a sole Swedish gig in Stockholm (April 10). ... Swedish pianist Bengt Hallberg's jazz version of the Norwegian national anthem banned in Norway. ... Irish group Spud touring here and recording an LP for Sonet. ... Other April visitors: Gilbert Becaud, Manhattan Transfer, Ben Sidran, Chic Corea's Return to Forever, Joan Armatrading and the Electric Light Orchestra.

LEIF SCHULMAN

accepted in the discos. ... Columbia out with the Abba LP "The Album." ... And Columbia involved in the presentation of new U.K. punk groups Cock Sparrer and Slaughter and The Dogs. ... Isabel Patton (Columbia) first to cover a Spanish-language version of Baccara's "Sorry I'm A Lady."

New single by duo Ana and Johnny (CBS) is "Y Me Diste Tanto, Amor" a sizable seller already. ... Promotional activity by Columbia on the Gibson Brothers and "Non-Stop Dance," Nelson Ned and "El Amor Vencera Otra Vez," the Vamps with "Disco Blood," and Andrea True Connection and "What's Your Name, What's Your Number."

Justified self-congratulation by Hispavox about promotional work for roster artists Jose Luis Perales, Paloma San Basilio, Mari Trini, Raphael and Alberto Cortez in South American territories. ... Optimism from Marfer for Sunshine and "Reach Out." ... Soledad Bravo (CBS) out with album of texts by poet Rafael Alberti. ... Marcella, Italian singer, sister of Gianni Bella, releasing Spanish-language "El Ultimo Abraso," and is subject of big Epic launch for 1978.

FERNANDO SALAVERRI

## Russian Film Due On Pop Star Pugatchova

MOSCOW—The Mosfilm Studio here is shooting a full-length movie about singer Alla Pugatchova, most popular girl artist nationally in 1976.

She has been in show business since 1964, going on to win the main prize at the Golden Orpheus international pop festival in Bulgaria in 1975. Since then she has toured extensively, with constant radio and tv exposure.

Her first album was released in Bulgaria on the Balkanton label in 1976. Her Melodiya releases in Russian have sold in the millions.

The film is "Lady Who Sings," directed by A. Orlov, based on Pugatchova's life story. She takes the main role. Songs have been specially written by A. Zatsopin and B. Gorbosov and the film will go on release in the fall.

## 200 Employees In 'Token' Strike At CBS Facility

LONDON—More than 200 employees at CBS's distribution center here staged a one-day token strike following a dispute with management over disparity of wages for doing the same job.

An additional cause was that it was said that the official poverty wage level in the U.K. was around \$90 a week and that some lower grade employees were paid below that.

Fred Whittle, CBS divisional distribution manager, says: "The union came to us a day before stock-taking and asked that we should pay a special rate. That was reasonable but we said it was unreasonable that we should have just 24 hours notice. We asked for 10 days but the one-day stoppage went ahead."

"We're considering the union claims. We've always had good relations with them in the past."

## AVI In Benelux Deal

AMSTERDAM—Dutch record company CNR has signed a three-year Benelux distribution deal with the U.S. AVI label. First release is by U.S. disco act Cocomotion.

In early May CNR will release the debut album of AVI group Whole Wheat 100 Percent, mixed with the help of some members of Fleetwood Mac. This band will make a first European tour during the summer.

## SPAIN

(Courtesy of "El Gran Musical")

\*Denotes local origin

As Of 3/11/78

### SINGLES

- |           |           |    |  |
|-----------|-----------|----|--|
| This Week | Last Week | 1  | TE AMO (In Spanish)—Umberto Tozzi (Epic/CBS)—April Music |
|           |           | 2  | UNLIMITED CITATIONS—Cafe Creme (EMI)—Clipper's           |
|           |           | 3  | VETE—*Los Amaya (RCA)—Talisman                           |
|           |           | 4  | BELFAST—Boney M (Ariola)—Clipper's                       |
|           |           | 5  | POLVORA MOJADA—*Pablo Abraira (Movieplay)—Quiroga-Penta  |
|           |           | 6  | STAR WARS—Meco (RCA)—Canciones Del Mundo                 |
|           |           | 7  | BALLADE POUR ADELINE—Richard Clayderman (Hispavox)       |
|           |           | 8  | EL ULTIMO GUATEQUE—*Laredo (CBS)—April Music             |
|           |           | 9  | SORRY, I'M A LADY—Baccara (RCA)—Notas Magicas            |
|           |           | 10 | CREDO—*Elsa Baeza (CBS)—April Music                      |

### LPs

- |           |           |    |   |
|-----------|-----------|----|---|
| This Week | Last Week | 1  | EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M/CBS)       |
|           |           | 2  | I ROBOT—The Alan Parsons Project (EMI)                  |
|           |           | 3  | MOONFLOWER—Santana (CBS)                                |
|           |           | 4  | STAR WARS—Banda Original Pelicula (Movieplay)           |
|           |           | 5  | LOVE FOR SALE—Boney M (Ariola)                          |
|           |           | 6  | OXYGENE—Jean Michel Jarre (Polydor)                     |
|           |           | 7  | ENTRE AMIGOS—*Camilo Sesto (Ariola)                     |
|           |           | 8  | A MIS 33 ANOS—*Julio Iglesias (Columbia)                |
|           |           | 9  | I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (CBS) |
|           |           | 10 | LOVE SONGS—The Beatles (EMI)                            |

## FINLAND

(Courtesy Help and Seura magazines)

\*Denotes local origin

### SINGLES

- |           |           |    |   |
|-----------|-----------|----|---|
| This Week | Last Week | 1  | YES SIR I CAN BOOGIE—Baccara (RCA)                      |
|           |           | 2  | DADDY COOL—Darts (Magnet)                               |
|           |           | 3  | DARLING—Baccara (RCA)                                   |
|           |           | 4  | DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips) |
|           |           | 5  | SORRY I'M A LADY—Baccara (RCA)                          |
|           |           | 6  | HOUSE OF THE RISING SUN—Santa Esmeralda (Philips)       |
|           |           | 7  | AMADA MIA AMORE MIO—El Pasador (Philips)                |
|           |           | 8  | AAMU TOI ILTA VEI—*Tuominen (CBS)                       |
|           |           | 9  | KAIREN SULLE ANTAISIN—*Armi and Danny (Scandia)         |
|           |           | 10 | NAME OF THE GAME—Abba (Polar)                           |

### LPs

- |           |           |    |   |
|-----------|-----------|----|---|
| This Week | Last Week | 1  | BACCARA—Baccara (RCA)                                   |
|           |           | 2  | THE ALBUM—Abba (Polar)                                  |
|           |           | 3  | PARHAAT PAALTA—*Eino Gron (Finnlevy)                    |
|           |           | 4  | DARTS—Darts (Magnet)                                    |
|           |           | 5  | DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips) |
|           |           | 6  | OUT OF THE BLUE—ELO (Jet)                               |
|           |           | 7  | SINUN SILMIESI TAHDEN—*Various Artists (Finnlevy)       |
|           |           | 8  | ONCE UPON A TIME—Donna Summer (Casablanca)              |
|           |           | 9  | KAIPUU—*Kari Tapio (Scandia)                            |
|           |           | 10 | ILMAN KONTROLLIA—*Kontra (Love)                         |

## SWITZERLAND

(Courtesy of Radio-Television Suisse Romance)

As Of 3/4/78

- |           |           |    |   |
|-----------|-----------|----|---|
| This Week | Last Week | 1  | MULL OF KINTYRE—Wings (Paul McCartney)        |
|           |           | 2  | DON'T PLAY THAT SONG—Adriano Celentano        |
|           |           | 3  | BELFAST—Boney M                               |
|           |           | 4  | IT'S SO EASY—Linda Ronstadt                   |
|           |           | 5  | MAGNOLIAS FOR EVER—Claude Francois            |
|           |           | 6  | WAY DOWN—Elvis Presley                        |
|           |           | 7  | OU SONT LES FEMMES?—Patrick Juvet             |
|           |           | 8  | SINGIN' IN THE RAIN—Sheila & B. Devotion      |
|           |           | 9  | DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda |
|           |           | 10 | YOU'RE IN MY HEART—Rod Stewart                |

## SOUTH AFRICA

(Courtesy of Springbok Radio)

\*Denotes local artists

As Of 3/11/78

- |           |           |    |  |
|-----------|-----------|----|--|
| This Week | Last Week | 1  | SUBSTITUTE—*Clout (EMI Brig.)—Sunshine (Breakaway Music)   |
|           |           | 2  | MULL OF KINTYRE—Wings (EMI Brig.)—Parlophone (M.P.A.)  |
|           |           | 3  | IT'S A HEARTACHE—Bonnie Tyler (Teal Rec. Co.)—RCA (Musicpiece)   |
|           |           | 4  | YOU LIGHT UP MY LIFE—Debbie Boone (WEA)—Warner Bros.   |
|           |           | 5  | NEEDLES AND PINS—Smokie (EMI Brig.)—RAK (United Artists)   |
|           |           | 6  | FREE ME—Uriah Heep (Gallo)—Bronze (Plymouth Music)   |
|           |           | 7  | HOW DEEP IS YOUR LOVE—Bee Gees (Trutone)—RSO (Intersong-PTY—Ltd.)  |
|           |           | 8  | MELLOW LOVIN'—Judy Cheeks (Teal Rec. Co.)—Ariola (Arabella Music)  |
|           |           | 9  | DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda featuring Leroy Gomez (Trutone)—Philips (Intersong-PTY—Ltd.) |
|           |           | 10 | WELCOME HOME—Harvest (Trutone)—Polydor (Sarral)  |

## BRITAIN

(Courtesy Music Week)

### SINGLES

(As of March 21, 1978)

- |           |           |    |    |   |
|-----------|-----------|----|----|---|
| This Week | Last Week | 1  | 1  | WUTHERING HEIGHTS—Kate Bush   |
|           |           | 2  | 2  | DENIS—Blondie, Chrystalis   |
|           |           | 3  | 10 | MATCHSTALK MEN & MATCHSTALK CATS & DOGS—Brian & Michael                 |
|           |           | 4  | 6  | BAKER STREET—Gerry Rafferty   |
|           |           | 5  | 1  | I CAN'T STAND THE RAIN—Eruption   |
|           |           | 6  | 5  | WISHING ON A STAR—Rose Royce  |
|           |           | 7  | 4  | COME BACK MY LOVE—Darts   |
|           |           | 8  | 3  | TAKE A CHANCE ON ME—Abba  |
|           |           | 9  | 8  | STAYIN' ALIVE—Bee Gees  |
|           |           | 10 | 21 | I LOVE THE SOUND OF BREAKING GLASS—Nick Lowe                            |
|           |           | 11 | 9  | MR. BLUE SKY—Electric Light Orchestra                                   |
|           |           | 12 | 12 | EMOTIONS—Samantha Sang  |
|           |           | 13 | 11 | IS THIS LOVE—Bob Marley & The Wailers                                   |
|           |           | 14 | 20 | EVERY 1'S A WINNER—Hot Chocolate  |
|           |           | 15 | 14 | FANTASY—Earth, Wind & Fire  |
|           |           | 16 | 13 | ALLY'S TARTAN ARMY—Andy Cameron   |
|           |           | 17 | 16 | LILAC WINE—Elkie Brooks   |
|           |           | 18 | 29 | WHENEVER YOU WANT MY LOVE—Real Thing                                    |
|           |           | 19 | 19 | RUMOUR HAS IT—Donna Summer  |
|           |           | 20 | 42 | IF YOU CAN'T GIVE ME LOVE—Suzi Quatro, RAK 271                          |
|           |           | 21 | 15 | JUST ONE MORE NIGHT—Yellow Dog  |
|           |           | 22 | 30 | FOLLOW YOU FOLLOW ME—Genesis  |
|           |           | 23 | 17 | ALRIGHT NOW—Free, Island IEP 6  |
|           |           | 24 | 26 | WALK IN LOVE—Manhattan Transfer   |
|           |           | 25 | —  | I WONDER WHY—Showaddywaddy—Arista ARIST 174                             |
|           |           | 26 | 31 | CHELSEA—Elvis Costello and Attraction                                   |
|           |           | 27 | 35 | NEWS OF THE WORLD—Jam   |
|           |           | 28 | 41 | I'LL GO WHERE YOUR MUSIC TAKES ME—Tina Charles                          |
|           |           | 29 | 22 | JUST THE WAY YOU ARE—Billy Joel   |
|           |           | 30 | 37 | SOMETIMES WHEN WE TOUCH—Dan Hill  |
|           |           | 31 | 43 | THE GHOST OF LOVE—Tavares, Capitol CL 15968                             |
|           |           | 32 | 23 | LOVE IS LIKE OXYGEN—Sweet   |
|           |           | 33 | —  | NEVER LET HER SLIP AWAY—Andrew Gold, Asylum K 13112                     |
|           |           | 34 | 45 | SINGIN' IN THE RAIN—Sheila B. Devotion                                  |
|           |           | 35 | 27 | 5 MINUTES—Stranglers  |
|           |           | 36 | 33 | BABY COME BACK—Player   |
|           |           | 37 | 18 | FIGARO—Brotherhood of Man   |
|           |           | 38 | 47 | TOO HOT TO TROT/ZOOM—Commodores   |
|           |           | 39 | —  | TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis/Deniece Williams, CBS 6164 |
|           |           | 40 | 36 | WE'VE GOT THE WHOLE WORLD—Nottingham Forest/Paper Lace                  |
|           |           | 41 | 24 | GLAD TO BE GAY—Tom Robinson Band  |
|           |           | 42 | 34 | WHAT'S YOUR NAME WHAT'S YOUR NUMBER—Andrea True Connection              |
|           |           | 43 | 49 | AUTOMATIC LOVER—Vibrators, EPC 6137                                     |
|           |           | 44 | 28 | WORDS—Rita Coolidge   |
|           |           | 45 | 48 | STAY WITH ME BABY—David Essex   |
|           |           | 46 | 46 | RHIANNON—Fleetwood Mac  |
|           |           | 47 | 50 | READY STEADY GO—Generation X  |
|           |           | 48 | 38 | CLASH CITY ROCKERS—Clash  |
|           |           | 49 | —  | MORE LIKE THE MOVIES—Dr. Hook, Capitol CL 15967                         |
|           |           | 50 | 44 | IF IT DON'T FIT DON'T FORCE IT—Keele Paterson                           |

### LPs

- |           |           |   |   |  |  |
|-----------|-----------|---|---|--|--|
| This Week | Last Week | 1 | 2 | 20   | GOLDEN GREATS—Buddy Holly & The Crickets, MCA EMTV 8 (E) |
|           |           | 2 | 1 | THE ALBUM—Abba (B. Andersson/B. Ulvacus), Epic EPC 86052 (C)           |  |
|           |           | 3 | 3 | REFLECTIONS—Andy Williams (Various), CBS 10006 (C)                     |  |
|           |           | 4 | 8 | THE KICK INSIDE—Kate Bush (Andrew Powell), EMI EMC 3223 (E)            |  |
|           |           | 5 | 6 | OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne), Jet UAR 100 (E) |  |
|           |           | 6 | 7 | VARIATIONS—Andrew Lloyd Webber (Andrew Lloyd Webber) MCA MCF 2824 (E)  |  |
|           |           | 7 | 5 | BOOGIE NIGHTS—Various, Ronco RTL 2027 (B)                              |  |

## RCA EXECs RIO BOUND

NEW YORK—A story in these columns last week reported RCA executives from affiliates in 20 countries en route to Rio de Janeiro to participate in a Latin American product meeting.

The headline, however, named another company. Sorry for the error, RCA.

## Radio Syndication \$6 Offer

• Continued from page 1

syndicator of "beautiful" music, estimates that he and other syndicators would probably settle on \$5 for one year or \$12.50 for three years per selection.

Cost to syndicators would probably vary from \$10,000 to \$25,000 depending on how many formats they syndicate and how many songs are in those formats.

These new costs are expected to be passed along to stations, but not right away because syndicators are bound by contracts with their client stations which run as long as three years.

However, the proposed figure of \$6 per song is considered entirely too high by attorney Alvin Milder, representing program syndication giant Drake-Chenault in Los Angeles.

"I've been discussing some way of arriving at a mutually beneficial arrangement with Al Berman," says Milder, who had not heard of the proposal prior to contact by Billboard.

"We had not entered the dollars and cents phase yet," he adds. "But, in any event, \$6 is a high rate and could prove very harmful to small syndicators."

Milder points out that a consideration in negotiations of more importance to publishers is the administrative cost of a settlement. "I don't believe any sum agreed upon will, in itself, cover the administration costs to publishers and syndicators. The thing could create a monstrous headache which costs more than it's worth."

The pilot proposal is the first concrete formula to surface since the Fox Agency began preliminary negotiations with syndicators and in-flight music programmers almost a year ago (Billboard, April 16, 1977),

some six months after the new Copyright Act was signed into law.

Under the new law, effective Jan. 1, 1978, such users for the first time are clearly required to obtain licenses to duplicate copyrighted material.

The \$6 offer now being considered by publishers would allow multiple duplication of any single performance of a tune. If another version of the same song is duplicated, an additional payment would be due.

Talks with airline music programmers have also reached an advanced stage, confirms Al Berman, president of the Fox Agency. Here, too, a proposed payment formula is expected shortly.

Also in prospect are deals for mechanical payments to publishers from duplicators of background music used in commercial locations.

Berman says the Fox Agency is "mounting an education program" to inform all users of their obligations under the law. "Some of them are not aware of their responsibilities," he adds.

While the agency undertakes to negotiate for its publishers, it is not empowered to close a deal until authorized by members. Publishers may accept or reject any proposal presented.

In the case of airline programmers, it's understood that much of the current bargaining revolves around modified per-use or blanket-license alternatives.

Programmers would prefer to pay a specific fee for each record transferred, while the Fox Agency leans to blanket concept scaled to categories of use. The latter, says Berman, would mesh more easily into the agency's established collection and payout system.

In any case, says Berman, "publishers have the final word."

## KANE & SON BANKRUPTCY IN PROCESS

NEW YORK—Bankruptcy proceedings are underway in Newark's U.S. District Court for Walter Kane & Son Inc., music distributors doing business as Kane/West Distributors, Kane Rack Service Inc., Consumer Music Sales and Music Distribution Service.

An involuntary petition was filed Feb. 10 in Newark, followed by a Chapter XI action filed Feb. 15. Court papers list the firm's assets at \$2,793,300, with liabilities put at \$4,562,000.

Matter is before Judge D. Joseph DeVito, with attorney Charles Stanziale listed as receiver. Debtors are represented by the firm of Ravin, Katchen & Greenberg, with offices at 744 Broad St., Newark.

No plan for reorganization has been agreed upon thus far, a court clerk notes. First meeting of creditors was held March 14.

## ASCAP Review Board Elects 7

NEW YORK—Newly elected to ASCAP's board of review, which is charged with settling disputes concerning royalty disbursements, are three writers and four publishers and their alternatives who will serve four-year terms beginning April 1.

Lyricists elected in the popular division are Lee Adams and Donald Kahn, with Leonard Whitcup as alternate. Elected in the same division also was composer Sammy Fain, with John Green as alternate.

The three publishers representing the pop division are Jean M. Dinegar; Burt Litwin and Ivan Mogull, with Bob Reno as alternate. The standard division will be represented by Edward Murphy, with Walter Gould as alternate.



Billboard photo by Chuck Pulin  
**FINGER POINT**—Reggae artist Bob Marley, left, makes a point with WNBC-TV correspondent Bruce Morrow during a recent interview in New York where Marley revealed he is returning to Jamaica April 20 for a Peace Movement concert featuring himself, Bunny Wailer, Peter Tosh and Dennis Brown.

## Panel Lineup For IMIC

• Continued from page 1

ture," "The Majors Presidents Panel: A Country By Country Report" chaired by Guido Rignano, president, Ricordi SpA, Italy, with initial panelist Ken Maliphant, Phonogram U.K.

Nesuhi Ertegun, president, WEA International, Inc., will chair the session entitled "Piracy: The Cancer Is Spreading."

Panelists confirmed for the "World Of Record Retailing" session include Russ Solomon, Tower Records, U.S.; Lee Hartstone, Warehouse, U.S.; and John Cohen, Disc Records, U.S.

Hal Haytin, Telecor, U.S., is the first panelist named to the session "Videodisc/Videocassette: Where Is The Pre-recorded TV Market Today And Where Is It Going?"

Panelists slated for the session "Industry Executives Of Tomorrow: Where Will They Come From? Training Programs, Growth Potential For Women" will include Mickey Granberg, NARM, U.S.; Lillian Bron, Bronze Records, U.K.; and Leslie Hill, EMI, U.K.

Other panels include "Sociological Responsibilities Of The Music/Record Industry" and "Importing/Exporting: Their Market Impact."

More topics will be announced shortly.

On the evening of May 2, the Italian record industry will sponsor a cocktail reception at the Danielli Hotel in Venice, followed by a concert presenting the works of Vivaldi performed by the Quartetto Veneziano in a nearby historical church setting.

IMIC headquarters will be the Excelsior Hotel. Registration fee is \$450 with a special spouse rate of \$175. Registration does not include hotel and air fare. There are no more suites available at the Excelsior, although they are still available at the Des Bains Hotel.

## Roadshow Adds Hob Gospel Label

• Continued from page 57

way to meet the company's goal of becoming the largest gospel label was to merchandise gospel as pop product.

He says that stores who put the last Shirley Caesar LP in the general music bins reported substantial sales increases than if it had been left in the religious section alone. This information was then relayed by the field staff to the head office.

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, IPG England.

## Film Music To Nashville Firm

NASHVILLE — International Record Distributing Associates/Album World has signed a long-term distribution pact with DPL records calling for the release of a series of soundtrack LPs and singles from motion pictures produced by Deaton-Pittman Ltd.

The first LP and single will be the soundtrack from "The Tool Box Murders," with Cameron Mitchell and produced, composed and conducted by George Deaton, who also appears on the single with artist Terri Stubbs.

The single, "Pretty Lady," is being shipped to radio stations although the picture and track LP will not be released until May.

International Record Distributing Associates will be running a special promotional campaign city by city in conjunction with the release of the movie. Special showings for the press and radio personnel will be coordinated by the firm through its distributors in each area.

## Roadshow Produces

NEW YORK—Roadshow Records is producing a 30-minute videocassette for distribution among the label's foreign licensees.

The promotional cassette will feature Enchantment, Brass Construction, Winners and Eon. WWRL's Gerry Bledsoe hosts the program, which was produced by Fred Dukes and Felicidad, of WPIX-TV's "Soul Alive!" show here.

## SESAC Campus License Draws Fire

• Continued from page 1

ter stating that negotiations produced fair and reasonable rates.

The educational organizations, however, do not hold the same opinion and feel that "SESAC has adamantly clung to rates that are absurdly exorbitant."

Al Ciancimino, SESAC vice president and counsel, claims "the rates were submitted to the negotiating committee for final scrutiny and advised they were reasonable."

"I don't know why they think it's unreasonable," says Ciancimino. "We were very careful that the committee went over the agreement and approved it before it was sent out to the industry."

The SESAC blanket license averages out to about 2 cents per full-time student. The NECAA and other organizations claim the fees range from 2 cents to more than 10 cents with an average of 4 cents per school.

The actual schedule is as follows: total student enrollment of one to 3,000, \$50 annual fee; 3,001-5,000, \$80; 5,001-7,000, \$120; 7,001-10,000, \$180; 10,001-20,000, \$320; 20,001 and over, \$440.

The larger universities, according to the schedule, will pay more than 2 cents per seat "to pick up the slack."

Unlike the BMI and ASCAP licenses which are two-tiered in structure covering large and small shows, the SESAC license is for all music.

The NECAA feels that because the SESAC repertoire is comparatively small, about 150,000 titles of primarily country and gospel music,

it is outlandish to pay such a fee.

BMI, with more than 800,000 titles, is charging 5½ cents per full-time student and ASCAP, with more than one million titles, is charging 6 cents.

The NECAA further believes that if not for legal sanctions, more than 90% of the schools might not even consider a SESAC license.

The NECAA has memoed its members "to carefully consider their need for a SESAC license since the incidence of SESAC music use on their campuses could be imperceptible."

An NECAA spokesperson says: "The law is forcing schools to pay protection from litigation instead of actual music use."

Schools have been advised to inform SESAC should a license not be taken out and to reach an agreement with them if it expects to use their music later on.

The feasibility of paying on a per piece basis could be considered although SESAC has set a per piece minimal usage fee for colleges that stage less than two concerts per year.

Ciancimino says it's difficult to judge how much income will be generated from the college license because "we're dealing with first time people."

The following provision, advises the NECAA, is to be put into contract riders, upon approval by institution and its attorney, to protect itself if SESAC music should be used unknowingly:

"(School) does not presently have a SESAC music use license. There-

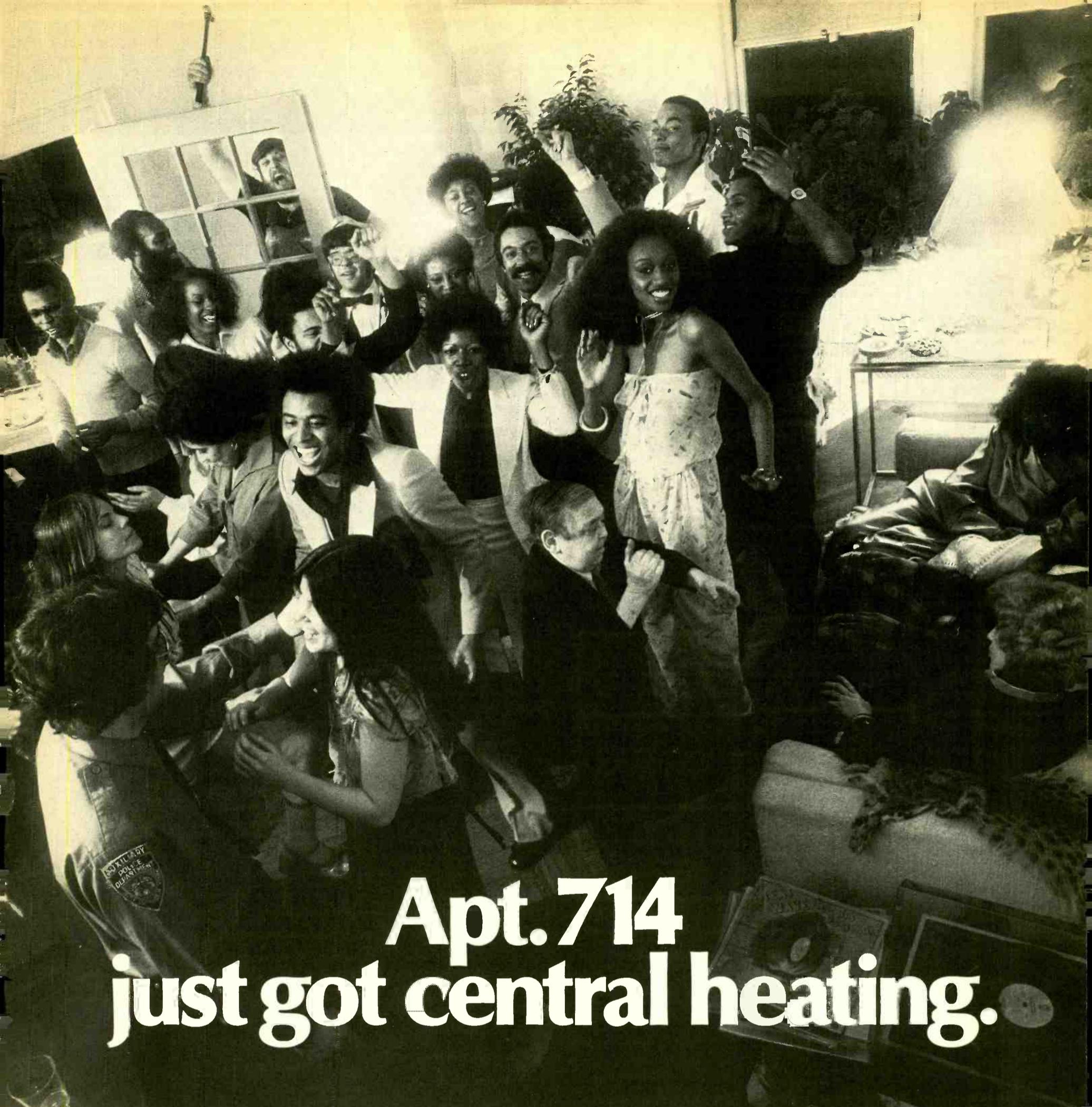
fore, performer agrees that it will not perform any copyrighted music or work for which SESAC is the performance rights licensing agency without providing (school) prior written consent of SESAC or the copyright owner for this specific performance. In the event that performer uses such music, the performer agrees to indemnify and hold harmless (school) from any loss, damage, or penalty, including court costs and attorney's fees, incurred by school as a result of infringement of such copyright or any suit or action, civil or criminal, arising therefrom."

The educational organizations are arguing that it's economically unfeasible for a campus station to be charged as if it were a commercial station.

Meanwhile, a report of all negotiations over the past year called the ACE/NACUBO report, is being mailed this week to all members. The report will cover copyright law, jukeboxes and fee structures. This supposedly updates and concludes all negotiations.

The next step in reaching an agreement is up in the air right now. The Copyright Tribunal is still reviewing the license. However, lobby activity is anticipated and litigation appears inevitable.

Closely watched will be the Univ. of Wisconsin and Univ. of Tennessee school systems which have adamantly opposed royalty payments and have successfully managed to shift liability to the performer on its first concerts since the rate disclosure (Billboard, March 25, 1978).



# Apt. 714 just got central heating.

"Central Heating" is a necessity. It's brought to you by Heatwave, whose last platinum album featured the platinum single, "Boogie Nights," 8-50370 and the gold single, "Always and Forever." 8-50490

"Central Heating" is shipping gold. It features the new hit single, "The Groove Line." On Epic Records and Tapes.

3-50524

## Heatwave's Debut American Tour:

3/17 Hofheinz Pavilion, Houston, Tex. • 3/18 Moody Coliseum, Dallas, Tex. • 3/19 Lloyd Noble Center, Norman, Okla. • 3/23-3/26 Mill Run Theatre, Niles, Ill. • 3/31-4/2 Front Row Theatre, Cleveland, Ohio • 4/6-4/9 Valley Forge, Devon, Penn. • 4/12 Civic Center, Pittsburgh, Penn. • 4/13 Civic Center, Saginaw, Mich. • 4/14 Wings Stadium, Kalamazoo, Mich. • 4/15 Cobo Arena, Detroit, Mich. • 4/16 Dayton Arena, Dayton, Ohio • 4/17 Mich. State Univ., E. Lansing, Mich. • 4/20 Civic Center, Springfield, Mass. • 4/21 Civic Center, Providence, R.I. • 4/23 Coliseum, Hampton, R.I. • 4/28 Civic Center, Lake Charles, La. • 4/29 Firsch Coliseum, Shreveport, La. • 4/30 Centreplex, Baton Rouge, La. • 5/2 Coliseum, Columbus, Ga. • 5/4 Coliseum, Columbia, S.C. • 5/5 Coliseum, Charlotte, N.C. • 5/6 Capitol Center, Largo, Md. • 5/7 Dorton Arena, Raleigh, N.C. • 6/2-6/4 Circle Star Theatre, San Carlos, Calif.



JE 35260

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Billboard SPECIAL SURVEY For Week Ending 4/1/78

Number of LPs reviewed this week **57** Last week **48**

**PATTI SMITH GROUP—Easter, Arista AB4171.** Produced by Jimmy Iovine. Smith's third album as probably her boldest, most adventurous statement yet. Her stark lyrics, which flow like poetry, are filled with both colorful and vivid imagery and blunt vocabulary. But it's her delivery which appears to have gained in strength. A primitive, sometimes uncontrolled vocal quality enforces and heightens the raw emotions within the context of her songs. Smith's backing four-piece band shines with its tight rhythms and reinforces the group's rock'n'roll identity. With the exception of a few tunes, this album contains a more fluid pop/rock feel with some moving ballads and rockers, particularly the Smith/Springsteen collaboration "Because The Night."

**Best cuts:** "Because The Night," "Easter," "Privilege (Set Me Free)," "Rock'n'Roll Nigger."

**Dealers:** Smith's following could be broadened with this more commercial effort.

**JERRY GARCIA BAND—Cats Under The Stars, Arista AB4160.** No producer listed. Much of the Grateful Dead vitality and free spirit multi-dimensional cosmic rock is apparent in Garcia's first solo album for Arista. Garcia's lead guitar is the nucleus for the instrumentals as his licks stand out amongst the tempo-shifting rhythms. Garcia's songs take on a variety of influences from mainstream rock to subtle jazz bluegrass, country and folk references. Lending vocals are by Maria Muldaur and Dead singer Donna Godchaux. Horns and strings adds depth to the melodic orchestrations.

**Best cuts:** "Rubin and Cherise," "Love In The Afternoon," "Rhapsody In Red," "Cats Under The Stars," "Gomorrah."

**Dealers:** Garcia's LP should have the same huge appeal as Dead-member Bob Weir's solo album.

**FRANK ZAPPA—Zappa In New York, Warner Bros. 2D2290.** Produced by Frank Zappa. This two-record set was recorded live in New York during Halloween and Christmas 1976. Like past Zappa efforts, the material is on the eccentric side with screeball lyrics, and instrumental funk. Zappa shines with some superb guitar solos with a few tunes all instrumental. Throughout, there is the usual Zappa carrying-ons reflecting a good-time fun flavor. The supporting cast is extensive complete with horns, percussion, synthesizer and even some narration.

**Best cuts:** "Titties & Beer," "The Illinois Enemy Bandit," "The Purple Lagoon."

**Dealers:** Zappa has a huge following so display prominently.

**GARLAND JEFFREYS—One-Eyed Jack, A&M SP4681.** Produced by David Spinozza, Garland Jeffreys. Jeffreys' first album for A&M, "Ghost Writer," contained some of the most chilling songs about New York street life ever put to music. His newest, also to some degree, reflects the pulse of the streets with its biting lyrics, haunting images and pulsating rhythms. Like his last album, the material here is a personal statement revealing the complexity of the artist. Accompanying him reads like a who's who among session players complete with full horns, strings and backup vocalists.

**Best cuts:** "She Didn't Lie," "One-Eyed Jack," "No Woman No Cry," "Scream In The Night."

**Dealers:** Jeffreys' New York cult following should expand with this excellent LP.



**GLORIA GAYNOR—Park Avenue Sound, Polydor PD16139.** Produced by Tan, Joel Diamond. A variety of producers, arrangers and writers contribute to Gaynor's latest, still largely in the disco mold which brought her fame. She persists with her sturdy, soulful style of vocalizing, well complemented by beefy brass and pulsating percussion. Tracks are mostly up-tempo—the update of "You're All I Need To Get By" truly benefits from the disco treatment—but there are a couple of pleasing ballads, too, including "After The Lovin'."

**Best cuts:** "You're All I Need To Get By," "Kidnapped," "This Love Affair."

**Dealers:** The singer's following must still be strong, and this album will certainly please them.



**SALVADOR HUERTA—Caminemos, Peerless 2015.** Produced by Alfonso Ascencio. In this, Huerta's second effort for the label, the mariachi-backed vocalist offers a set of 12 well-chosen and well-balanced Mexican ranchero tunes. His vocal style is smooth and warm, powerful but controlled. On the boleros (about half the LP) he is reminiscent, almost imitative of the late Javier Solis. The arrangements by Rafael Carrion and Juan Pinzon Saldana are tasteful and elegant, enriched by the unusual use of lead Spanish guitar. All in all, a first-class, and classy, traditional Mexican album.

**Best cuts:** "Sencillamente Nunca," "Vago," "Mar Y Cielo," "El Sureno."

**Dealers:** Huerta's first LP did best in Texas, but he deserves more than regional attention.

**CARLOS TORRES VILA—Consagracion, Microfon 76090.** Produced by Horacio Malvicino. Argentine vocalist Torres Vila moves away somewhat in this LP from his former marked South American folklore influence. Instead, he favors the pop ballad singing mostly love songs with standard full string arrangements. The move may be a mistake, since as a pop love crooner, he is just one among many. The songs on this album which retain a folkloric base (a Peruvian waltz, a chamame, a cancion correntina) are the ones that stand out and retain some interest.

**Best cuts:** "Rio Manso," "Merceditas," "Cancion Del Perdon," "En Esta Tarde Gris."

**Dealers:** A relatively new presence in the U.S. market, Torres Vila's previous LP did quite well in several markets.

**LOS FREDDY'S—Carinito Malo, Peerless 10040.** Produced by Carlos Garciaalonso. This seven-piece Mexican combo, one of the strongest in the contemporary conjunto style, is back with another strong offering. The 12 tunes here, most under three minutes, rely heavily on pleasant, accessible melodies. Most are ballads, some with a mildly rhythmic base. All are typical of this genre which derives from traditional Mexican pop/country but is set in a modern context with electric guitars and keyboard. The agreeable lead vocal has a particularly powerful appeal. The group's playing is tight, and the production is quite polished.

**Best cuts:** "Carinito Malo," "Que Lastima Me Da," "Vete Despachito Corazon," "Se."

**Dealers:** A group with such a consistent sales record and quality work deserves finally a better album package than the third-rate art on this album.



**EDDIE RABBITT—Variations, Elektra 6E127.** Produced by David Malloy. Following on the heels of another top 10 single, "Hearts On Fire," Rabbitt's latest collection takes on a little bit different direction, still retaining the country styling but adding dashes of rock and popish ballads to round out his versatility. Material is a collaborated effort among Rabbitt, Even Stevens and David Malloy while production centers upon such instrumentation as strings, piano, acoustic guitar, electric guitar, steel and fiddle as well as background vocalists.

**Best cuts:** "Hearts On Fire," "Kentucky Rain," "You Don't Love Me Anymore," "I Just Want To Love You," "Caroline," "Song Of Ireland."

**Dealers:** Rabbitt has generated a strong following and will add a few more with this LP.

**KENNY ROGERS & DOTTIE WEST—Everytime Two Fools Collide, United Artists UALA864H.** Produced by Larry Butler. With the success of their duet single, Rogers and West have pooled their efforts into a collection of material highlighted by such writers as Kris Kristofferson, David Gates, Roger Bowling/Larry Butler, Tammy Wynette and one by West, Butler and Rogers. Production compliments the duet as Butler, who has worked with both West and Rogers individually, combines just the right touch with strings, background vocals, keyboards, guitars and steel.

**Best cuts:** "Everytime Two Fools Collide," "You And Me," "The Loving Gift," "What's Wrong With Us Today," "Why Don't We Go Somewhere And Love," "Baby I'm A Want You."

**Dealers:** The teaming of Rogers and West should pull both of their followings together for a strong seller.



**MOZART: PIANO QUARTETS—Rubinstein, Guarneri Quartet Members, RCA ARL12676.** Once again the blend of Rubinstein and the Guarneris produces nectar for the chamber music connoisseur. Their performances have radiant tone, dynamic interplay of parts, and the organic, flexible shaping that is the mark of consummate authority. Mozart's sound is extremely natural, beautifully balanced.



**BRITISH LIONS, RSO RS13032.** Produced by British Lions. The name of the group is different but four of the five members were formerly with Mott the Hoople. The music is high energy rock'n'roll similar to the best of Mott. Mott members include lead guitarist Ray Major, drummer Buffin, keyboardist Morgan Fisher and bassist Overend Watts. The other member, John Fiddler, is vocalist and guitarist and a former member of Medicine Head. The music is riveting rock, paced by the blistering guitar licks but also melodic.

**Best cuts:** "One More Chance To Run," "Wild In The Streets," "International Heroes," "Eat The Rich."

**Dealers:** RSO is pushing this one.

**STEVEN T.—West Coast Confidential, Dream DA3500 (Salsoul).** Produced by Kim Fowley. The first release on Joe Cayre's new rock/pop label features a singer/composer identified only as Steven T. who delivers 11 songs (some co-penned with Fowley) reflecting a new arrival's impression of Hollywood. The music moves smooth r&b into serious rock, with a lyrical thrust that may appeal to the Billy Joel buyer. The performance and production don't always enhance the tune, however, and the sentiments are too familiar.

**Best cuts:** "Face In The Crowd," "Blood & Sand," "Sons And Daughters."

**Dealers:** Play in-store, particularly on the West Coast.



**STRAWBS—Deadlines, Arista AB4172.** Produced by Jeffrey Lesser. Another fine blend of English rock is turned in here by this veteran band. Most of the music with guitar, bass, keyboards and drums is very commercial and controlled as are the vocals. **Best cuts:** "No Return," "Joey And Me," "The Last Resort," "Time And Life," "Deadly Nightshade."

**LOUDON WAINWRIGHT III—Final Exam, Arista AB4173.** Produced by John Lissauer. One of the more unique and original of songwriters, Wainwright applies his wit, sarcasm and lyrical insights into such paranoias as final exams, flying, abstaining from alcohol and drugs and more. All tunes take on a wry, smirky quality and are backed by punchy instrumentals by Slow Train, a five-piece support unit. Additional musicians include Eric Weissberg, John Hall, Hugh McCracken among others. **Best cuts:** "Final Exam," "The Heckler," "Watch Me Rock I'm Over Thirty," "Heaven and Mud."

**MANDRE—Mandre Two, Motown M7900R1.** Produced by Andre Lewis. More intergalactic funk from Lewis, offering plenty of sci-fi-styled electronic keyboards and gutsy vocals in the mold of his stablemate, Stevie Wonder. It's percussion backing up the moog moods. Those customers Mandre reached with his first Motown album should come back for more. **Best cuts:** whole of side two.

**HOT TUNA—Double Dose, Grunt CYL22545 (RCA).** Produced by Felix Pappalardi. This is a live double LP that features the current Hot Tuna lineup of Nick Buck (keyboards) and Bob Steeler (drums) supporting the Hot Tuna frontline of Jorma Kaukonen (guitars & vocals) and Jack Casady (bass). The first side is acoustic, while the other three feature the electric guitar pyrotechnics Hot Tuna is known for. **Best cuts:** "I See The Light," "Bowedlegged Woman, Knock Kneed Man," "Sunrise Dance With The Devil," "Embryonic Journey."

**GLIDER, United Artists UALA814G.** Produced by Marc Gilutin, Freddie McFinn. This seven-man group is built around strong lead vocals and exceptionally fine harmony. The tunes are spirited, lyrical and instrumentally cohesive as the interaction among guitars, keyboards, percussion and synthesizer hold tight. Female chorus on one tune is a brightener. **Best cuts:** "Midnight Flyer," "Leaving Our Troubles Behind," "High Fliers," "You're Like A Melody."

**RICHARD PRYOR—Black Ben The Blacksmith, Laff A200.** Produced by David Drozen. Pryor is at his irreverent best here with some wildly hysterical and offbeat routines that spare no one. The LP is labeled for adults only as there is material unsuitable for airplay. **Best cuts:** Take your pick.

**THE SKYLINERS, Tortoise BYL12749 (RCA).** Produced by Don Davis. Some 19 years on from their "Since I Don't Have You" triumph, Jimmy Beaumont, Janet Vogel and their fellow Skyliners are still making mellow music. They have here fashioned an LP which strongly recalls producer Davis' recent work with Billy Davis and Marilyn McCoo, with easy going pop and soul-flavored songs, good harmony and lead vocals, and full but not overblown arrangements. **Best cuts:** "So Soon We Change," "If You See A Love You Need," "Oh How Happy."

**MADELAINE—Who Is She, ChiSound CHLA863H (United Artists).** Produced by Carl Davis. A pleasing collection of MOR pop and ballads are presented here flavored with r&b, soul and jazz overtones. Vocals are reminiscent of a Helen Reddy but distinctive enough in their own right. Lots of strings and horns add to the overall production. **Best cuts:** "He Wants To Hear The Words," "You Are Day, You Are Night," "In Love We Grow," "I Love Makin' Love To You."

## country

**AVA BARBER—You're Gonna Love Love, Ranwood R8180.** Produced by Dean Kay, Mac Curtis. Compilation is supported by a good selection of ballad and uptempo material by such writers as Wayland Holyfield, Bob McDill and Jerry Foster and Bill Rice and production that relies upon keyboards, lead and rhythm guitars, steel, bass and background vocalists. Barber's vocals are clear and strong providing for a well-rounded effort. **Best cuts:** "You're Gonna Love Love," "It Was Always You," "Bucket To The South."

**DOLLY PARTON—In The Beginning, Monument MG7623.** Produced by Fred Foster. Parton has come a long way since she first recorded for Monument Records in 1967 and this album makes one realize the maturity and increased quality her voice has obtained in those intermediate years. Parton wrote and/or co-wrote with Bill Owens all of the selections except for "Dumb Blonde" penned by Curly Putnam. Guitars, piano and steel, along with bass and drums, provide the primary

instrumental accompaniment. **Best cuts:** "Put It Off Until Tomorrow," "I'm In No Condition," "Too Lonely Too Long," "As Long As I Love."

**BILL BLACK'S COMBO—Award Winners, Hi Records HLP6005.** Produced by Larry Rogers, Bob Tucker. This mainly instrumental LP includes recent country hits and some rock'n'roll and country classics that evolve into a Memphis-oriented sound with the treatment given by Bill Black's Combo. Emphasis varies between electric guitars, electric piano, steel and horns. **Best cuts:** "Cashin' In (A Tribute To Luther Perkins)," "Honky Tonk Boogie," "L.A. Blues."

**SLIM PICKENS, Blue Canyon BCS506.** Produced by Jim Terr. Pickens has an interesting set of recitations backed by catchy background vocalizing and excellent instrumental contributions—guitars, keyboards, fiddle and mandolin. The popular actor's country voice blends well with these story songs with themes ranging from country to western. **Best cuts:** "A Stranger In Nashville," "The Bible Way Mission," "Horse Creek," "Albert."

## disco

**JAMES BROWN—Jam/1980's, Polydor PD16140.** Produced by James Brown. The father of funk is back with another patented tight performance, the beat upfront with vocals and horns providing melody and harmony. It is a formula that Brown invented long ago. If it sounds a bit dated in comparison to the mechanized orchestrated music so common in discos today, nevertheless it is still so much more vital. **Best cuts:** "Jam," "The Spank," "Nature."

**BELLE EPOQUE—Miss Broadway, Big Tree BT76008 (Atlantic).** Produced by Prima Linea. This femme trio follows in the footsteps of other Eurodisco names, with that mechanical beat and more, now-familiar devices for the dance floor. Sound is pulsating but unimaginatively repetitive, while the Belles have to chant inane lyrics. The beat lets up for a couple of ballads, but interest will focus on the title track. **Best cuts:** "Miss Broadway," "Black Is Black."

**EUMIR DEODATO—Love Island, Warner Bros., BSK3132.** Produced by Eumir Deodato, Tommy LiPuma. Keyboardist/composer/percussionist Deodato has whipped up a laidback set of instrumentals cast in a pop disco/funk mold. The melodies are pleasant enough, and rhythms are balanced between gently upbeat and slow. Heavy on horn/string sweetening and light on percussion, the work is somewhat bland. **Best cuts:** "Whistle Bump," "San Juan Sunset," "Pina Colada."

**GENE PAGE—Close Encounters, Arista AB4174.** Produced by Billy Page, Gene Page. This is a set of extraterrestrial tunes rendered in Page's mellow disco and soft soul style. Page is featured on keyboards and penned one of the strongest numbers, "Dancin' In The Sky." Though this tune does have a lead singer, most vocals are kept to a minimum. **Best cuts:** "Dancin' In The Sky," "I Feel Like I've Been Livin'," "Close Encounters."

## latin

**CONJUNTO BORINCUBA—Con Amor, Libra 2003 (Alhambra).** Produced by Miguel Estivil. This is excellent salsa material by a strong band formerly belonging to veteran Fania vocalist Justo Betancourt who still gives some musical direction here. But this first effort for Alhambra's fledgling salsa label is marred by inferior recording quality, and especially a muddy mix. **Best cuts:** "Guaguanco De Corazon," "Vete," "Esa Mujer Me Gusta."

**RAQUEL OLMEDO—Mitad Mujer, Mitad Gaviota, Caliente CL7254.** Produced by Humberto Cisneros. This is a collection of contemporary pop ballads by a variety of Latin composers, among them Lolita de la Colina, Roberto Carlos, Joan Manuel Serrat and Camilo Sesto. Olmedo's vocals have a deep, mature but appealing tone, and arrangements by the well-known Chucho Ferrer are relaxed and elegant. **Best cuts:** "Hazme Creer," "Porque Tu Te Iras," "Para Que No Me Olvides."

## jazz

**WOODY SHAW—Rosewood, Columbia JC35309.** Produced by Michael Cuscuna. After two LPs for Contemporary and six for Muse, the trumpeter's quintet comprises Onaje Allan Gumbs, Carter Jefferson, Victor Lewis and Clint Houston in Shaw's debut as a leader on Columbia. Six tracks run about 40 minutes and show a promising, enthusiastic combo which is yet to develop an instantly identifiable sound. Adequate notes by the producer are an asset. **Best cuts:** "Theme For Maxine," "Every Time I See You," "Sunshowers."

**HOUSTON PERSON—Wild Flower, Muse MR5161.** Produced by Houston Person. Some mellow and understated tenor sax playing here by Person, who has enlisted the aid of such musicians to help him as Sonny Phillips (organ), Idris Moham-

(Continued on page 82)

**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 Hinkie, Sally Hinkie, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

With five of their CBS-distributed albums at platinum plus,  
and "Go for Your Guns" nearing two million,  
<sup>PZ 34432</sup>are you ready for the next phase?

The Isley Brothers will take you there with "Take Me to the Next Phase."  
The tough, new single that is already making playlist leaps —  
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<sup>ZS8 2272</sup>"Take Me to the Next Phase" is just the first single from  
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# THE NEXT PHASE



THE ISLEY BROTHERS  
SHOWDOWN

## Closeup

**MICHAEL FRANKS**—Burchfield Nines, Warner Bros. BSK3167. Produced by Tommy LiPuma.

Anyone who writes lyrics like "For twenty-five you get a live nude girl/she can wrestle so obscene/If you just got 10 you wrestle polyethylene/you know little Beatrice she can break your bone/she can shake out all your teeth/she's a real good wrestler/if your tensions need relief" must either have a good sense of humor or is living in a surreal dream.

In the case of Franks, I assume it's the former. He's been writing songs like these for three albums now and he just gets better at it. His vocal delivery gives an impression of laziness with its tranquilized vocals; ultramellow and moody as if he's singing under the influence of 20 valiums.

Cushioning his wry, witty lyrics is sophisticated jazz flavored orchestrations that are light and airy like a gentle summer breeze. But most of all Franks is playful as one discovered back on first album "The Art Of Tea" and the album's most memorable tune "Popsicle Toes."

"Burchfield Nines," again produced by Tommy LiPuma, does have some notable differences. First, a new rhythm section supports Franks' acoustic guitar. While the Crusaders joined him on the last two outings, here he is joined by John Tropea on guitar, Will Lee on base, Leon Pendarvis on keyboards, Steve Gadd on drums, Ralph MacDonald on percussion, Ernie Watts on sax, Bud Shank on flute and Oscar Brashear on trumpet.

The album was also recorded in New York instead of Los Angeles where the two previous albums were done. Franks recently moved to the East and his music represents the change.

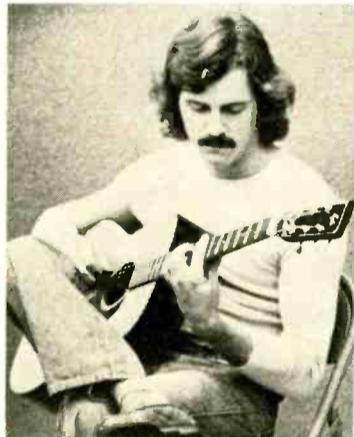
The jazz influence here is more prominent and there is a steadier funkier beat. Franks has always utilized Latin samba and while he doesn't forsake it completely, it is less obvious.

The opening cut, "When The Cookie Jar Is Empty," features clear and precise guitar and bass riffs, spine tingling piano and a steady percussive beat. The tone of the song is very similar to "Popsicle Toes" and the lyrics again have a quasi-silly quality, especially in lines like "When the cookie jar is empty/baby sucks her thumb/baby breaks the dishes/and won't eat her peas/baby never misses/when she throws her spoon at me."

More of a traditional love song is "A Robinsong," that is highlighted by Ernie Watts' tenor sax. "Wrestle A Live Nude Girl" containing the lyrics mentioned at the beginning, further enforces Franks' knack for writing the most offbeat of lyrics.

On a par with the frivolity of the other humor-based themes is "In Search Of The Perfect Shampoo" in which Franks asks "Dad, But were you in love or just blue? Or in search of the perfect shampoo too?"

Perhaps the most poignant of songs, where Franks abandons his jester suit is the extravagantly arranged "Vivaldi's Song," which encompasses jazz and classical influences filled with vivid images. Bud Shank contributes a flute solo and there is a cello solo by Ed Lustgarten. Franks and Tropea interweave acoustic guitars with bass and percussion support.



Michael Franks

The title cut is another easygoing excursion into the realm of mellowness. A mood setting jazzy orchestrations pace the cut which includes an outstanding trumpet solo by Oscar Brashear.

"Meet Me In The Deepark" with a Watts sax solo and "Dear Little Nightingale" follow in the same pattern as the rest of the album.

Conducting the orchestra (and arranging) is Eumir Deodato.

Michael Franks remains the best muscle relaxer available on vinyl and a sure bet to ease those tensions.

ED HARRISON

## Replies To Davis' Jabs At NARM

**NEW ORLEANS**—Clive Davis' jab at CBS Records during his NARM keynote address (see story in NARM section) brought some counter punches as the week progressed.

The Arista chief gave his side of his departure from CBS and criticized what he termed "pendant for bigness" in the music industry. "It's that bigness that leads to sterility and a loss of the human element," Davis maintained.

The first return blow came at the NARM Scholarship Foundation dinner from Walter Yetnikoff, president of the CBS Records Group,

## New Companies

**Simbora Productions Ltd.** formed by Gerald Alpert, Pier Luigi Tancredi, Tito Russo and Silvio Tancredi. First project is the Simbora Orchestra on Atlantic Records. Address: 655 Madison Ave., Suite 302, N.Y. 10021, (212) 421-4299.

**Flying Whistle Productions**, a promotion and development company, formed by Larry Wilson and Brian Ainsworth. Firm is handling the affairs of the WhistleKing group. Address: 2102 Queen St., E., Toronto, Ont. M4E 2T3, (416) 698-9220.

**Act One Employment Agency**, a division of Apple One Employment Agency, launched by Ruta Kelley. Firm specializes in job placements for the entertainment industry. Address: 9008 Wilshire Blvd., Beverly Hills 90211, (213) 550-8003.

**Investments Inc.** formed by James Bayt and J. Kevan Allen as a non-profit subsidiary of James Bayt Productions. Firm deals with investments in new and established music industry companies. Address: 2514 Bethards Drive, Santa Rosa, Calif. 95405. (707) 545-7112.

**Capital Concerts Inc.** launched by Richard Kneeland, Thomas Barouk and Rich Prunier to promote shows in the central Massachusetts region. Address: 21 Stevens Road, Worcester, Mass., 01603, (617) 755-9201.

**Wizard Records** formed by Bob Taran as MOR and rock label in Hollywood, Fla. First releases on the independently distributed label are by MOR artist Carol Taran, rock band J. P. Racer, and heavy metal duo Burt Compton and Steve Mele. Address: 2501 South Ocean Drive, Hollywood, Fla. 33019. (305) 921-6550.

who followed a biographical film on Goddard Lieberson by commenting, "that's the real tradition of CBS Records, not the nonsense you heard the other day."

The final punch came on the convention's last night when David Lieberman an outgoing NARM director noted the controversy over bigness by commenting, "I am concerned by this line of controversy that seems to be that bigness is badness. This organization is big, our industry is big—and that's not bad. What's bad is smallness of mind and spirit."

## Lifelines

## Births

A son, **Kodi Rico**, to Louis and Valerie Johnson, March 17 at Cedars-Sinai Hospital in Los Angeles. It is the couple's first-born. Father is a member of the A&M recording group the Brothers Johnson.

A daughter, **Jessica Danielle**, to Bill and Chris Schnee March 22 in Tarzana, Calif., near Los Angeles. Father is a record producer who worked on the Pablo Cruise LP, and is a Grammy Award winner for his engineering work on Steely Dan's "Aja" album.

## Marriages

**Michael Robert Philip**, president of Orinda Recording Corp., to singer/dancer **Cynthia Black** who has performed with Bob Hope, Robert Goulet, and the Gold Diggers among others, March 17 in Orinda, Calif.

## Deaths

**Cecil H. Steen**, 54, a pioneer in rackjobbing and one of NARM's first presidents, of a heart attack, March 19 at a hospital near his home in Andover, Mass. Steen began his career in the record business with Columbia Records in Boston, first as a salesman, then as a sales manager.

He went into business for himself in the early 50s operating an independent distributor whose success paralleled the growth of rock music in the record industry. He later acquired the Boston-based Recordwagon, one of the first New England rack-jobbing firms, and directed its expansion until its reach extended as far West as Texas. It was through his work with Recordwagon that he made his major contribution to the industry as reputedly the first to introduce high-speed computers for or-

der-processing. In 1967, he sold the firm to Transcontinental Music, but remained as a consultant for another year.

After his retirement from the record business, he built and operated a multi-facility tennis club in Andover. Steen is survived by his wife, Lee, and five children, a daughter by his current marriage, and two sons and two daughters by a former marriage.

**Malvina Reynolds**, 77, songwriter and social activist, March 17 of kidney failure in Oakland, Calif. She was best known for songs like "Little Boxes" and "What Have They Done To The Rain?" which were popularized by artists such as Joan Baez and Pete Seeger. The widow of a depression-era union organizer, she was a frequent participant in campus protests a decade ago. She is survived by a daughter and a sister.

**Timmy Scott**, 47, a pioneer disco deejay in several key Manhattan clubs in the late 1960s and early 1970s, of a heart attack, March 16 at his home in New York. A former movie actor, Scott was instrumental in breaking many of today's major disco artists.

**Ruth O'Neill**, 87, former vice president and treasurer of Columbia Artists Management, March 11 in Tucson, Ariz. She had once been secretary to conductor Leopold Stokowski and was later associated with impresario Arthur Judson.

**William Haas**, 65, popular early 1950s orchestra leader March 14 in Fort Lauderdale, Fla. His Billy Haas Orchestra, playing in the big band style, was featured at the Hotel Du Pont in Wilmington, Del. He is survived by his widow, Gladys, three daughters, a brother and six grandchildren.

## AIDS REPEAT BUSINESS

## 'Grease' To Air TV Promo In N.Y.

**NEW YORK**—In a move aimed at increasing repeat business, "Grease," the longest running Broadway musical, has broken new promotional ground by having a series of 30-second television commercials specially shot for airing on stations in this area.

Until now, the seven-year-old show, like all other Broadway productions using tv as an advertising medium, has used actual production shots of the show in their television commercials.

The new commercials recreate an actual story of a young New Jersey couple who met and fell in love at a

performance of "Grease" and went on to see it together seven times.

The producers of "Grease," Kenneth Weissman and Maxine Fox have been using tv as an advertising medium since 1975, and as a result have enjoyed an increase in box-office revenues of up to \$30,000 a week.

They are also convinced that the television exposure has played an important role in the show's longevity. They feel too, that the innovative approach to merchandising the show on tv will further ensure the continuance of its already record-breaking run.

## Billboard's Recommended LPs

Continued from page 80

## jazz

mad (drums), Bill Hardman (trumpet), and Larry Killian (percussion). Person sticks mainly to classics here, but the treatment is always fresh and vital. **Best cuts:** "Ain't Misbehavin'" "Preachin' And Turnin'!"

**JAMES MOODY**—Beyond This World, Vanguard VSD79404. Produced by Tom McIntosh. Moody plays flute, tenor and soprano sax, with a modern rock tinged electronic backup. He also sings on a couple of cuts. The playing is closer to the traditional than some of the younger fusion players. **Best cuts:** "The Television Song," "Nairobi To Soulville," "Put Your Shoes On, Baby."

**WARREN CHIASSON**—Good Vibes For Kurt Weill, Monmouth/Evergreen MES 7083. Produced by Bill Borden. Seven classic melodies from Weill comprise Chiasson's debut LP. He's a Nova Scotian who is breaking through in New York, a vibes virtuoso with a gentle, sensitive approach effectively backed

by guitarist Chuck Wayne and others. Strong songs, strong performances. **Best cuts:** "This Is New," "September Song."

**SIMPKINS, BARON & MACKAY**—Happying, Studio 7 ST7403. Produced by Simpkins, Baron & Mackay. Don't look for spectacular jazz here. Instead, settle for tasteful, melodic, understandable mood music from Simpkins' bass, Baron's unobtrusive drumming and the blind Mackay's ingenious pianistics. The trio lays down a pleasing program of six selections, five of them originals. **Best cuts:** "Younger Than Springtime," "Melissa," "Amanacer."

**JOE THOMAS**—Here I Come, Lester Radio Corp. (TK Productions), LRC 9318. Produced by Sonny Lester. Jimmy Ponder's guitar shares solo plaudits with Thomas' flute and saxophone on six cuts which also feature a synthesizer. **Best cuts:** "A Place In Space," "Same Old Song."

**JOE HOUSTON**—Kicking Back, Big Town BT1004. Produced by Joe Houston, Ted Butler. This is an almost old-fashioned small combo jazz by a compatible group which scorns electronics and swings in 1945 style. It's comfortable, easy to appreciate entry sparked by the leader's pleasing soprano and

tenor pipe blowing. **Best cuts:** "Kicking Back," "Baby, What You Want Me To Do?"

## classical

**ROSSINI: OVERTURES, VOL. 2**—Marriner, St. Martin's Academy, Philips 9500349. Marriner's first Rossini overtures installment received tumultuous acclaim for its great wealth of instrumental detail, the unsurpassed vitality of the performances. Volume two works the same sparkling magic, and includes the famous "William Tell" overture. Also, "Cenerentola," "Gazza Ladra," "Semiramide," others. The seasoned collector and novice listener share the same delight in this new issue.

**THE HOROWITZ COLLECTION: SCHUMANN & BRAHMS**—Horowitz, Milstein, RCA ARM12718. RCA's new Horowitz compilation series kicks off with four single-disk volumes, this one containing some of the pianist's most important mono recordings. The sweeping, intense reading of Brahms' Third Violin-Piano Sonata—Horowitz only duo recording—has been

out of print for decades. Its return is a boon to collectors. The performance of Schumann's "Kinderscenen" is one of Horowitz' most unforgettable readings.

**BOCCHERINI: STRING QUINTETS**—Quinteto Boccherini, HNH 4048. Some of the 18 century's most pictorial writing is contained in Boccherini's quintet subtitled "The Night Music of the Streets of Madrid." Quinteto Boccherini delivers a superbly atmospheric reading, giving fullest measure to the piece's programmatic details. Colorful, Spanish influences are stressed throughout this program of unusual but highly delectable repertoire.

**HAYDN: SYMPHONIES NOS. 87 & 103**—Davis, Concertgebouw Orchestra, Philips 9500303. Colin Davis' conducting genius, the Dutch orchestra's limitless virtuosity and sonics outstanding even by Philips standards add up to some of the finest Haydn symphony recordings ever issued. Performances have tension, excitement, discipline, and the playing attains extraordinary heights of tonal sophistication.

(Continued on page 87)

**SALSOUL SAYS IT ALL**

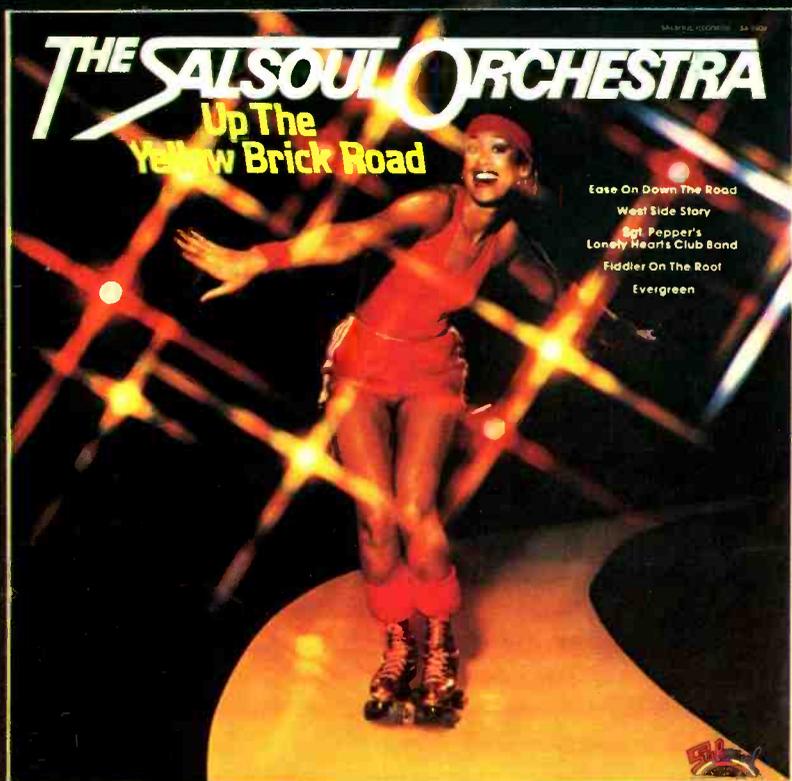
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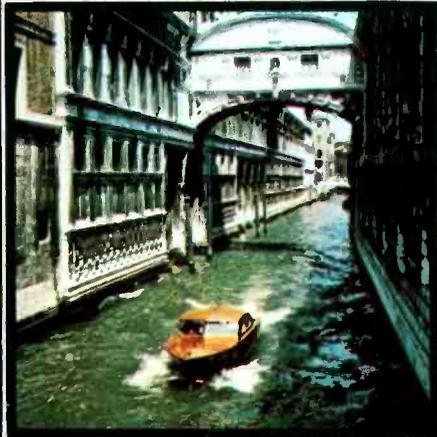
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SUGARMUSIC  
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# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/1/78

Number of singles reviewed  
this week **122** Last week **93**

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**JOHN TRAVOLTA/OLIVIA NEWTON-JOHN—You're The One That I Want (2:49);** producer: John Farrar; writer: John Farrar; publishers: Stigwood/Buffalo/Ensign, BMI. RSO RS891. The first single from the forthcoming soundtrack and flick of "Grease" is a rhythmic rocker with Travolta and Newton-John alternating lead vocals. The energized pace allows Newton-John to let loose with some of her most powerful vocals yet. Travolta also proves to be a burgeoning vocalist.

**WINGS—With A Little Luck (3:13);** producer: Paul McCartney; writer: McCartney; publisher: ATV, BMI. Wings PRO8812 (Capitol). This is a strong midtempo pop tune that picks up momentum. As with previous McCartney songs, the lyrics, as are the mood and music, are optimistic and celebratory. Should be one of most commercial songs McCartney has penned in some time.

**STEELY DAN—Deacon Blues (6:40);** producer: Gary Katz; writers: Walter Becker, Donald Fagen; publisher: ABC/Dunhill, BMI. ABC AB12355. Steely Dan follows "Peg" with a jazz flavored composition that despite its length should find acceptance at the AM level. Outstanding sax work, tingling instrumentals and strong lyrics make this one of "Aja's" more memorable tunes.

## recommended

**DEBBY BOONE—Baby, I'm Yours (2:36);** producers: Michael Lloyd, Mike Curb; writer: Van McCoy; publisher: Blackwood, BMI. Warner Bros., WBS8554.

**SANTANA—I'll Be Waiting (3:11);** producers: Devadip Carlos Santana, Tom Coster; writer: D.C. Santana; publisher: Light, BMI. Columbia 310677.

**TED NUGENT—Yank Me, Crank Me (4:11);** producers: Lew Futterman, Tom Werman, Ric Browde; writer: T. Nugent; publisher: Magiscand, ASCAP. Epic 850533.

**HELEN REDDY—We'll Sing In The Sunshine (3:34);** producer: Kim Fowley; writer: Gale Garnett; publisher: Lupericalia, ASCAP. Capitol P4555.

**BLONDIE—Denis (2:15);** producer: Richard Gottehrer; writer: Neil Levenson; publisher: Bright Tunes, ASCAP. Chrysalis CHS2220.

**THE HOLLIES—Writing On The Wall (3:45);** producer: The Hollies; writers: A. Clarke, T. Sylvester, T. Hicks; publishers: T.H./Charlotte/Timtope/Intersong, ASCAP. Epic 850522.

**NAZARETH—Gone Dead Train (3:42);** producer: Manny Charlton; writers: J. Nitzsche, R. Tittleman; publisher: Warner-Tamerlane, BMI. A&M 2029S.

**HEAD EAST—Since You Been Gone (3:00);** producer: Jeffrey Lesser; writer: Russ Ballard; publisher: Island, BMI. A&M 2026.

**GERRY RAFFERTY—Baker Street (4:08);** producers: Hugh Murphy, Gerry Rafferty; writer: G. Rafferty; publisher: Hudson Bay, BMI. United Artists UAX1192Y.

**BAT MCGRATH—The Spy (3:06);** producers: Matthew McCauley, Fred Mollin; writer: Bat McGrath; publisher: Bat McGrath, BMI. Amherst AM731.

**SCOTT FITZGERALD & YVONNE KEELEY—If I Had Work (3:50);** producer: Jonathan Hodge; writer: Saint-Saens; publisher: Finchley, ASCAP. United Artists UAX1187Y.

**SPRINGER BROTHERS—Twice As Strong (2:53);** producer: David Kastle; writer: Ron Demmans; publisher: Acuff-Rose, BMI. Elektra E45475A.

**DAVID MEECE—It's Gonna Be So Lovely (2:46);** producer: Chris Christian; writers: C. Christian, D. Meece; publishers: Home Sweet Home/Word, ASCAP. Myrrh M175 (Word).

**HEATWAVE—The Groove Line (4:11);** producer: Barry Blue; writer: R. Temperton; publishers: Almo/Tincabell, ASCAP. Epic 850524. A sizzling, special-effect opening leads right into the pulsating, driving heart of this danceable tune. The percussive base, including handclapping, is overlaid with some string sweetening and occasional horn punctuation.

**THE O'JAYS—Use Ta Be My Girl (3:23);** producers: K. Gamble, L. Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI. Philadelphia Intl ZS83642 (CBS). This is a laidback, flowing midtempo romantic tune with a strong melodic line. Vocals are the main attraction, with the smooth male lead backed by intricate vocal chorus arrangements throughout. A mellow lead guitar stands out among the instrumental backing.

**JOHNNY BRISTOL—Waiting On Love (3:14);** producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka, ASCAP. Atlantic 3421. Although this is unmistakably Bristol, he seems to have taken the lyrics and vocally milked every word. This disk starts and ends on a high note, with very little letdown in between. Female background singers are tight and instrumentation while strong, tends to have an easy flowing feel.

## recommended

**GEORGE DUKE—Dukey Stick (3:3);** producer: George Duke; writer: G. Duke; publisher: Mycenae, ASCAP. Epic 850531.

**DETROIT EMERALDS—Turn On Lady (3:42);** producers: M. Willis, J. Mitchell, M. Theodore; writers: M. Theodore, J. Mitchell, Abram Tilmon Jr.; publishers: Bridgeport/Wood Song, BMI. Westbound WT55410 (Atlantic).

**RICK JAMES—You And I (3:08);** producers: Rick James, Art Stewart; writer: R. James; publisher: Stone Diamond, BMI. Gordy G7156F (Motown).

**KENNY LUPPER—Passion Flower (3:17);** producers: K. Lupper, C.G. Fuqua, K. Washburn; writers: K. Lupper, T. Laws; publishers: Derglenn, BMI/Old Brompton Road, ASCAP. Tamlia T54294F (Motown).

**LEON HAYWOOD—Fine And Healthy Thing;** producer: Leon Haywood; writer: Willard Burton; publisher: Jim-Edd, BMI. MCA MCA40889.

**FUZZY HASKINS—Not Yet (3:57);** producer: Gig; writer: Clarence Haskins; publishers: Bridgeport/Step Mik, BMI. Westbound WT55411, (Atlantic).

**LAWRENCE HILTON JACOBS—Fly Away (3:12);** producer: Lamont Dozier; writers: Lamont Dozier, Mckenley Jackson; publishers: Dozier/Aabduja/Blackwood, BMI. ABC AB12351.

**RONNIE DYSON—No Way (3:41);** producers: Chuck Jackson, Marvin Yancy; writers: C. Jackson, M. Yancy; publishers: Jay's Enterprises/Chappell, ASCAP. Columbia 310716.



**LARRY GATLIN—Night Time Magic (2:31);** producer: Fred Foster; writer: Larry Gatlin; publisher: First Generation, BMI. Monument 45249. Guitars, climactic strings, underlying piano riffs and unique touches of harp lay the groundwork for this powerful offering that again showcases Gatlin's intense and fully ranged vocals. Record should attract pop attention as well.

**CHARLIE RICH—Puttin' In Overtime At Home (2:43);** producer: Larry Butler; writer: B. Peters; publisher: Ben Peters, BMI. United Artists UAX1193Y. His first outing for UA, from the forthcoming album "I Still Believe In Love," is a return to Rich's notable sensual style that he so aptly applies to a love song. Production by Larry Butler focuses on full strings, soft tasty piano, steel and guitars with background vocals rounding out the sound.

**BOBBY BARE—Too Many Nights Alone (3:05);** producer: Bobby Bare; writers: S. Silverstein-E. Stevens; publishers: DebDave/Evil Eye, BMI. Columbia 310690. Bare's switch from RCA to Columbia has renewed the enthusiasm surrounding his career and it's strongly evidenced in this first release. Prolific lyrics give a new slant to the subject of being alone and Bare's rich vocals add meaning to every line. The mellow production is enhanced with piano, acoustic and electric guitars and hints of steel.

**EMMYLOU HARRIS—Two More Bottles Of Wine (3:08);** producer: Brian Ahern; writer: Delbert McClinton; publisher: ABC/Dunhill, BMI. Warner Bros. WBS8553. A driving piano intro sets off this lively delivery and maintains the momentum throughout. Harris' unmistakable vocals match the energy in the lyrics as electric guitar adds punch to the catchy chorus lines.

**DAVE & SUGAR—Gotta' Quit Lookin' At You Baby (2:15);** producers: Jerry Bradley/Charley Pride; writers: Jerry Foster-Bill Rice; publisher: Jack and Bill, ASCAP. RCA JH11251. This uptempo rendering is spiced with electric piano, steel guitar runs and vibrant electric guitars as the vocal focus varies among the trio.

**BOBBY BORCHERS—I Like Ladies In Long Black Dresses (2:36);** producer: Eddie Kilroy; writer: R. Bourke; publisher: Chappell, ASCAP. Playboy ZS85827. Solid bass lines brightened with steel and guitars deliver the mid-tempo pace of this one penned by hit writer Rory Bourke. Borchers' solid vocals make this another strong entry.

**KENNY STARR—The Rest Of My Life (3:02);** producer: Jerry Crutchfield; writer: Richard Mainegra; publisher: Unart, BMI. MCA MCA40880. A mellow romantic ballad with sensitive lyrical quality make this one of Starr's best offerings to date. Electric piano and acoustic guitar match the sincerity in Starr's delivery.

**JOHN WESLEY RYLES—Easy (3:15);** producer: Johnny Morris; writer: Terry Skinner; publisher: Narvel the Marvel, BMI. ABC AB12348. Ryles' smooth vocals are coupled with acoustic piano and electric guitars as he delivers a pure country tune.

## recommended

**RANDY GURLEY—Let Me Be The One (2:56);** producers: Harold Bradley & Jim Foglesong; writer: Jimbeau Hinson; publisher: Coidline, ASCAP. ABC AB12347.

**STEVE WARINER—I'm Already Taken (2:59);** producer: Chet Atkins; writers: Steve Wariner, Terry Ryan, Chet Atkins; publisher: Stibbs, BMI. RCA JB11173.

**RICK JACQUES—Song Man (2:17);** producers: Joe Hunter, Roger LeBlanc; writer: Rick Jacques; publisher: Sound Corp., ASCAP. Caprice CA2046A.

**CON HUNLEY—Woman To Man, Man To Woman (2:13);** producer: Larry Morton; writer: Eddie Rager; publisher: Annextra, BMI. Prairie Dust PD7618A.

**DON SCHLITZ—The Gambler (4:08);** producer: Audigram Productions; writer: Don Schlitz; publisher: Writer's Night, ASCAP. Crazy Mamas AG2005.

**CHARLIE TANGO—The Gambler (3:25);** producer: Snuffy Miller; writer: Don Schlitz; publisher: Writers Night, ASCAP. Gusto SD186.

**MAX D. BARNES—She Loves My Troubles Away (2:50);** producer: Brian Fisher; writers: Max D. Barnes, Rayburn Anthony; publishers: Screen Gems-EMI, BMI/Welbeck, ASCAP. Polydor PD14466.

**RUBY FALLS—Three Nights A Week (2:14);** producer: Johnny Howard; writer: A. Domino; publisher: Travis, BMI. 50 States FS60A.

**KENNY PRICE—Sunshine Man (2:13);** producer: Ray Pennington; writer: Ray Pennington; publisher: Tree, BMI. MRC MR1012.

**JEAN SHEPARD—The Real Thing (2:56);** producer: Slim Williamson; writer: R. McDowell; publisher: Brim, SESAC. Scorpion GRT157.

**DONNY LOWERY—He Can Be An Angel (3:32);** producers: Clayton Ivey/Terry Woodford; writer: Donny Lowery; publisher: I've Got The Music, ASCAP. Elektra E45471.

**LARRY BOOTH—Cheater (2:40);** producer: Dusty Rhodes; writers: I. Allen & D. Newman; publisher: Canyon Country & Butler Music, BMI. Cream CR7823.



**ERNIE FIELDS JR.—Ride A Wild Horse (7:16);** producer: Ernie Fields Jr.; writer: Tom Lupton; publisher: Derglenn, BMI. Motown M00009D1.



**BOB JAMES—Night Crawler (3:31);** producer: Bob James; writer: B. James; publishers: Bob James & DeShuffin/Wayward, ASCAP. Tappan Zee 310715 (Columbia).

**SONNY ROLLINS—Isn't She Lovely (3:42);** producer: Orrin Keepnews; writer: Stevie Wonder; publishers: Jobete/Black Bull, ASCAP. Milestone M305AM (Fantasy).



**THREE OUNCES OF LOVE—Star Love (3:49);** producer: Greg Wright; writers: G. Wright, R. Vann; publishers: Jobete, ASCAP/Stone Diamond, BMI. Motown M1439F. Clean material holds hands with clear, easy to listen to vocals. The strong lead vocalist is backed by tight powerful background singers. This high energy ditty offers few breaks with instruments large but never overpowering.

**PARLET—Pleasure Principle; (4:30);** producer: George Clinton; writers: G. Clinton, R. Ford, B. Worrell; publishers: Rick's/Malbiz, BMI. Casablanca NB919. Parlet is the female counterpart to George Clinton's Parliament/Funkadelic unit. The trio of ladies carry on the funk concept with a pulsating beat, paced by horns and smooth vocals.

**DRAGON—In The Right Direction (3:05);** producer: Peter Dawkins; writers: M. Hunter, T. Hunter, P. Hewson; publisher: Blackwood, BMI. Portrait 670013 (CBS). This Australian band proves it can rock'n'roll with the best of them. Good driving tempo paces this tune which features outstanding guitar and drum interplay.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

APRIL 1, 1978, BILLBOARD

Continued from page 82

## classical

**MUSSORGSKY: "SONGS AND DANCES OF DEATH"—**Vishnevskaya, Rostropovich, London Philharmonic Orchestra, Angel S37403. Vishnevskaya's singing of the four Mussorgsky songs, performed here with the Shostakovich orchestrations, is an example of performer and material wedded in consummate union. Her every vocal resource is given over to the music's demands, and the identification with language and poetic meaning is absolute. Rostropovich directs a superb atmospheric accompaniment, and side two is devoted to a group of haunting Russian opera arias.

**SIBELIUS: "THE ORIGIN OF FIRE," OTHERS—**Johnson, Helsinki Univ. Chorus, Cincinnati Symphony, Varese Sarabande VC 81041. Album documents the work of a great Sibelius interpreter, Thor Johnson, and contains the only recording of the nine minute cantata, "Origin of Fire." Also "Pohjola's Daughter" and Finnish choral selections, recorded in real

stereo at the time of the Helsinki's 1953 U.S. tour. Performances have a unique idiomatic strength, and the reissue is produced with obvious care.

## soul

**DETROIT EMERALDS—Let's Get Together, Westbound WT6101 (Atlantic).** Produced by Marvin Willis, James Mitchell, Mike Theodore, Abram Tilmon, Jr. A strong mix of material from disco to soul and funk from this Detroit-based vocal group. It is a churning, rhythmic set, elaborately produced with the help of the Detroit Symphony Orchestra. Best cuts: "Let's Get Together," "Treat Her Like A Lady," "Have A Good Day."

**SHIRLEY BASSEY—Yesterdays, United Artists UALA847H.** Produced by Martin Davis. Bassegy has received just about all the plaudits a singer can receive and here she proves again why they are so well deserved. She glides effortlessly through 13 standards with soulfully mellow vocals. And music director Arthur Greenslade adds strings and horns for a full orchestral

effect. Best cuts: "My Melancholy Baby," "I've Got You Under My Skin," "You Made Me Love You," "Over The Rainbow," "As Time Goes By."

**R.B. HUDMON—Closer To You, Cotillion SD5204 (Atlantic).** Produced by Bobby Manuel, Jeff Stewart, Jim Stewart. Instrumentation often overpowers Hudmon, particularly the horns. A slight Al Green sound-alike, without Green's vocal creativity, Hudmon has a decent voice coupled with adequate material but lacks the Green vocal control. Background singers are tight with excellent harmony. Best cuts: "Get Closer," "A Lover's Question," "Bringing You Your Love," "Groovin' On My Baby's Love."

**SANDY MERCER—Hey Love, Come And Get It, H&L HL69030.** Produced by Landy McNeal. Mercer has a strong voice in the classic mold of soul singers like Dee Dee Warwick and Cissy Houston, and handles upbeat material and ballads with equal dexterity. She benefits here from good songs, including five from producer McNeal, and sympathetic arrangements which are melodic and beefy. This is a name to watch. Best cuts:

"You Are My Love," "Play With Me," "Hey Love, Come And Get It," "(There's) Only One Man."

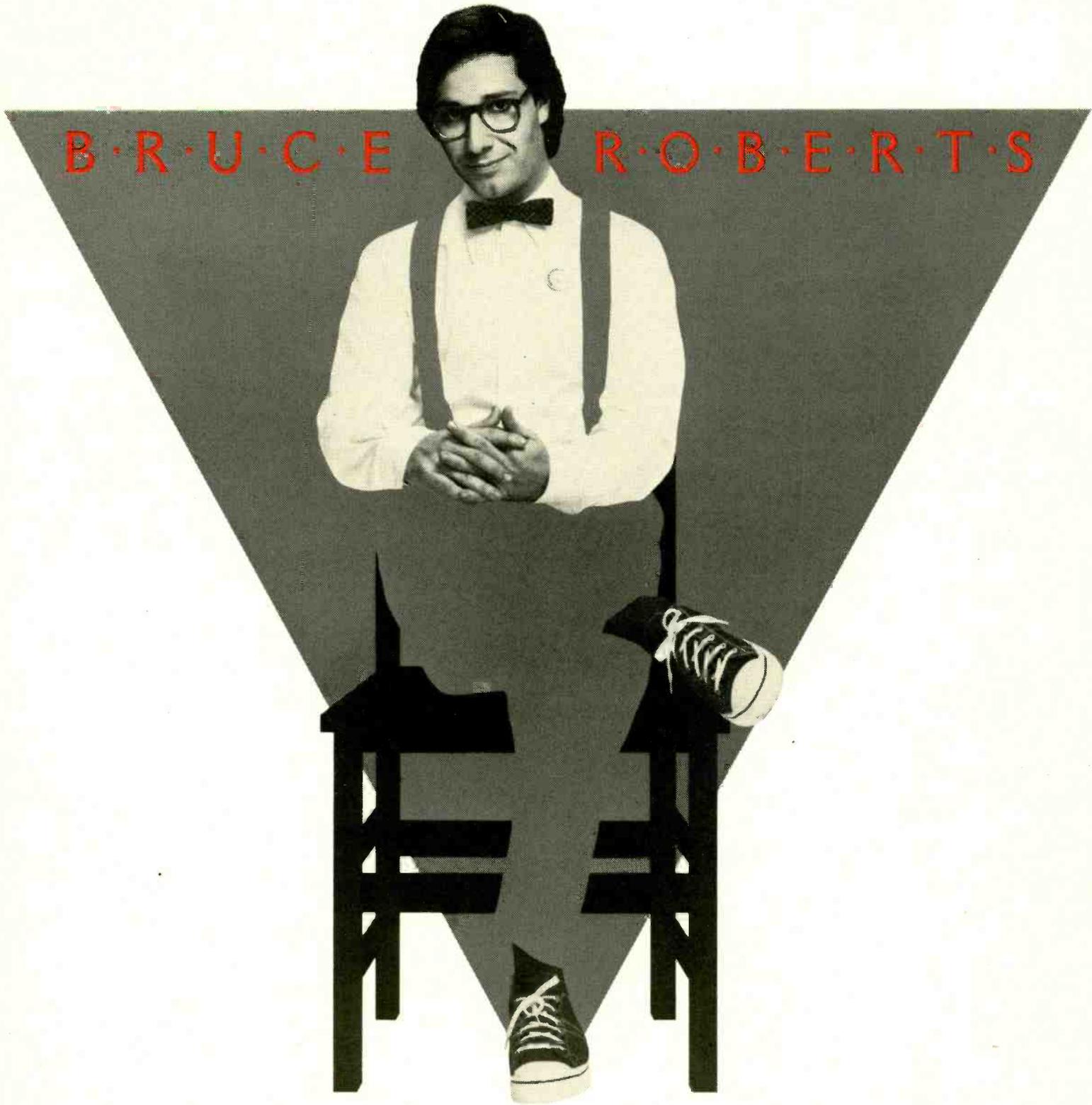
**Z.Z. HILL—Let's Make A Deal, Columbia JC35030.** Produced by Bert deCoteaux. Possibly the most contemporary effort by this blues-oriented singer. A strong horn section topped by an impressive strings adds a tasty flavor. Hill even takes on a disco ditty, lacking any blues tinges and tackles some funky r&b numbers. While his instrumentation is always heavy, it never overpowers him. Best cuts: "Universal Love," "This Time They Told The Truth," "You Got Me Doing The Disco," "Need You By My Side."

**FENTON ROBINSON—I Hear Some Blues Downstairs, Alligator AL1710.** Produced by Fenton Robinson, Bruce Iglauer, Richard McKeese. Robinson plays a mean blues guitar and sings from the gut. Through most of the cuts, Robinson's guitar is wailing with precise riffs. His vocals reflect his bar and tavern gigs as the emotions conveyed through his music stem from the soul. Best cuts: "I Hear Some Blues Downstairs," "I Wish For You," "Just A Little Bit."



**"...near perfect."**

Rolling Stone



S T A R M A K E R

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from BRUCE ROBERTS (7E-1119)  
on Elektra.



Produced by Tom Dowd

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# LAST WEEK TWO THINGS HAPPENED:

- 1) SPRING
- 2) WET WILLIE'S NEW SINGLE,  
"MAKE YOU FEEL LOVE AGAIN"

JUST ADDED: WRKO, WZUU, KFRC,  
KLIF, KAKC, WHHY, WJJB, WFOM,  
WERC, WBBQ, WTMA, KCPX.

See Wet Willie on "The Chuck Barris Rah-Rah Show" April 4, and on "The Midnight Special" in the near future.

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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	111	7	<b>SWEET</b> Level Headed Capitol SKAO 11744	6.98		7.98		7.98	
107	117	4	<b>HEAD EAST</b> A&M 4680	7.98		7.98		7.98	
108	113	41	<b>SHAUN CASSIDY</b> Warner/Curb BS 3067	6.98		7.98		7.98	
109	46	24	<b>RANDY NEWMAN</b> Little Criminals Warner Bros. BSK 3079	7.98		7.98		7.98	
110	92	28	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Shelter/ABC SRL 52006	6.98		7.95		7.95	
111	115	19	<b>DONNA SUMMER</b> Once Upon A Time Casablanca NBLP 70782	11.98		11.98		11.98	
112	124	7	<b>TUXEDO JUNCTION</b> Butterfly FLY 007	6.98		7.98		7.98	
113	NEW ENTRY		<b>CAROLE KING</b> Her Greatest Hits ODE JE 34967 (Epic)	7.98		7.98		7.98	
114	NEW ENTRY		<b>KRIS KRISTOFFERSON</b> Easter Island Monument JZ 35310 (Columbia)	7.98		7.98		7.98	
115	128	4	<b>BE BOP DELUXE</b> Drastic Plastic Harvest ST 11750 (Capitol)	6.98		7.98		7.98	
116	116	7	<b>ISAO TOMITA</b> RCA ARL 1 2616	7.98		7.98		7.98	
117	126	5	<b>FAZE-O</b> Riding High SHE SH740 (Atlantic)	7.98		7.98		7.98	
118	36	8	<b>DR. BUZZARD'S ORIGINAL SAVANNAH BAND</b> Dr. Buzzard's Original Savannah Band Meets King Pennett RCA APL1 12402	7.98		7.98		7.98	
119	176	2	<b>VILLAGE PEOPLE</b> Macho Man Casablanca NBLP 7096	7.98		7.98		7.98	
120	140	7	<b>OAK RIDGE BOYS</b> Y'All Come Back Saloon ABC/Dot DO-2093	6.98		7.98		7.98	
121	132	27	<b>VILLAGE PEOPLE</b> Casablanca NBLP 7064	7.98		7.98		7.98	
122	122	30	<b>BRICK</b> Bang BLP-409 (Web IV)	7.98		7.98		7.98	
123	133	3	<b>STANLEY TURRENTINE</b> Westside Highway Fantasy F-9548	7.98		7.98		7.98	
124	62	35	<b>HEATWAVE</b> Too Hot To Handle Epic PE 34761	7.98		7.98		7.98	
125	190	2	<b>RENAISSANCE</b> Song For All Seasons Sire SRK 6049 (Warner Bros.)	7.98		NA		NA	
126	125	26	<b>ODYSSEY</b> RCA APL1 2204	6.98		7.95		7.95	
127	127	22	<b>SANTANA</b> Moonflower Columbia C2 34914	9.98		9.98		9.98	
128	99	31	<b>DAVE MASON</b> Let It Flow Columbia PC 34680	7.98		7.98		7.98	
129	85	46	<b>STEVE MILLER BAND</b> Book Of Dreams Capitol SO 11630	7.98		7.98		7.98	
130	134	3	<b>B.T.O.</b> Street Action Mercury SRM1 3713	7.98		7.98		7.98	
131	141	5	<b>KAYAK</b> Starlight Dancer Janus JXS 7034	7.98		7.98		7.98	
132	143	4	<b>CRACK THE SKY</b> Safety In Numbers Lifesong JZ 35041 (Epic)	7.98		7.98		7.98	
133	NEW ENTRY		<b>MICHAEL MURPHEY</b> Lone Wolf Epic JE 35013	7.98		7.98		7.98	
134	153	2	<b>THE RUTLES</b> Warner Bros. HS 3151	8.98		8.98		8.98	
135	135	31	<b>CRYSTAL GAYLE</b> We Must Believe In Magic United Artists UALA771-G	6.98		7.98		7.98	

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136	136	26	<b>THE TALKING HEADS</b> Talking Heads: 77 Sire SR 6036 (Warner Bros.)	6.98		NA		7.98	
137	137	38	<b>ALAN PARSONS PROJECT</b> I Robot Arista AB 7002	7.98		7.98		7.98	
138	138	80	<b>BOSTON</b> Epic JE 34188	7.98		7.98		7.98	
139	94	76	<b>K.C. &amp; THE SUNSHINE BAND</b> Part 3 TK 605	7.98		7.98		7.98	
140	144	6	<b>TRAMMPS</b> Disco Inferno Atlantic ATL 18211	7.98		7.98		7.98	
141	150	6	<b>CLAUDIA BARRY</b> Claudia Salsoul SA 5525	6.98		7.98		7.98	
142	151	5	<b>ANNE MURRAY</b> Let's Keep It That Way Capitol ST 11743	6.98		7.98		7.98	
143	155	3	<b>ROBERT GORDON WITH LINK RAY</b> Fresh Fish Special Private Stock PS 7008	7.98		7.98		7.98	
144	NEW ENTRY		<b>ERUPTION</b> Eruption Arista SW 50033	7.98		7.98		7.98	
145	152	109	<b>EAGLES</b> Their Greatest Hits 1971-1975 Asylum 6E 105	7.98		7.98		7.98	
146	146	53	<b>RITA COOLIDGE</b> Anytime... Anywhere A&M SP 4616	7.98		7.98		7.98	
147	147	25	<b>CON FUNK SHUN</b> Secrets Mercury SRM1-1180 (Phonogram)	6.98		7.98		7.98	
148	159	2	<b>ALEC COSTANDINOS &amp; THE SYNCOPHONIC ORCHESTRA</b> Romeo & Juliet Casablanca NBLP 7086	7.98		7.98		7.98	
149	66	23	<b>BILL WITHERS</b> Menagerie Columbia JC 34903	7.98		7.98		7.98	
150	185	3	<b>KONGAS</b> Africanism Polydor PD1-6138	7.98		7.98		7.98	
151	188	2	<b>SALSOUL ORCHESTRA</b> Up The Yellow Brick Road Salsoul SA 8500	7.98		8.98		8.98	
152	163	4	<b>FRANK MARINO &amp; MAHOGANY RUSH</b> Columbia JC 35257	7.98		7.98		7.98	
153	70	16	<b>PAT TRAVERS</b> Putting It Straight Polydor PD 1-6121	7.98		7.98		7.98	
154	80	17	<b>BAR-KAYS</b> Flying High On Your Love Mercury SRM 11181	7.98		7.98		7.98	
155	131	11	<b>LE PAMPLEMOUSSE</b> Le Spank Amigo 6032 (AVI)	7.98		7.98		7.98	
156	167	3	<b>LEBLANC &amp; CARR</b> Midnight Light Big Tree BT 89521 (Atlantic)	7.98		7.98		7.98	
157	169	2	<b>FOTOMAKER</b> Atlantic SD 19165	7.98		7.98		7.98	
158	160	5	<b>SUPERTRAMP</b> A&M 4665	7.98		7.98		7.98	
159	NEW ENTRY		<b>DEXTER WANSEL</b> Voyager Philadelphia International JZ 34985 (Epic)	7.98		7.98		7.98	
160	172	3	<b>WET WILLIE</b> Greatest Hits Capricorn CPN 0200	7.98		7.98		7.98	
161	170	26	<b>STEVE MARTIN</b> Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98	
162	164	107	<b>BOZ SCAGGS</b> Silk Degrees Columbia JC 33920	7.98		7.98		7.98	
163	148	12	<b>MECO</b> Close Encounters Of Every Kind Millennium MNL 8004 (Casablanca)	7.98		7.98		7.98	
164	129	22	<b>HIGH INERGY</b> Turnin' On Gordy G6 97851 (Motown)	6.98		7.98		7.98	
165	181	2	<b>DAN HICKS</b> It Happened In One Bite Warner Bros. BSK 3158	7.98		7.98		7.98	
166	168	32	<b>ROSE ROYCE</b> In Full Bloom Whitfield WH-3074 (Warner Bros.)	6.98		7.98		7.98	
167	123	34	<b>LT.D.</b> Something To Love A&M SP 4646	7.98		7.98		7.98	
168	110	8	<b>VICKI SUE ROBINSON</b> Half & Half RCA AFL1-2294	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	180	3	<b>TUFF DARTS</b> Sire SRK 6048 (Warner Bros.)	6.98		6.98		6.98	
170	178	21	<b>BEATLES</b> Love Songs Capitol SKBL 11711	11.98		11.98		11.98	
171	171	20	<b>DENICE WILLIAMS</b> Song Bird Columbia JC 34911	7.98		7.98		7.98	
172	96	8	<b>SANFORD &amp; TOWNSEND</b> Duo Glide Warner Bros. BS 3081	7.98		7.98		7.98	
173	182	67	<b>EAGLES</b> Hotel California Asylum 6E-103	7.98		7.98		7.98	
174	174	14	<b>JONI MITCHELL</b> Don Juan's Reckless Daughter Asylum BB 701	12.98		12.97		12.97	
175	184	200	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98	
176	186	2	<b>RUBICON</b> 20th Century T-552	7.98		7.98		7.98	
177	173	24	<b>POCKETS</b> Come Go With Us Columbia PC 34879	7.98		7.98		7.98	
178	106	39	<b>JAMES TAYLOR</b> JT Columbia JC 34811	7.98		7.98		7.98	
179	183	2	<b>DOUCETTE</b> Mama Let Him Play Mushroom MRS 5009	7.98		7.98		7.98	
180	179	97	<b>STEVE MILLER BAND</b> Fly Like An Eagle Capitol ST 11497	7.98		7.98		7.98	
181	161	53	<b>COMMODORES</b> Motown M7 884R1	7.98		7.98		7.98	
182	130	5	<b>ZUBIN METHA</b> Star Wars And Close Encounters Of The Third Kind London ZM 1001	7.98		8.95		8.95	
183	104	26	<b>THE BABYS</b> Broken Heart Chrysalis HR 1150	7.98		7.98		7.98	
184	118	8	<b>RONNIE MONTROSE</b> Open Fire Warner Bros. BSK 3134	7.98		7.98		7.98	
185	105	8	<b>STARZ</b> Attention Shoppers Capitol ST 11730	6.98		7.98		7.98	
186	NEW ENTRY		<b>LARRY GATLIN</b> Love Is Just A Game Monument MG 7616 (Phonogram)	6.98		6.98		6.98	
187	187	18	<b>JAMES TAYLOR</b> Greatest Hits Warner Bros. BS 2979	7.98		7.98		7.98	
188	191	4	<b>MARY TRAVERS</b> It's In Everyone Of Us Chrysalis CHR 1168	7.98		7.98		7.98	
189	157	6	<b>MUDDY WATERS</b> I'm Ready Blue Sky JZ 34928 (CBS)	7.98		7.98		7.98	
190	139	26	<b>BLACKBYRDS</b> Action Fantasy F 9535	7.98		7.98		7.98	
191	100	11	<b>SAMMY HAGAR</b> Musical Chairs Capitol ST-11706	6.98		7.98		7.98	
192	165	11	<b>T-CONNECTION</b> On Fire Dash 30008 (TK)	7.98		7.98		7.98	
193	194	23	<b>GEORGE DUKE</b> Reach For It Epic JE 34883	7.98		7.98		7.98	
194	195	23	<b>DEBBY BOONE</b> You Light Up My Life Warner/Curb BS 3118	6.98		7.98		7.98	
195	197	77	<b>STEVIE WONDER</b> Songs In The Key Of Life Tamil 113-340C2 (Motown)	13.98		15.98		15.98	
196	198	42	<b>STAR WARS/SOUNDTRACK</b> 20th Century 2T 541	9.98		9.98		9.98	
197	199	2	<b>STEELEYE SPAN</b> Storm Force Ten Chrysalis CHR 1151	7.98		7.98		7.98	
198	NEW ENTRY		<b>THE DAISY DILLMAN BAND</b> United Artists UALA 838	7.98		7.98		7.98	
199	145	12	<b>DETECTIVE</b> It Takes One To Know One Svan Song SS 8504 (Atlantic)	7.98		7.98		7.98	
200	162	11	<b>DAN HILL</b> Hold On 20th Century T-526	7.98		7.98		7.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	38
Aerosmith	96
Alan Parsons Project	137
Herb Alpert	90
Angel	55
Atlanta Rhythm Section	73
Ashford & Simpson	62
AWB	67
Roy Ayers	52
Bar Kays	154
Claudia Barry	141
Beatles	170
Be Bop Deluxe	115
Bee Gees	22
George Benson	6
Bionic Boogie	97
Blackbyrds	190
Blondie	87
Karla Bonoff	93
Debbi Boone	194
Bootsy's Rubber Band	20
Boston	138
Brick	122
Peter Brown	40
Jackson Browne	7
Bryson	101
B.T. Express	67
B.T.O.	130
Cameo	79
Shaun Cassidy	64, 108
Chic	43
Eric Clapton	2
Natalie Cole	17
Chic Corea	92
Commodores	69, 181
Con Funk Shun	147
Rita Coolidge	146
Alec Costandinos	148
Elvis Costello	36
Crack The Sky	132
Paul Davis	82
Daisy Dillman	198
Detective	199
Neil Diamond	94
Jefferson Starship	179
Waylon Jennings	12
Billy Joel	3
Journey	34
Kansas	8
Kayak	131
K.C. & The Sunshine Band	139
Carole King	113
Kiss	56
Kongas	150
Kristofferson	114
Leblanc & Carr	156
Le P	

# Billboard Chic

If you're looking to inject some positive energy in your wardrobe this year, check out the new Billboard T-Shirt.

It's a total YES in every way! French-Cut for perfect fit; easy-to-care for; ultra-comfortable to wear; 50/50 cotton blend that lasts.

Most important: The five color message that spells-it-all-out for Everybody who's into music. Exclusive here but you got it! Try it on!

Billboard

Yes is right! Please send me Billboard's new T-Shirt. I'm enclosing \$5.00 (for each, check or money order, no cash, please.) That will include the cost of the shirt, postage and handling, and I am looking forward to receiving it within 4 weeks. Thank you.  
Sincerely,

Name \_\_\_\_\_

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City \_\_\_\_\_

State \_\_\_\_\_

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Phone (    ) \_\_\_\_\_

Sizes	#of Shirts	\$	Amount
Small (30-32)		\$	
Medium (34-36)		\$	
Large (38-40)		\$	
X Large (42-46)		\$	

Total Amount: \$ \_\_\_\_\_

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## Radio Rates By Tribunal

• Continued from page 1

closed-circuit and 10 watt FMs through those with higher power of 20 watts or more.

Negotiated agreements with ASCAP, BMI and SESAC are based on per capita fees related to the full-time student population. So far, only the BMI agreement covers music use by all campus radio stations (except for the members of the National Public Radio network).

Sheldon Steinbach, counsel for the American Council on Education, and spokesman for the colleges, told the Tribunal the ASCAP license—not yet fully agreed to by educators—does not cover campus radio music at all.

The SESAC license does not cover music use on campus stations for more than 20 watt power.

This is a very sore point with the educators. Steinbach said colleges were led to believe that the SESAC license would cover large as well as small stations.

The college spokesman also believes the ASCAP per capita rate of 6 cents, which is larger than the BMI 5½ cents or the SESAC 1½ to 2 cents, should include college radio use of music.

Steinbach asked the Tribunal to extend the "per capita" fee base to

cover all campus radio use in both ASCAP and SESAC licenses. Enrollment represents a "realistic relationship" to the college's ability to pay, educators feel.

If the Tribunal does not want to require that the higher powered stations be included under the per capita fee already negotiated with ASCAP and SESAC, Steinbach suggests that all stations with more than 10 watt power be included within the NPR licensing agreement.

The "least acceptable alternative" to this, would be to have ASCAP's 6 cent fee cover only music use by the lower powered stations. An extra annual fee ranging from \$25 to \$100 would be additional to cover non-NPR campus stations of up to 50 watts or more.

As for SESAC, the educators were "shocked and dismayed" to learn that SESAC has set up a separate fee schedule for music use based solely on market size, for non-commercial college stations of over 20 watts.

These extra fees would range from \$60 for stations in small communities to a maximum of \$180 where market population reaches 2 million or over.

Steinbach says this is an unfair approach, because the market size has no economic relation to the college station's ability to pay, as is the case with commercial radio stations.

Steinbach suggests that since SESAC's catalog "is extremely limited in size and scope" a payment of \$10 per station for the more than 20 watt outlet, in combination with the per capita payment, would provide fair compensation.



**HORNMAN BACK**—Jazz trumpeter Miles Davis returns to the Columbia recording studio after a three year hiatus, recording with a lineup including Larry Coryell, George Pavlis, Masabumi Kikuchi, T.M. Stevens, and Al Foster, the last-named the only veteran of prior Davis bands.

### Top WNBC Poll

NEW YORK—Columbia Records' Billy Joel and RSO's Bee Gees tied for first place in WNBC's monthly music awards in February, both sharing honors as artist appearing most often in the station's top five playlist, as well as being the label with the most songs on the playlist.

The award marks the first time a song has won the competition two months in a row. Billy Joel's "Just The Way You Are" was also the January winner.



Disco has become an established musical category at retail with buffs knowing which stores stock their favorite big beat records.



Country music sales in metropolitan areas supports the claim that urban America is tuned into all forms of country—modern and traditional.

## Inside Track

Look for a possible switch in the NARM 1979 convention site. As of now, it's March 31-April 4 at the Diplomat Hotel, Hollywood, Fla. Word is that the Diplomat, where NARM quartered last conventionwise in 1976, promised to enlarge its hotel facilities and create a new convention center to handle NARM's burgeoning ranks. Thus far, ground has not been broken in either direction and the conclave may well be at the Century Plaza in 1979.

Sam Shapiro, founder of the National Record Mart chain, Pittsburgh, missed his first confab in years with a lame leg. . . . Some members and their wives complained to NARM's Joe Cohen about the presence of the first head shop paraphernalia booth in the exhibit room. . . . Lots of enthusiastic talk followed the showing of sample tv spots for Music Plus, Los Angeles, Ayr-Ways, Indiana, and the Sam Goody chain. . . . Food generally at the Regency Hyatt hit an all-time gastronomical low. But members made up for it. There was a big falloff for convention banquets, with the house increasing as members returned from outside-the-hotel dinners to watch the evenings' shows. Paul David, Stark Record Service and the Camelot chain, summed it all up when one morning after the waiter placed caloric fare including bread, oatmeal, bran flakes and orange juice on the table, he asked: "Did you forget the Geritol?"

A great opening touch for the gathering was the surprise parade through the starting session by the Imperial Brass Band, a six-piece authentic New Orleans jazz band. . . . Expect the creditors of a very sagging record label to announce a meeting to try to get their money within a fortnight. . . . The daily miniature tabloid produced by NARM's executive staff for the first time was an excellent method of spurring membership attendance at various events. . . . Arista Records is still searching for a sales chief to replace Judd Siegel. . . . The Al Hirt-Lionel Hampton jam session sponsored by Gillette Madison Monday (20) night at NARM bombed when the opening time was switched from 10 p.m. to 8 p.m. It was the one free night of the confab and members at that time were out devouring New Orleans' fine cuisine.

Despite strong rumors, CBS Records International president Dick Asher denies emphatically that Maurice Oberstein is vacating his post as CBS Records' U.K. boss, with GTO chief Dick Leahy in as the replacement. . . . Nederland, Tex., honored its native son, the late Tex Ritter, recently when a downtown park in his name was dedicated. Ken Ritter, his nephew and mayor of Beaumont, delivered an address at the dedication. . . . The widow of Jim Croce's road manager, Londa Cortose, was awarded \$300,000 in a settlement over the death of her husband in a 1973 plane crash that killed him and Croce.

Roddy Shashoua, founder of Musexpo, is considering an East Coast/West Coast rotation for his annual industry conclave. It will be held in Miami Beach this year, but it's open after that. . . . Clive Davis continues to ponder possibilities of expanding Arista into country. "We've got to get other things in order first," he commented during a break at NARM. . . . Karen Hodge of Jobete Music describes compliance with the regulations of the new copyright act at the SRS workshop April 11 at the Hollywood Holiday Inn at 8 p.m. . . . Olivia Newton-John and Helen Reddy jointly announced they cancelled Japanese fall tours to protest recent slaughtering of thousands of dolphins in Japan.

### BMI Distributing 2 Copyright Pamphlets

NEW YORK—BMI is distributing two new brochures designed to alert users of its music to the new copyright law's provisions.

Attorney Jack C. Goldstein of Arnold, White & Durkee of Houston explores the use of music in public and semi-public cases in "The Per-

formance Of Copyrighted Music," which highlights the users' obligations in several areas, including live acts, jukeboxes, in-store play, and other electronic reproduction systems. "You And The Music You Use" is a Q and A pamphlet on copyright and public performance.

The prototype retail store at the NARM convention in the exhibit hall fell far short of the representative retail outlet constructed by CBS Records at its convention in San Francisco about five years ago. The 1978 NARM pilot store could hardly have competed with the average indie or chain store. It ended up a schlocky-looking try to show every label and store equipment makers' product. This is an excellent idea in which good merchandising and general store ideas should be exchanged. It should be done with more advance planning for 1979.

Warner Bros. Music had 12 of the top 13 songs on the Hot 100 chart in the March 25 Billboard. Possibly an all-time supremacy. . . . The Rutles album is avoiding the provincial retail sales tax in some Canadian retail outlets on the basis of the front cover sticker, reading "Free Record With Book." Another example of how books and records are treated taxwise, with many countries classifying records as entertainment, while books are considered cultural items and non-taxable. . . . Freddy Fender honored his long-time producer Huey Meaux during his recent appearance at the Palomino Club, North Hollywood, with a birthday cake and backstage party for the former barber's 49th. . . . Anything Freudian in ASCAP signing Madmen Music, Straight Jacket Publishing and Therapy Music all during March. . . . Irv Biegel and Jimmy Ienner are rumored splitting, with Biegel opening his own label, distributed by Casablanca, and Ienner keeping his Millenium with Neil Bogart.

The American Library Assn. thinks Linda Eastman McCartney's "Linda Pictures" was a great kiddie tome, so Ballantine Books has another edition ordered for this spring. . . . The Chuck Barris "Rah Rah Show" has become tv's hottest platform for recording acts. . . . The Fox Theatre in St. Louis starts booking rock acts and concerts this month into the former 4,500-seat movie house. . . . Peter Frampton's acting debut in NBC-TV's "Black Sheep Squadron" casts him as a verbose WW II plane spotter. That show's star, Robert Conrad, is the son of Jackie Smith, who was the first female national promo director for a label. She labored for Mercury Records in its infant years in the forties. . . . Eliot Weisman, former booker of the Westchester Premier Theatre, was indicted with four others by a Bergen County, N.J., jury recently on charges of attempting to fix a criminal case involving a forgery rap. He was released on \$15,000 bail. The Westchester venue has been leased by Ben Segal of the Oakdale Theatre in Connecticut and Donjo Medlevine of Chicago, who was a partner in the long shuttered Chez Paree, Chicago. They will book more contemporary acts 'tis said.

More than 2,000 autograph seekers turned out Thursday (23) at Sam Goody's store on Manhattan's Sixth Ave. to meet pianist Vladimir Horowitz, the once reclusive virtuoso who says he's "amazed" so many people like him. Goody's had stocked 4,000 copies of Horowitz's recent 50th anniversary concert of Rachmaninoff's Third Piano Concerto, which RCA's Red Seal claims has sold 100,000 copies since its March 6 release.

Philadelphia's Hot Club, the city's premier venue, caught on fire March 16 and will be closed eight weeks while rebuilding goes on. Promoters Apple and Bob Chipetz have shifted all their other club, Act One, on Chestnut St. until the job is complete.

### Gold To Gov

CHICAGO—A gold record has been presented to Miss Gov. Cliff Finch by Mercury in recognition of his contribution to the Southern music industry.

The presentation was made in the state capital by Jud Phillips, Mercury's Southern a&r director.

## 'Annie' Firmed In Lucie Arnaz

NEW YORK—Lucie Arnaz has been tapped to play the lead role of Annie Oakley in the Lee Guber/Shelly Gross summer production of "Annie Get Your Gun," scheduled for the Jones Beach theatre here from June 29 through Labor Day.

Arnaz made her musical theatre debut in California in the lead role of "Cabaret," she had also starred in the national company of "Seesaw," the recent remake of "Two For The Seesaw," has played two seasons of Summer Stock musicals, has appeared on television in "The Walt Disney TV Special," and made for tv movie, "Black Dalia," and recently completed her first full-length movie, "Billy Jack Goes To Washington."

The show will be directed by Richard Barstow, who has also directed such artists as Eartha Kitt and the late Judy Garland, as well as staged, choreographed and directed the Ringling Bros. and Barnum and Bailey circus for 29 years.

## Peters Intl Bows French LP Series

NEW YORK — Peters International Records has launched a series of recordings featuring top French artists with an international following, with album cuts selected to appeal to American audiences.

The initial release features "l'essentiel" Edith Piaf, Gilbert Be-caud, Charles Aznavour, Enrico Macias and Georges Moustaki. All songs are sung in French and are reproduced from the original masters. Peters is manufacturing the disks in this country.

Peters' spokesman Pierre Bourdain says the label is negotiating for future releases in the series.

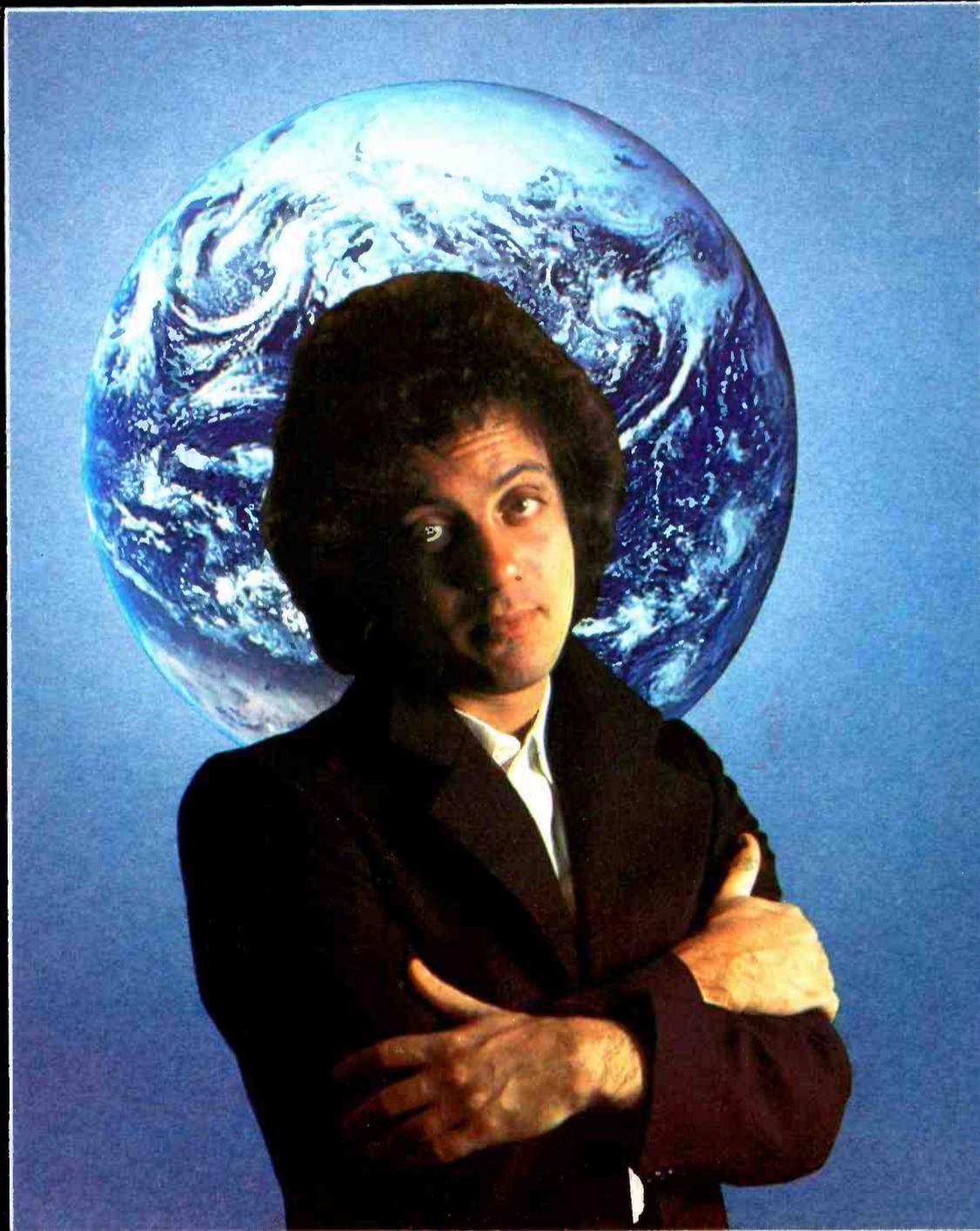
## Shadybrook Deal

LOS ANGELES—GRT is negotiating to purchase and distribute Los Angeles-based Shadybrook Records in the U.S.

Shadybrook will remain a separate entity, however, according to Shadybrook president Joe Sutton.

# BILLY JOEL

## 1978 WORLD TOUR



- 3/5 Kópeizaal  
Amsterdam, Hol.
- 3/6 Salle de Musique Chambre  
Brussels, Bel.
- 3/8 Gesellschaftshaus in Zoo  
Frankfurt, Ger.
- 3/9 Gustav Siegel Haus  
Stuttgart, Ger.
- 3/10 Schwabinger Braeu  
Munich, Ger.

- 3/13 Old Grey Whistle Test  
London, Eng.
- 3/15 Radio Bremen TV.  
Bremer, Ger.
- 3/17 The Odeon  
Birmingham/London, Eng.
- 3/19 Theatre Royal/Drury Lane  
London, Eng.
- 4/1 Entertainment Center  
Perth, Aus.
- 4/4 Festival Theatre  
Adelaide, Aus.



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New York, N.Y. 10022  
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Dennis Arfa: Agent  
(212) 751-8920

- 4/5 Festival Theatre  
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- 4/9 Festival Hall  
Melbourne, Aus.
- 4/10 Festival Hall  
Melbourne, Aus.
- 4/11 Hordern Pavillion  
Sydney, Aus.
- 4/12 Hordern Pavillion  
Sydney, Aus.

- 4/13 Festival Hall  
Brisbane, Aus.
- 4/15 Hordern Pavillion  
Sydney, Aus.
- 4/17 Festival Hall  
Melbourne, Aus.
- 4/23 Sun Plaza Hall  
Tokyo, Japan
- 4/24 Kosei Nenkin Hall  
Osaka, Japan

# Breaking.



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