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Prerecorded TV: New \$ For Dealers

Radio Research Tool Shakes Up Stations

By DOUG HALL

NEW YORK—ESF might not mean much outside of research circles, but its presence or absence apparently can have a major effect on which types of formats show audience gains or losses.

ESF stands for expanded sample frame. It was introduced by Arbitron in four major markets last spring to measure radio listeners with unlisted phones.

Although it was introduced in (Continued on page 80)

GROWTH PUSH AT WEA INTL

By IS HOROWITZ

NEW YORK—WEA International adds subsidiaries in Hong Kong and Singapore in July to its current string of 14 around the world while assuming full control of its Italian operation.

These moves, together with plans (Continued on page 141)

BIGGEST NARM OPENS

Pricing Major Concern

By JOHN SIPPEL

NEW ORLEANS—Pricing is an overpowering concern at the 20th annual NARM convention underway at the Hyatt Regency in this city. A Billboard survey of national chain record/tape/accessories retailers reveals that the shelf price on \$6.98 and \$8.98 suggested list LPs and the price of surplus LP cutouts are up this year over 1977.

And special and shelf prices for all other categories of first line LP and tape product have

dropped, along with surplus tape and current and oldies singles.

The 31 chains with a total of 461 stores reporting this year as opposed to 17 chains with 250 stores last year reflect the concern which is manifest at NARM convention time over the profit crunch for the second straight year.

In 1977, the shelf price for \$6.98 LPs averaged out at \$5.36, with chains this year reporting an (Continued on page 154)

By STEPHEN TRAIMAN

NEW YORK—The music software and hardware retailer will take the lion's share of the emerging prerecorded home video program market.

Approximately six of every 10 prospective purchasers of a videotape recorder (VTR) will most likely buy prerecorded cassettes in a record store, the record/tape department of a discount or department store, or a stereo/hifi location.

This dominant role for retail music outlets is documented in a special report for Billboard by The Gallup Organization.

An earlier study for Billboard, covering both videocassette and eventual videodisk programming, (Continued on page 120)



"I Love My Music." (JC 35011) Wild Cherry's new album features the hit single of the same name. Produced by Robert Parriss and Carl Maduri for Belkin-Maduri Productions. On Epic/Sweet City Records and Tapes. (Advertisement)

Intl Pop Music Publishers Convene At Venice IMIC

LOS ANGELES—The first meeting of the executive committee of the International Federation of Popular Music Publishers will take place during IMIC '78, the Billboard-sponsored International Music Industry Conference, scheduled for Venice, May 1-4.

The 10-man executive committee will establish immediate and long-range objectives, set dues and develop an agenda for the coming year.

Members of the Federation, introduced at MIDEM in January, represent music publishing associations in various countries.

The executive board is comprised of Salvatore Chiantia, president; Fe- (Continued on page 154)

Wherehouse Chain Will Launch 15 New Outlets

LOS ANGELES—The eight-year-old Wherehouse chain plans opening 15 additional stores in its most ambitious expansion campaign. Lee Hartstone, founder/president of Integrity Entertainment Corp., the umbrella firm, says he is opening a store a week through June 30, finale of the firm's fiscal year.

Hartstone attributes the peak growth during most of the final quarter to his management team's faith in retailing's future. The additional 15 outlets would put it firmly (Continued on page 24)



JIMMY BUFFETT, "SON OF A SAILOR." Now hear this! Jimmy's latest ABC album is like shore leave for your ears. Material is by turns funny, nostalgic, picturesque and occasionally rowdy. Well worth its salt! On ABC Records and GRT Tapes. (#AA 1046) (Advertisement)



BOB MARLEY & THE WAILERS

Produced by Bob Marley and the Wailers—Executive Producer: Chris Blackwell

Coming soon from MCA Records

VARIATIONS

the sensational new album by

ANDREW LLOYD WEBBER

**GOLD
IN
U.K.**



MCA-2332

"A work of intriguing originality"
SOUNDS

"Colorful, clever and imaginative.
Lloyd Webber's score has got a lot"
EVENING STANDARD

"He has produced a stunning
set of Variations"
SUNDAY TIMES

"As a rule, I don't like people playing
around with the classics but this isn't
the case here."
RECORD MIRROR

Composed and Produced by
Andrew Lloyd Webber

MCA RECORDS

ASCAP Fee Hit By PBS, NPR Consultant

By MILDRED HALL

WASHINGTON—An economic consultant for public broadcasters has calculated that ASCAP should be paid between \$430,000 and \$450,000 for its music used on non-commercial tv and radio networks—about 12% of the \$3.6 million ASCAP proposes for its first year of compulsory licensing.

This bombshell was dropped at last week's Copyright Royalty Tribunal hearings on a compulsory licensing rate for ASCAP music.

BMI, SESAC and the Harry Fox Office have negotiated voluntary

agreements with the public tv and radio networks (PBS and NPR), but ASCAP is trying for a far higher rate from the Tribunal than the \$420,000 suggested in the public broadcaster estimate (*Billboard*, March 18 and 11, 1978).

The new copyright law requires all noncommercial broadcasters to pay for music use, either by voluntary agreement with licensors or under a compulsory licensing rate to be set by the Tribunal.

The economic study by professor William Baumol of Princeton,

started a battle of numbers between opposing counsels. Bernard Korman attacked the study on behalf of ASCAP. Defenders of the study were Eugene Aleinikoff, general counsel, and Eric Smith, associate counsel for the noncommercial broadcasters.

Korman especially trounced the Baumol study on its finding that the noncommercial tv audience is equal to only 2% of commercial networks' audience. The ASCAP counsel found the figure suspiciously low, and implied that the survey week

chosen might have been selected with that aim.

ASCAP's Korman claims he had heard figures more like 3% or 5% of audience share during informal discussions with PBS people last year.

The attorney said the difference between 2% and 5% could mean a big difference in music licensor payment, when the percent is a factor in calculating rates.

PBS counsel Smith denied any use of the 3% to 5% figures, except as a conversational ballpark estimate. But the public broadcasting spokes-

men admitted there could be some "human error" in the final calculations of the Baumol study.

They said that part of the problem was having to rely on a necessarily low budget audience survey, that took in only one week of Nielsen tv audience rating. "We are not one of Nielsen's big customers."

They added that because ASCAP had refused to cooperate or contribute funds, a data study by Touche-Ross, Inc., for professor Baumol's use, was also of necessity a low
(Continued on page 170)

DISK ROYALTY

Ringer's Draft Bill Protecting Artist's Share

WASHINGTON—More protection for the performers' share of a proposed record performance royalty is one feature of a draft bill sent to Congress Thursday (16) by Register of Copyrights Barbara Ringer.

The draft bill is part of her statement strongly endorsing the royalty, and is included in the second part of a report required by Congress on the whole issue of performance rights for copyrighted recordings.

Jukebox and cable tv use of recordings is not specifically exempted from the record performance royalty right in the Register's proposed legislation.

However, no additional amount could be added in the law to accommodate a record royalty. Statutory cable fees, and the new \$8 jukebox compulsory license fee for music performance, would remain as they are in the 1976 copyright revision law.

This means that the record producers and performers sharing the new royalty would have to put in their claim to a part of the cable tv and jukebox royalty collection—if and when Congress makes the record performance royalty part of the federal copyright law.

The Copyright Royalty Tribunal distributes these two royalty pools and settles disputes over shares. The next jukebox rate review by the Tribunal comes in 1988.

Rep. George Danielson's (D-Calif.) record royalty bill H.R. 6063 is generally considered to exempt cable and jukebox operators from
(Continued on page 23)



Billboard photo by Reni Newsphotos

REACTIONS DIFFER: Copyright Royalty Tribunal commissioners discuss testimony on music licensing rates for public broadcasters. From the left: Clarence L. James Jr., Douglas E. Coulter, chairman Thomas Brennan, Mary Lou Burg and Frances Garcia in their Washington hearing room.

U.K. Home Taping Flap

By PETER JONES

LONDON—New information that Britain's record industry loses about 20% of its turnover to home taping has set off alarm signals here.

The figure translates to almost \$150 million a year at retail prices, exceeding the most pessimistic estimates previously aired, with one exception.

It is expected to galvanize industry lobbying of the government to amend current copyright laws, or to introduce a compensatory tax on blank tape.

Data comes from a firm called AIM (Annan Impey Morrish), which was briefed by the Mechanical Copyright Protection Society and the British Phonographic Industry to produce "once-and-for-all evidence which would be used to get the copyright law changed."

AIM, which also collected infor-
(Continued on page 140)

Sounding Board—New Executive Feature Debuts

See pages 40-41

BUT BOOM DUE, ONCE SETTLED

Strike Hurts Sales In Coal Country

By ROMAN KOZAK

NEW YORK—While there is no doubt that the 15-week coal strike has hurt record sales in coal mining communities, overall the industry, along with the rest of the country, is weathering the strike and the subsequent energy crisis better than had been anticipated a few weeks past.

There will be another vote by the miners Friday (24) on a second agreement reached by the miners' bargaining council with the coal mine owners. Though the miners rejected the first agreement, and then

ignored President Carter's order to go back to work under the Taft-Hartley Act, enough coal has been obtained through non union mines to prevent massive layoffs.

Greg Steer, plant manager at the PRC pressing plant in Richmond, Ind., says the strike "hasn't seriously affected him."

His facility was ready to lay off workers (*Billboard*, March 4, 1978) when word came from the local utility that mandatory cuts would not be
(Continued on page 23)

5 Labels In NAIRD Hike Record Prices

By ALAN PENCHANSKY

CHICAGO—A number of small independent labels belonging to NAIRD have increased their list price to \$7.98 effective April 1.

Companies making the \$1 price increase include Flying Fish, Delmark, Alligator, Nessa and Rounder.

Adelphi, Inner City, Contemporary and Folkways also upped prices \$1 recently.

Along with spiraling cost pressures, dealer mis-pricing is cited as the reason for the increases.

NAIRD labels claim a large percentage of retailers today are ticketing all disks as \$7.98 list, regardless of actual suggested retail price. This eliminates one incentive—reduced cost—for consumers to experiment with lesser known product.

NAIRD labels specialize in folk, blues, jazz and bluegrass music primarily.

The price boost was a warm topic of discussion at NAIRD's recent San Francisco convention.

"The consensus was that we might as well go to \$7.98 since we're going to be sold at that price anyway," explains Bob Koester, head of Delmark Records.

Koester's Pearl Records label announced the price increase on three March new releases.

"The NAIRD labels have been late in changing prices," says Koester. He claims his company remained at \$5.98 until 1975.

Delmark's freight-paid price to
(Continued on page 6)

Las Vegas Promo Tie-Ins Couple Acts, Casino-Hotels

By HANFORD SEARL

LAS VEGAS—Record sales promo tie-ins between major artists appearing at Strip casino-hotels and area retail outlets is an increasing, successful formula here.

According to a *Billboard* survey, the new project is being eyed by competing record stores independent of the present effort and also other hotels.

The relatively new project, a brainchild of Eric Peterson, representative for Pickwick International Rack Services, is generating sales and showroom count surges.

"Record sales are definitely up," says Peterson. "We had to bring in special shipments from our Western California branch in North Hollywood when Anne Murray appeared in person at Sears recently."

Murray's latest Capitol release "Let's Keep It That Way," was sold-out at the special one-day, one-location outing in conjunction with her two-week engagement at the Aladdin Hotel.

A hotel executive reports that Murray's last engagement, during the second week, experienced

greater showroom counts, attributed directly to the store-promotion project.

Warner Bros. comedy star George Carlin, signed to several early morning hour shows weekends at the hotel, has also been included on this new promo venture, adds Peterson.

Five months with Pickwick, Peterson designed a five-foot display rack which features the hotel logo across the top with three plexiglass pockets for the concert poster, breaking albums and postcards promoting the artist.

MARCH 25, 1978, BILLBOARD

Executive Turntable

Danny Davis named vice president and assistant to the president of Motown Record Corp. in Los Angeles. Prior to joining the label he was vice president and director of national exploitation at Screen Gems-EMI Music for the past 11 years. ... **Aaron Levy** promoted to senior vice president, finance, Arista Records, New York. This is a new post; he was previously vice president, finance. ... At CBS Records, New York, **Joseph Dash** moves to director, business development, and **Gary Mankoff** takes over as controller, a new post. Dash was director of development for CBS Records Division; Mankoff was director of marketing, finance and administration in the label's marketing department. ... **David Shein**, most recently vice president, finance, for Polydor, Inc. and assistant to the president of the Polygram



Davis



Levy

Record Group, named to the newly created position of vice president and chief financial officer of Casablanca Records and FilmWorks in Los Angeles. ... **Jay Morgenstern**, president of ABC's publishing arm ABC/Dunhill Music, Inc., and American Broadcasting Music, Inc., appointed to the newly created position of vice president and general manager of ABC Records, international division replacing Sheldon Heller. He will also continue his current responsibilities. ... **Jim Massey** named vice president in charge of artist marketing and assistant to the president at Private Stock, New York. He was a creative and management consultant to the company. ... **Ron Douglas** now director of sales for Epic, Portrait and Associated Labels, based in New York. He was most recently E/P/A regional promotional marketing manager for the West. ... **Bob Singer** appointed director of imports, Capitol Records, Inc., Los Angeles. He had been West Coast sales and promotion manager for Angel, Capitol's classical division. ... **John Hearne** named manager of international affairs and services for **Bros. Records**. Most recently he was Elektra/Atlantic/Asylum label manager. ... **Roger Probert**



Dash



Mankoff

moves to Atlantic, New York, as a&r/pop product manager, from WEA's Gotham offices, where he toiled as display manager. ... **Thom o'Hair**, previously director of special projects in ABC Records' promotion department in Los Angeles, is now tour director for the label. ... **Jarid Neff** tagged as regional marketing manager for the Southeast region for Warner Bros. Records based in Atlanta. He comes to the label from WEA where he was for the past six years working in sales out of the Miami office. ... **Bob Siegel** appointed disco promotion coordinator at TK Records' New York office, shifting from administrative assistant there. ... In a restructuring of its executive echelon, **David Lieberman** has become chairman of the board, a new position at Lieberman Enterprises, Minneapolis. **Harold Okinow** moves to the



Shein



Morgenstern

presidential slot, left vacant by Lieberman. **Sandy Goldberg**, with the giant wholesaler since 1967, has been appointed vice president of finance. **Jim Hanke**, veteran Midwestern distribution executive, is the new vice president of national accounts. ... **Jim Bonk** has been elevated to a new corporate post, executive vice president, with Stark Record Service, North Canton, Ohio, which operates the Camelot national store chain and leased record departments. Bonk was vice president of store operations. He started 10 years ago as a rack serviceman. He will be responsible for coordinating all departments in the corporation. ... **Larry Baunach** has resigned as vice president of sales and promotion, ABC Records, Nashville. With future plans to be announced, he joined Dot Records in 1971 and was instrumental in its development as a major country label. ... **Dick Heard** has left as vice president and general manager of GRT Records, Nashville. He will be working with Nelson Larkin, the label's a&r director, to effect a smooth transition in the firm's executive structure. Head of the label's Nashville operation for four years, he plans to spend more time writing and producing. ... **Jack Vaughn**, formerly general manager of Opryland, is promoted to vice president and member of the WSM board of directors. **Mike Dimond**, director of marketing for the Opryland Hotel, has been upped to second vice president of the WSM broadcasting firm. ... At RCA Records, Los Angeles, **Chuck Comstock** named to the sales department; he was formerly West Coast accounts director for Cashbox. ... **Arthur Levy** joins the Columbia and E/P/A press departments as manager, media services, in New York. He was chief writer at Atlantic's publicity unit. ... **Don Paulson** takes over as manager of pop press and information at RCA Records, New York, from senior account executive with Richard Gersh Associates. ... **Rachel Thacker**, publicist for Island, steps to Atlantic as West Coast publicity manager, located in Los Angeles. ... **Mary Ann McCready** appointed to the newly created post of director of contemporary artist development and press and public information, CBS Records, Nashville. With the label since 1974, she recently served as manager of press and public information. ... **Chuck Casell** named A&M's director of advertising communication in addition to the director of the label's newly formed editorial department. He joined A&M in 1971 as advertising copy writer and has written and supplied creative direction for all A&M advertising. ... **Charles Hailey** promoted to operations manager at the Jim Halsey Co., Inc. Also at the Tulsa-based firm, **Kathryn Dickerson** boosted to assistant public relations director. ... **Ginger Hennsey** joins Top Billing, Inc., in Nashville as booking agent, while **Arletta Breidenbaugh** moves in as director of public relations. ... **Michael Heeney** appointed director of the newly established audio commercial division at Cedarwood Publishing Co., Nashville. ... **Dr. Steve**



Massey



Douglas

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Singer

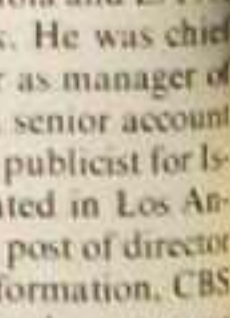


Hearne

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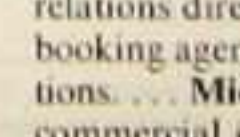


Siegel

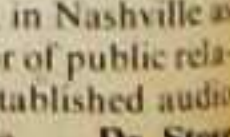


Lieberman

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Baunach



Heard

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BEATLE MANIACS—Two thousand Beatle fans swarmed into the Korvettes outlet in West Orange, N.J., for an autograph session starring the cast of Broadway's "Beatlemania" multi-media revue.

AT UNIV. OF TENNESSEE

Concert Fee Draws AFM Fire

By ED HARRISON

LOS ANGELES—The Univ. of Tennessee, one of two state university systems opposed to payment of performance royalties (Billboard, March 11, 1978), held its first concert since the disclosure of the new rate structure March 9 at its Chattanooga campus with the performer abiding by the rider in the contract and assuming the fee.

The concert, featuring Dan Hill, raised the brows of the AFM because article 25, section 16 of the AFM contract explicitly states that the performer is not liable for payment of any royalty fees.

The show went on without incident although Ted Derhrer, assistant to the president of the AFM, says he's written a letter to Edward Boling, president of the Univ. of Tennessee, stating that "for the purchaser to put a rider in the performer's contract is putting the performer in a violatory position."

Derhrer goes on to say that school attorneys are misinterpreting the intent of the law. Hill, meanwhile, has been informed of the AFM bylaw and advised to notify the AFM should money be taken out of his performance price.

Derhrer adds that the matter is now in the hands of attorneys and

that litigation is inevitable. "We're not going to pay for the privilege of playing any engagement," he says.

Meanwhile, Dr. Charles M. Renneisen, dean of students at the Chattanooga campus, says the Univ. of Tennessee legal staff worked out proper wording of the rider so it was acceptable to both parties.

The two opening acts on the bill, both regional ones, also signed the contract. Renneisen doesn't anticipate any "major" problems with the AFM since Hill performed all his own material.

However, the concert could set a precedent as Renneisen expects other Southern institutions to take similar stands as the Univ. of Tennessee.

A similar situation transpired Sunday evening (12) when the Knoxville campus presented Waylon Jennings. According to Phil Scheurer, dean of students at the Knoxville campus, the promoter of the show signed the agreement.

Renneisen says that although the AFM contract states that the performer is not liable, it doesn't preclude agency or promoter from paying.

In a letter to Dr. J.W. Peltason, president of the American Council on Education, Boling insisted that the following provision be included in all future contracts:

"The contractor (or musician or performer) agrees to assume full payment of any and all copyrighted royalties for the performance hereinabove scheduled. The contractor (or musician or performer) further agrees to assume full responsibility and liability for any copyright infringement which occurs during the course of said performance and agrees to indemnify and hold harmless the Univ. of Tennessee from any and all liabilities and damages arising out of any action for copyright infringement."

Says Boling: "It seems basically unfair for universities to pay these musicians to perform their own songs and at the same time pay a royalty on that performance."

Informed that performers might boycott universities which adopt such policies, Boling views the reported \$60 million paid by institutions for concerts last year as incentive for keeping them performing.

"It seems to us that big name entertainers who have the resources to pay royalties would not give up such a lucrative source of revenue if we stand together on this issue."

The next scheduled performances at both the Chattanooga and Knoxville campuses are in April.

In This Issue

CAMPUS.....	119
CLASSICAL.....	90
COUNTRY.....	98
DISCOS.....	105
INTERNATIONAL.....	140
JAZZ.....	95
LATIN.....	146
MARKETPLACE.....	96, 97
RADIO.....	76
SOUL.....	92
SOUND BUSINESS.....	108
TALENT.....	112
TAPE/AUDIO/VIDEO.....	120

FEATURES	
Disco Action.....	107
Inside Track.....	170
Lifelines.....	154
Stock Market Quotations.....	8
Studio Track.....	108
Vox Jox.....	78

CHARTS	
Top LPs.....	166, 168
Singles Radio Action Chart.....	30, 32
Album Radio Action Chart.....	34
Boxoffice.....	114
Bubbling Under	
Hot 100/Top LPs.....	78
Jazz LPs.....	95
Latin LPs.....	146
Hits Of The World.....	144
Hot Soul Singles.....	92
Soul LPs.....	94
Hot Country Singles.....	100
Hot Country LPs.....	102
Hot 100.....	164
Top 50 Easy Listening.....	90
Rack Singles/LPs Best Sellers.....	88

RECORD REVIEWS	
Audiophile Recordings.....	128
Album Reviews.....	150
Singles Reviews.....	158
LP Closeup Column.....	154

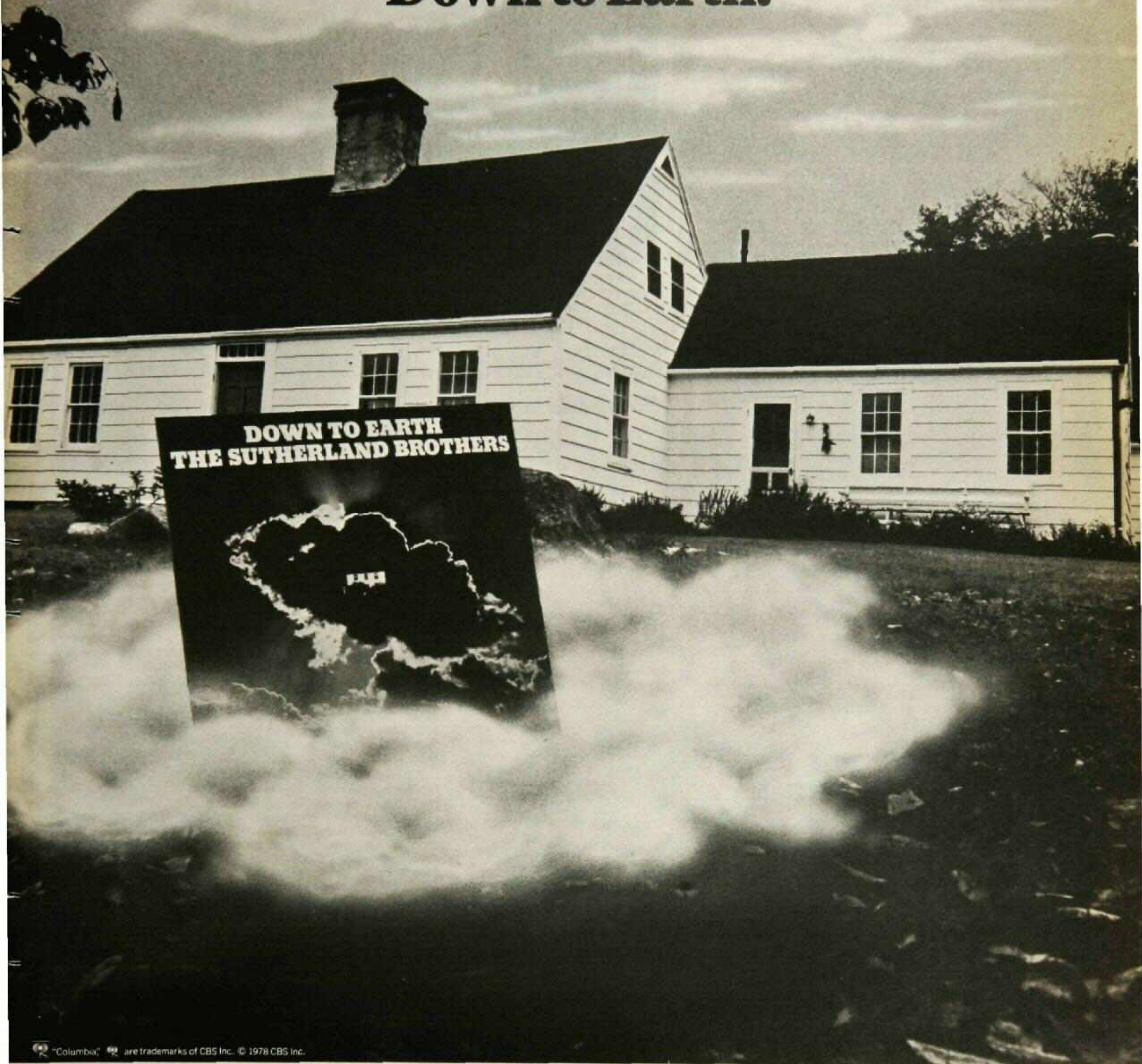
Jimmy's Payoff Plan Approved

NEW YORK—A plan of arrangement has been approved by the committee of creditors of Jimmy's Music World and Sutton Distributors which provides for payment to all unsecured creditors including CBS and WEA.

No agreement has yet been reached with the Bank of Commerce, the only secured creditor, which is owed about \$1.1 million.

U.S. Bankruptcy Judge John J. Galgay on Feb. 28, ordered that a final plan be submitted to him by Wednesday (22). The judge has scheduled a hearing for Tuesday (28) to examine the plan.

The Sutherland Brothers bring America "Down to Earth."



Columbia and are trademarks of CBS Inc. © 1978 CBS Inc.

Presenting the most refreshingly non-cosmic album of the year.

The good songs and harmonies of The Sutherland Brothers are winning them a large and devoted following on both sides of the Atlantic.

"Down to Earth" is the strongest Sutherland Brothers album yet. Perfect programming for all formats...because even the spiciest listeners need to come "Down to Earth" once in awhile.

On Columbia Records and Tapes.

JC 35293



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Vol. 90 No. 12



GOT THE FEVER—Lionel Hampton, celebrating his 50th anniversary in show business, lays down some vibes for his forthcoming jazz version of the "Saturday Night Fever" soundtrack to be released on the Laurie label. Tracks were cut at Chappell Music's New York studio. Left to right: engineer Julian McBrowne; Chappell's Irwin Schuster; Hampton; Stigwood Publishing's Eileen Rothschild; Chappell's Frank Military and producer Ted Macero.

CBS Hikes Community Relations Black Marketing Head Claims 25% Of Ethnic Sales Pie

By ROMAN KOZAK

NEW YORK—"We are probably the only company in the business that considers community relations a key element in marketing records," claims LeBaron Taylor, vice president of black music marketing, CBS Records.

The department, formerly the special markets department, lays claim to 25% of the black music and jazz sold in the U.S., which translates to a \$100 million a year target. Taylor claims that black music at CBS is as big as at WEA and Motown combined.

While working in conjunction with both the Columbia and Epic, Portrait, Associated Labels sides of CBS, any music that starts black or is black-based is handled through the black music marketing department. This includes such acts as Santana or Mother's Finest and such "reverse crossover" groups as Wild Cherry.

"We cover all elements of marketing, including record merchandising, advertising, press, artist development and promotion as well as community relations," says Taylor.

"Though we are not autonomous in any way, we like to consider ourselves a marketing thrust like country music or classical. At times we work parallel with the other departments and at times we have our own mandate. When a record crosses over, for instance, we have an automatic procedure where more money is released and there is a wider push," he says.

Taylor figures there are about 50 persons working in his department at CBS, with marketing/promotion people in all 15 branches and in the Los Angeles office. As in the rest of CBS, a total artist development plan

is drawn up and worked on for each artist.

"In addition to developing black artists in the area of sales, we must be concerned with the following areas of development of black artists: overall ability to perform, stage presence, wardrobe, make-up and personal grooming, choreography, musicianship/including proper musical arrangements, artist management, viable agency affiliation, plus other resources of CBS Records," is how Taylor explained the department's responsibility at the CBS convention last summer in London.

In the area of community relations, Taylor is hesitant about revealing how much money his department raises for black community projects beyond saying that it totals "several hundreds of thousands of dollars" yearly.

The black music marketing department's community involvement ranges from raising funds for charity to giving black retailers unofficial financial advice. The department aids the National Urban Coalition, the Congressional Black Caucus, Operation Push, the Urban League, the Martin Luther King Center For Social Change, and other such groups.

In addition, it makes its artists available for benefit concerts, or for such projects as last summer's "Let's Clean Up The Ghetto" campaign, or other campaigns urging blacks to vote or to be counted on the upcoming census.

"On the drawing boards, we will be involved with Push For Excellence in Chicago where we are providing talent sometime in May. Later we will be helping the Black

United Fund and the Congressional Black Caucus," says Taylor.

"Our involvement with this is greater than the rest of the industry combined. But if we believe in something, we will help, and we will go to the corporation for additional help.

"Our viewpoint is that if you take a certain amount of dollars out of the community, you should put something back into the community. It is unfortunate that the recording industry doesn't take this as a sort of golden rule. It is a reason why we have such a bad name as an industry," he continues.

"When we deal with the community groups we do not see anybody else from the industry. We have called other record companies, but seldom have we seen any action or financial support from them. A few

(Continued on page 94)

N.Y. Post Adds Billboard Charts

NEW YORK—Major afternoon newspaper the New York Post continues its expanded coverage of the pop music scene with weekly publication of the top 10 positions in four separate Billboard charts.

The paper now has two full-time writers—Carl Arrington and Lou O'Neil Jr.—covering pop and rock, and a third, Richard Sudhalter, contributing frequent jazz features and reviews.

Bestselling listings run each Friday in the Post are taken from Billboard's Hot 100, Top LP, and Hot Country and Soul singles charts.

Record Prices

Continued from page 3
distributors becomes \$3.35, up from \$2.90 at the \$6.98 list.

Koester says the extra 45 cents will not serve to cover cost increases of the past three years. He cites increased mechanical rates, rise in pressing and jacket costs, a doubling of studio charges and a 20% increase in the musicians' scale.

Charlie

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BEST RCA YEAR

Parent Corp. Cites Strength
Of Record Wing; Wants More

By STEPHEN TRAIMAN

NEW YORK—The 1977 RCA Corp. annual report re-emphasizes the revenue and profit contributions of the RCA Records division, and also points to the label's increased opportunities for profit growth. Corporate earnings rose 39% to \$247 million on a 10% sales gain to \$5.9 billion.

As part of the \$1.499 billion electronics-consumer products and services group, RCA Records' best year ever helped boost the group's earnings 12% to \$158.6 million on a 9% sales increase.

Overall, with television, Selecta-Vision home VTRs, consumer services and distributor and special products, the group provided 33.7% of profits, down from 41.4% in 1976, and 25.3% of revenues, virtual equal the prior year's 25.7%.

In commenting on the figures in his report to stockholders, RCA Corp. president and chief executive officer Edgar Griffiths points out: "Like NBC, RCA Records produced its highest annual profit but fell short by the yardstick of competitive performance, in this case the domestic record industry. The management of RCA Records, like that of NBC, is actively addressing this challenge."

"Taken together, these two units show a shortfall of an estimated \$75 million a year in net profit compared to their leading competitors. We regard the task of closing this gap as one of RCA's outstanding opportunities for profit growth in the years ahead."

Griffiths' remarks dovetail with the view of Bob Summer, division vice president, RCA Records U.S., with responsibility for all domestic operations under president Louis Coultolenc.

He sees the label breaking out of its current 7%-8% chart share (translating to about 11% of the U.S. retail market), to a minimum 10% chart share that would mean an even more

significant percentage of domestic sales.

Major contributions in this year's performance were made by the label's 12 overseas subsidiaries (including a Japanese joint venture with Victor) and 38 licensee operations, and RCA Music Service which operates the U.S. record and tape club that increased membership, revenues and profits to their highest levels.

In addition to the phenomenal demand for Elvis Presley recordings after his death, also cited was "healthy progress" in the long-range program to expand domestic sales. Waylon Jennings and Dolly Parton became pop superstars, joining such RCA artists as John Denver, Hall & Oates, David Bowie and Jefferson Starship, and the label continued to enhance its top position in country music and its "traditional prominence" in the classical field.

Also aiding the bottom line performance, RCA Records "streamlined its sales and administrative operations, dropped marginally profitable (custom) labels, closed unprofitable recording studios and continued to modernize its manufacturing and warehousing facilities."

Singled out in the analysis of summary of corporate operations for the group's improved performance were increased demand for Presley recordings and RCA Records' increased share of the market.

Survival Course Starts April 10

NEW YORK—The Basic Music Business Survival Course, consisting of 40 half-hour video-taped interviews with leading industry figures, bows here April 10 for a five-night run at the N.Y. Hilton.

The cost of attending the screenings for the five nights, which would allow participants to view all 40 tapes, is \$90, with a 15% discount offered to anyone currently employed in the music business in any capacity.

CBS Records, one of the bankrollers of the project, has enrolled at least 10 trainees in the course and other labels are considering employee enrollments, according to Ron Zalkind, originator and host of the series.

Guests, who are questioned by Zalkind on their knowledge of the business, include the presidents of CBS Records and the CBS Records Group, ABC Records, Midland International, Lifesong and Vox, and the heads of Premier Talent, Bandana Enterprises, Chappell Music, and the Harry Fox Agency. Others include Warner Bros' Jerry Wexler, composer Aaron Copland, Billboard associate publisher Bill Wardlow, producer Thom Bell, artist Richie Havens and financier David Rockefeller Jr., who talks about private funding of the arts.

Production support for the programs came from the A&M, RCA, UA, Ode, ABC, WEA, Midland International and Lifesong labels.

Information on registration is available from Laurie Harris or Ron Zalkind at (212) 695-0705.

Craig Stock Act

LOS ANGELES—The board of directors of the Craig Corp. has authorized the purchase of up to 50,000 shares of Craig common stock on the open market or otherwise, to be held in treasury for future use in employee incentive programs and other corporate purposes.

Market Quotations

As of closing, March 16, 1978

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47%	34%	ABC	6	211	38	37%	37%	+ 1/4
41%	34%	American Can	6	94	35%	35%	35%	+ 1/4
12%	7%	Ampex	11	386	12%	12%	12%	+ 1/4
5%	2%	Automatic Radio	9	29	3%	2%	3%	+ 1/4
28%	22%	Beatrice Foods	10	187	23	22%	22%	Unch.
62%	43%	CBS	7	187	46%	46%	46%	- 1/4
20%	7%	Columbia Pictures	4	535	15%	15%	15%	Unch.
15%	8%	Craig Corp.	3	27	10%	10%	10%	+ 1/4
47%	32%	Disney, Walt	13	419	32%	32%	32%	+ 1/4
4%	2%	EMI	6	39	2%	2%	2%	Unch.
11%	8%	Gulf Learjet	4	8	9	6%	9	+ 1/4
18%	10%	Gulf + Western	5	743	12%	12%	12%	+ 1/4
11%	4%	Handleman	7	58	11%	11%	11%	Unch.
5%	3	K-tel	27	2	4	5	4	+ 1/4
9%	4%	Lafayette Radio	58	13	5	5	5	Unch.
27%	21%	Matsushita Electronics	8	11	27%	27%	27%	Unch.
44%	31	MCA	7	55	37%	36%	37%	+ 1/4
34%	24	Memorex	5	277	29%	28%	29%	+ 1/4
56%	44%	3M	13	153	45%	45	45%	- 1/4
56%	33%	Motorola	11	151	38%	37%	38%	+ 1/4
36	24%	North American Philips	5	46	25%	25%	25%	+ 1/4
17%	9%	Pioneer Electronics	10	2	12%	12%	12%	- 1/4
9%	5%	Playboy	14	74	7%	7	7	+ 1/4
32%	22%	RCA	8	810	24%	24%	24%	Unch.
10%	6%	Sony	13	2303	7%	7%	7%	+ 1/4
22%	9%	Superscope	5	23	10%	10	10	- 1/4
42%	21	Tandy	7	227	33%	32%	33%	+ 1/4
8%	4%	Telecor	7	100	8%	7%	8%	+ 1/4
3%	2	Telex	8	803	3%	3%	3%	+ 1/4
4%	1%	Tenna	10	18	1%	1%	1%	Unch.
16%	12%	Transamca	5	129	13%	13%	13%	+ 1/4
26%	9%	20th Century	4	1423	26%	24%	26%	+ 1/4
34	25%	Warner Communications	6	210	32	31%	31%	Unch.
27%	11%	Zenith	31	206	13%	12%	12%	+ 1/4

OVER THE COUNTER

P-E	Sales	Bid	Ask
54	—	4%	5%
—	—	2%	3%
3	16	5	5%
5	100	1%	2%
3	2	5%	6

ABKCO Inc.

Electrosound

Group

First Artists

Prod

GRT

Goody Sam

OVER THE COUNTER

P-E	Sales	Bid	Ask
5	20	2%	2%
5	11	4	4%
7	31	2%	3%
9	17	12%	13%
—	137	1%	1%
4	5	3	3%
5	1	2%	3%

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Off The Ticker

Koss Corp., Milwaukee-based headphone and speaker manufacturer, reports record second quarter sales and net income for the October-December period. Net income rose 63% to \$298,980, from \$182,235 the prior year, on a 27% gross sales increase to \$6.423 million, compared with \$5.053 million in 1976.

Superscope, Inc., Los Angeles, indicates that its 1977 results will be disappointing, with board chairman and president Joseph Tushinsky noting that this development will necessitate the suspension of dividend payments until business conditions and profitability warrant their resumption.

Sony's Earnings Show 50% Drop

LOS ANGELES—Sony Corp. reports earnings in its first fiscal quarter dropped 50%, from \$46.6 million or 21 cents a share a year ago to \$23.5 million or 11 cents a share for the quarter ended Jan. 31.

The electronics firm blames these results on the sharp rise in value over the past year of the Japanese yen, claiming that reduced the competitiveness of its products in overseas markets and also reduced its yen receipts on overseas sales.

Sony claims that in the most recent quarter, it converted dollars into yen at an average rate of 242 yen to the dollar, while in the same quarter a year ago a dollar converted into 294 yen, or about 20% more.

Sales in the first fiscal quarter climbed 6.3% from \$548.9 million a year ago to \$583.7 million.

WB Rolling Out Artillery To Get Action With Jazz

By JEAN WILLIAMS

LOS ANGELES—An internal sales meeting, management responsibilities and an overview of Warner Bros.' new jazz department comprised the last two days of the label's annual black product marketing sessions which began here March 16-18.

The three-day conference, pulled together by Tom Draper, the label's vice president of black music marketing, brought WB's 21 national and regional marketing representatives of black product to the nearby Universal City Sheraton Hotel.

Ron Goldstein and Andre Perry, director and national marketing manager respectively of WB's new jazz department, will seek the same support for jazz product that is given to r&b and pop music.

Goldstein pointed out that the department will be structured much like the other music departments, complete with innovative marketing programs.

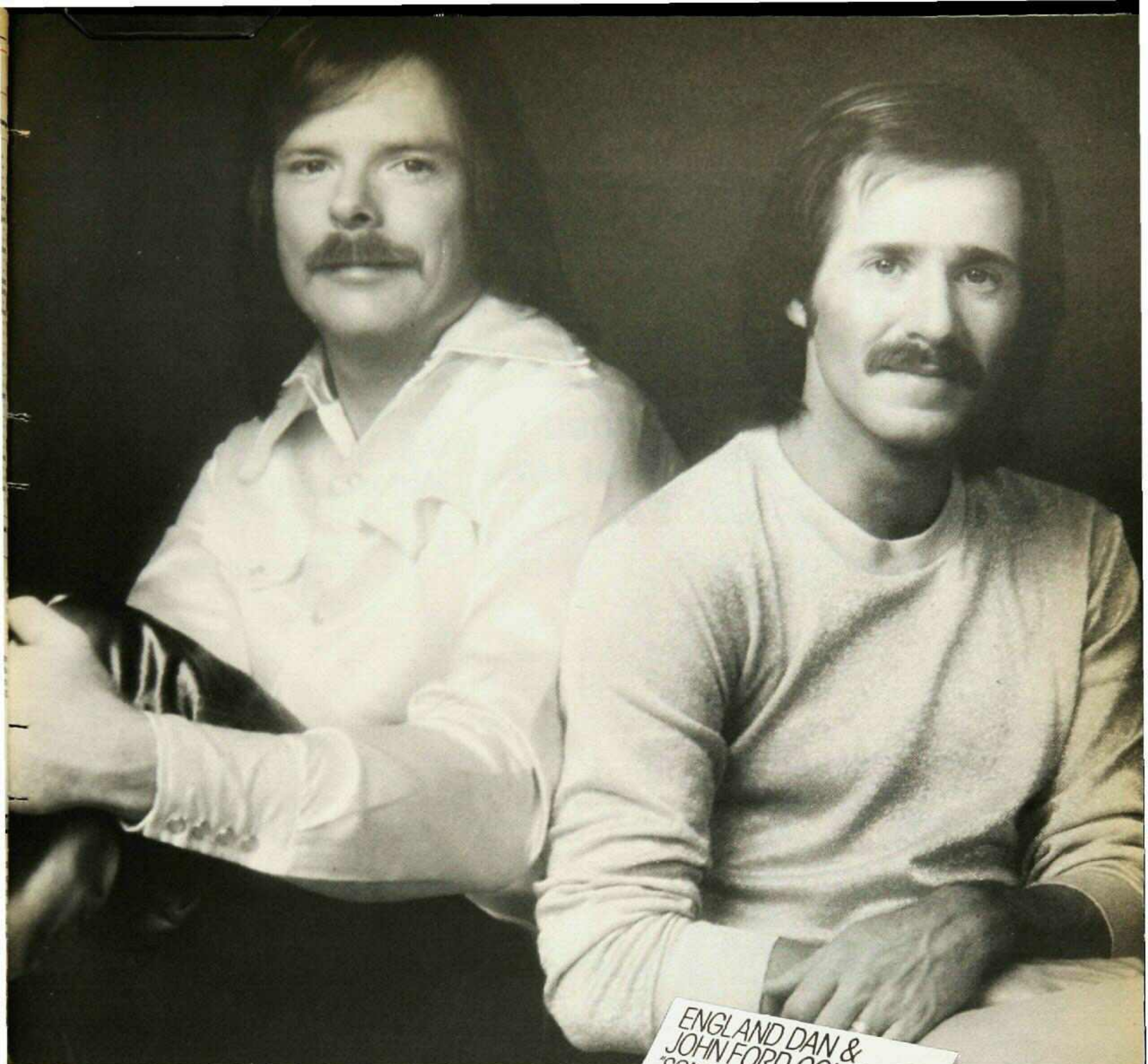
The label, with about 20 jazz acts, has already begun initiating programs for some of its product. The late Rahsaan Roland Kirk's last LP will be released along with a six-LP Charlie Parker series, which will also be developed into a film.

Perry, formerly with CTI Records, pointed out the stability of jazz acts, noting that while they may not sell millions of records they are consistent sellers.

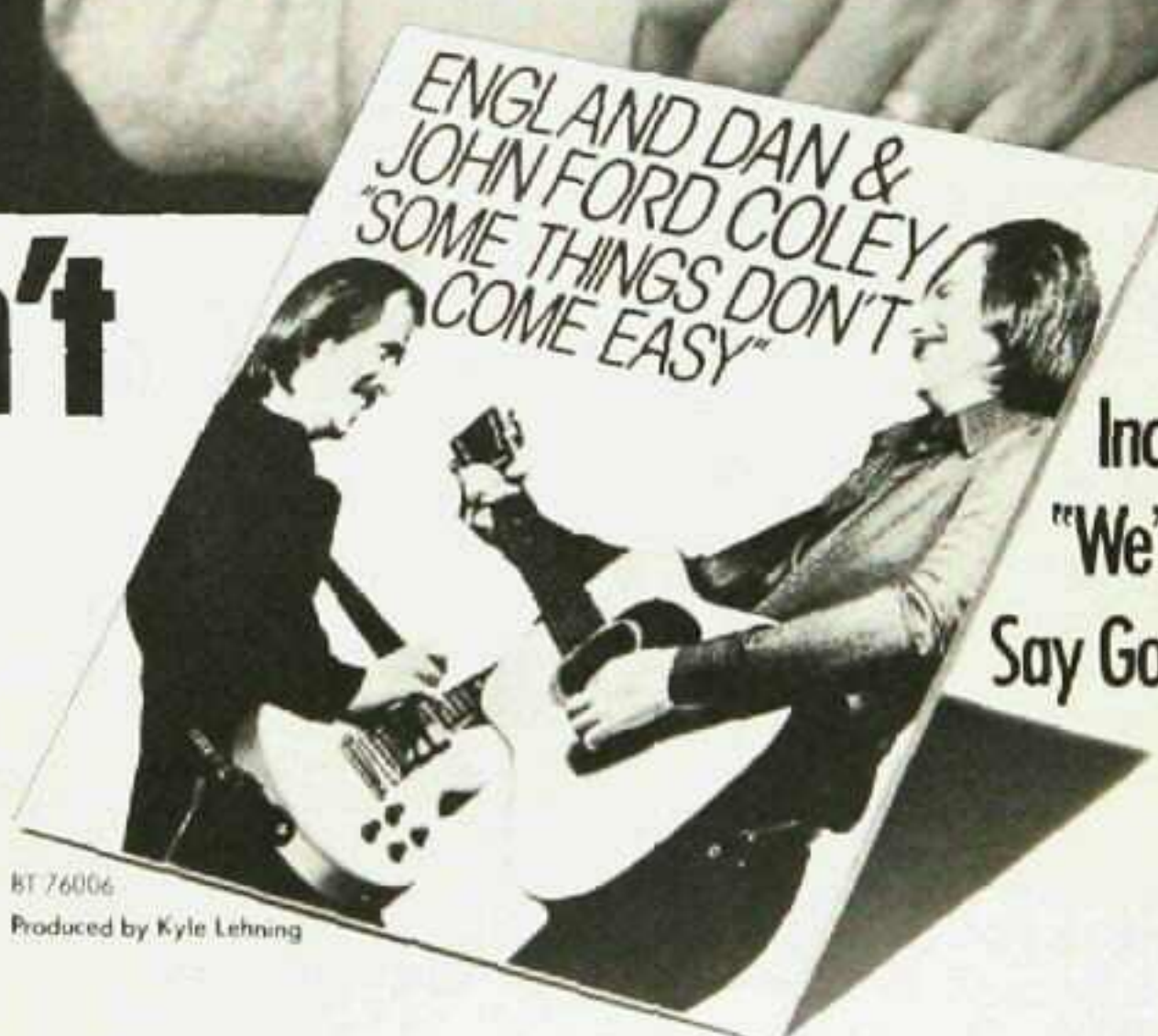
Perry also stressed the importance of not attempting to promote the jazz line as strictly black product because it crosses color lines.

He explained the jazz department is now going about finding out who

(Continued on page 170)



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NARM's Cohen Maps Group's Direction

By STEPHEN TRAIMAN

NEW ORLEANS—The long-overdue opening of meaningful dialog between the record industry and the audio and video segments of the hardware industry reflects one of the more meaningful directions charted for NARM by Joe Cohen.

The exuberant executive vice president who took over the new post last year had gone on record earlier this year at first-ever appearances in both the CES and ITA convention programs that the software and hardware industries have really been "partners in profits" in the first 100 years of recorded sound, and now the infant home video market.

This year's convention which opened here Saturday (18) incorporates both audio and video elements in a significant way for the first

time. Presentations, exhibits and demonstrations are geared to reinforce the message that the record/tape industry will play a more meaningful role in future joint software/hardware merchandising.

An update on audio technology and opportunities for using the equipment to better market software is set for a post-luncheon session Monday (20). Panel includes John Hollands, BSR (USA) Ltd.; Bernie Mitchell, U.S. Pioneer Electronics; Jerry Kalov, Jensen Sound Labs; John Kelly, Audio-Technics U.S.; and Bob Mitchell, Sharp Electronics.

A special display in the exhibit area will highlight some of the more innovative record and playback systems from the companies represented on the panel. All attendees will have

the opportunity to see the equipment demonstrated with both in-house and in-store applications.

In the video area, Bob Pfannkuch, head of Bell & Howell video division, will provide an update on the home video entertainment market and the emerging role of the music industry in both the creative and distribution areas Wednesday morning (22).

Emphasizing the growing use of video in the record industry, the convention will offer the most extensive array of major audio/visual presentations ever put together, with at least a half-dozen labels and distributors participating.

Cohen believes the quality of the program itself is the main difference in this convention

and its predecessors. "If it's indicative of the effort in putting it together, the program will be the most meaningful and productive in NARM's history," he maintains.

In addition to the previously noted elements, he touches on these significant aspects of the program:

- Opening day lunch for NOVA and first time attendees gives NARM a chance to tell new members what the association means, and creates two-way dialog on their needs.

- First business session will highlight the most important industry awards—rackjobber and retailer of the year presentations—based on eight criteria. A special A/V presentation on each winning company will show why and how they won.

Cohen In Beef Up For UA

By JIM McCULLAUGH

LOS ANGELES—When Larry Cohen came to the West Coast two years ago as United Artists' vice president of merchandising he had eight marketing coordinators in the field regionally.

Now he general a staff of 12 with a possibility of more being added this year. The addition is reflective of an increasing emphasis and importance the label has been placing on merchandising.

Working out of distributors, these coordinators or "paper hangers" cover their respective territories and work for UA exclusively.

They include Dennis Armond based at Malverne-Distributors, Inc., Long Island, N.Y.; Howard Bernstein, based at M.S. Distributing Corp., Sun Valley, Calif.; Steve Buckley, The Jos. M. Zamoiski Co., Baltimore, Md.; Tom Chambers, Universal Record Distributor, Philadelphia, Pa.; Roberta Goldberg, M.S. Distributing Corp., Morton Grove, Ill.; Hugh Holland, Malverne Distributors, Inc., Boston, Mass.; Michael Huss, Sound Records & Tape, Seattle, Wash.; Kyle Kirby, Pickwick International, Arlington, Tex.; Dennis Oskowski, Arc-Jay-Kay, Detroit, Mich.; Frank Sperrazzo, Pika Distributing, Cleveland, Ohio; Charlie Stewart, Pickwick of Atlanta; and Stella White, M.S. Distributing Corp., San Francisco.

Another coordinator may be added in Houston in the near future.

In addition to visiting stores to implement point of purchase displays, these marketing coordinators ensure that accounts have adequate inventory and generate feedback to the label on sales and merchandising activity.

Cohen has set up a filing system where the coordinators take Polaroid shots (the label supplies the film) of in-store displays which UA files away for the duration of a program.

The photos act as a barometer as to what the label is doing for an artist in the field as well as being a focal point of contests for best and most innovative displays.

Recognizing the increasing importance of in-store display impact, indicates Cohen, the label pulled out all stops six months ago with the debut of ELO's "Out Of The Blue" double LP.

It included banners, posters, mobiles, NASA-like hats, LP jackets and 4x4s (the first time the label had

(Continued on page 23)

COMPANY VICE CHAIRMAN

U.S. Indicts Roshkind Of Motown For Tax Evasion

LOS ANGELES—Michael Roshkind, vice chairman of Motown Industries, was indicted Monday (13) by a federal grand jury for income tax evasion in the amount of \$134,649 for the years 1972 and 1973.

The first count of the two-count indictment charges Roshkind with filing a false income tax return for 1972 for which he declared a taxable income of \$3,619 with a tax owing of \$591.

The indictment alleges that Roshkind's actual income that year was \$140,098.05 for which he owed \$75,780.57.

The second count alleges that Roshkind falsely declared his taxable income for 1973—a year he filed a joint return along with his wife—to be \$72,361 with \$29,178 owing in taxes.

His actual income that year, the grand jury charged, was \$172,259.42 upon which his tax should have been \$88,637.

The indictment, handed down in U.S. District Court here, followed several months of investigation by the Intelligence Division of the IRS.

Asst. U.S. Attorney A. Howard Matz, chief of the fraud and special prosecutions unit in the U.S. Attorney's office here, reports that Roshkind is scheduled for arraignment Monday (27).

Matz says Roshkind faces a maximum penalty of five years imprisonment and a \$10,000 fine on each count if found guilty.

In addition, the government can assess a 50% penalty on the back taxes it claims Roshkind owes and which it will attempt to recover.

2 PLATINUM DISKS MAKE 3-WAY TIE

LOS ANGELES—The platinum certification for the Bee Gees' "Stayin' Alive" puts RSO in a tie with Columbia and Epic for most platinum singles by one record company since the RIAA began certifying two-million-sellers two years ago.

Rich Dees' "Disco Duck" on RSO went platinum in 1976.

Columbia's platinum singles are Johnnie Taylor's "Disco Lady" and the Manhattan's "Kiss And Say Goodbye." Epic's are Wild Cherry's "Play That Funky Music" (on Epic/Sweet City) and Heatwave's "Boogie Nights."

Labels with one platinum single are MCA and Warner-Curb.

Matz says he is unable to reveal the basis for the charges, and he declined comment on a newspaper report that the source of the undeclared income was a television marketing deal with California International Marketing Co. for a special Motown oldies package.

The report claimed that through an arrangement with the marketing firm that involved Roshkind's wife whom he married in 1973, the couple was paid 20 cents per album sold, with the total for both years coming to \$235,377.

In order to accumulate that income at the 20-cent-per-album rate, a total of 1,276,885 units would have to have been sold over the two-year period.

There is some indication, however, that the California International Marketing pact was not the only source of undeclared income.

Katz, whose division is charged with investigating major business crimes in the district, states that evidence in the case "will reveal in greater detail the full business context in which proceeds of income were derived."

In litigation almost two years ago, Motown had filed suit against California International Marketing and its principals William Veprin, Doris Gilbert and Martin Gilbert.

Having fathered the tv album marketing field, Martin Gilbert also helped K-tel in formation of its early mail-order packages.

In its suit filed Aug. 5, 1976, in U.S. District Court, Motown alleged that the marketing firm had unlawfully continued manufacturing and marketing a special collection of Motown hits after its contract to do so, originally signed in March 1972, had expired May 31, 1975.

Motown claimed damages of \$500,000 and asked for return of parts from the company. The suit was decided March 3, 1977, in favor of the defendants.

Island Signs For Omni's Distribution

NEW YORK—Island Records has signed an agreement with Jimmy Bishop and Paul Robinson for distribution rights to the pair's newly formed r&b label, Omni, with the Imperials and the Main Ingredient signed thus far.

Island, distributed here by Polygram, will help market and ship Omni product. First single, due soon, is the Imperials' "Who's Gonna Love Me," a current chart success in the U.K.



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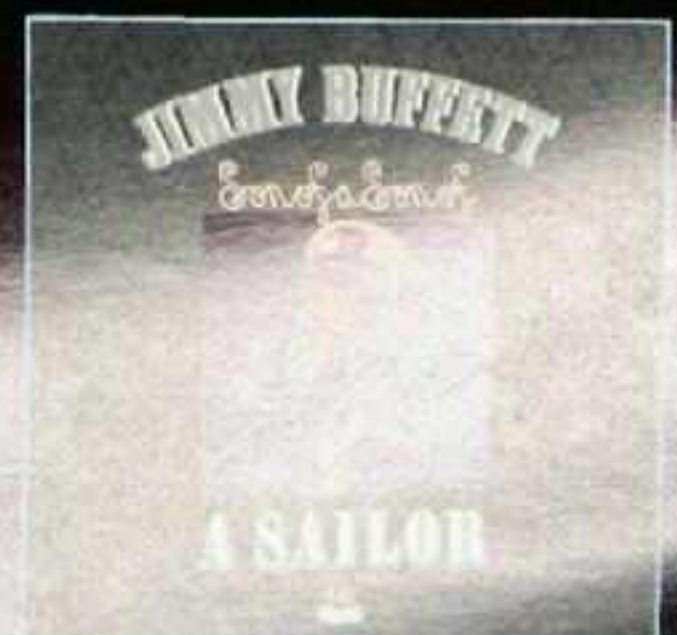
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Direction by: IRV AZOFF

CBS Staffers Learn All About Antitrust Danger

18-Minute Tape Like a TV Game Show

By ROMAN KOZAK

NEW YORK—CBS staffers can now learn how to avoid antitrust problems by watching a television game show.

Produced by the CBS legal department, "The Name Of The Game Is P&L (profit and loss)" is an 18-minute videotape that warns staffers that appearances can be as damaging as intent in antitrust. It urges the staffers to consult the company's attorneys at any hint of trouble.

RIAA has notified the industry of the film's existence and a number of record companies have shown interest in screening it for their own personnel. Arista has asked that its top executives see it, while RCA Records has asked for a copy to show to its branches. MCA has also expressed interest.

Though in no way a definitive legal survey of antitrust laws, the film does point up some situations that may lead to massive fines, lawsuits and even prison sentences.

Involved in the production of the film are: Mickey Hyman, associate general counsel, CBS Inc., with responsibility to the records group, Michael Pollack, senior attorney, CBS Records; Arnold Levine, vice president, advertising and creative services, CBS Records, and Laurie

Hutzler, CBS Records, who devised the format of the show and did much of the scripting. Bob Brand is the producer. Russ Segal the director.

Hyman says the film was designed as a teaching aid and does not arise from any specific problem or lawsuit. However, he says the situations that are described in the film are such that any CBS branch manager would recognize as realistic.

The show features an announcer, who asks five contestants, played by actors and representing CBS branch managers, each a question.

After a pause for a commercial, the first question is asked.

"Harry's Music City is a low-balling retail chain based mainly in Chicago. Randy's Record Ranch is the same sort of retail chain based mainly in Minneapolis. Now Harry's decides to expand its territory, and opens a couple of stores in the Minneapolis area. Harry goes after Randy's share of the market with an aggressive merchandising campaign which involves undercutting Randy's already low prices. The

price war between the stores continues at a fast and furious pace.

"In fact this intense and profitless competition demoralizes the market. Several other retailers in the area are hurting badly and there is a possibility that a few of these accounts might go under. That's the situation."

"Joe (the first contestant) you get a call from one of the hardest hit accounts and he invites you to dinner. When you arrive the store managers from a couple of other accounts are waiting for you. Together these accounts represent a sizeable share of your branch's quota."

"Now one of them says to you, 'I'm afraid that the three of us will have to cancel all of our recent orders and maybe even return a big portion of our last order unless someone tells Harry and Randy that they had better declare a truce or they are going to have problems keeping their shelves stocked.'"

"Joe, under these circumstances, can you refuse to sell to Harry's or Randy's or let them know that unless they cool it, they might both be cut off?"

"That's a tough one," replies Joe. "If those other accounts were that important to my sales quota, and they were really in trouble, I guess I would call Harry's and Randy's and say that unless they declared a truce that our salesmen would have trouble filling their record orders."

"BZZZZZZZZZZ" goes the buzzer.

"I'm sorry, Joe," informs the announcer, "that was the antitrust alarm. Unfortunately this situation

is a classic example of a conspiracy. It is illegal for two or more people to conspire to impair or stop a third person's business activities.

"When Joe agreed to go along to injure or to stop a third person's business activities, he became a co-conspirator and became jointly liable for that conspiracy. The fact that the other three put pressure does not take Joe off the hook. Joe, I'm afraid you get a penalty card, and it reads: 'Your conviction cost CBS Records \$250,000 in fines, I'm afraid Joe, I have to take away your bank, and in addition you lose your next turn while you serve your 18-month jail sentence,'" proclaims the announcer.

The question for the next contestant, Nathan, is: "Suppose under the same situation with Randy's and Harry's price war you discontinue sending a salesman to call on them, without consulting the other accounts, or telling Harry's or Randy's the reason for their being cut off."

"Later Randy's manager sends you a note, reading that he knows the price war has demoralized the market and he knew that was the reason he was cut off. And since he was a good guy he promised to declare a truce and stabilize his prices at their old level."

"Now, Nathan, if you act independently without discussing your situation with any other accounts or even with Randy's manager, will you resume selling to Randy's but still refuse to sell to Harry's?"

"Well there wasn't a conspiracy," Nathan replies. "No one actually told Randy to stop his price cutting. So I think it's alright to start selling to Randy's without selling to Harry's."

"There goes that antitrust alarm," the announcer intones. "I'm sorry, Nathan, but you see in antitrust cases appearance may be more important than intent. Even though you didn't actually tell Randy he would be cut off, an understanding to that effect could be inferred."

"A record company is free to sell to anyone or to discontinue to sell to anyone, but if the prosecutor can trace the effect of such action to stabilizing the market or price cutting, then you're in deep trouble. Unfortunately, the law is not black and white. Given one set of circumstances an action might be illegal, but given another set of facts and circumstances and that very same action might be perfectly permissible. That's why it is so important to consult an attorney whenever you have the slightest doubts about the application of antitrust law to your situation or circumstances."

"The Justice Department isn't satisfied with 'I won't do it again,' or 'I didn't know' so, Nathan, I'm afraid here's your (penalty) card which reads: 'Harry's Music City sues when Randy's is reinstated as a customer, Randy's is awarded triple damages of \$500,000.'"

There is time out for a commercial, then there is a question to Pat, the third contestant.

"When Harry's moved into the Minneapolis area, they came in with stock from their Chicago store. No Minneapolis salesman had called on the store yet. Now, can you stop the price war before it starts by telling the Chicago branch to tell Harry's that the records being sold to its Chicago chain are only to be retailed in the Chicago area?" asks the announcer.

"You can't fool me, it's very simple," says Pat. "No Minneapolis salesman ever called on Harry's so you sure aren't cutting him out. I think that's the smart way of handling the problem."

"I'm sorry Pat, that was the wrong decision," says the announcer. "You see the agreements that you might make with your customers or accounts that restrict where they might sell, or even to whom they might sell, are likely to be illegal."

"Your (penalty) card reads: 'You must take a year's leave while you prepare against the legal charges being brought against you and the company.'"

Marilyn is the next contestant, and she is asked: "You have just gotten a sales quota for a new group that the label wants to break. Their new album has just been released and one of the sales and merchandising geniuses in your staff has come up with an idea that's guaranteed to move product in large numbers. This idea includes a sales campaign which ties the new group's album to a current hot album by one of the label's superstars. In order to buy the superstar's album any account would be required to purchase the new group's album as well. The question, Marilyn, is, should you approve this campaign?"

"Well, we've never done anything like that before but it doesn't mean it isn't a good idea," replies Marilyn. "Sure why not try to tie the two albums together?"

"That idea, the old onions and potatoes dodge is illegal," the announcer informs the contestant. "During World War II there was a surplus of potatoes and a shortage of onions, so purchasers were required to buy two bags of potatoes to buy one bag of onions. And it seemed to make sense. The potatoes moved and the onions were protected."

"But it also created an artificial pricing condition for potatoes. Competition was injured and the concept of tying one product to another has been determined by the courts to be a clear violation of antitrust laws."

"Now this doesn't mean that two different products or records can't be marketed together, but the economic strength of one cannot be used to bolster the economic weakness of the other."

There is a pause for a message while Marilyn gets some belated legal advice.

The last contestant, Jim, is approached with this question:

"While you are visiting your biggest account," the announcer begins, "the manager presses you for a special, a lower dealer price, exclusively for his store. And he hints that other record companies are coming through with it. Just as you are leaving you spot salesmen from other labels heading to a bar across the street. Now, should you join them for a drink and get the facts on just what kind of price break they are giving your account?"

"Well it doesn't seem like it would do any harm," replies Jim, "but I'm not sure. Could you hold on while I check with my attorney..."

That's the magic winning answer. Everybody cheers and yells; bells and sirens go on.

"You can be a winner too, it's as easy as placing a phone call," adds the show's hostess. "Now, about Jim's question. First of all it's illegal to give certain preferred customers a special price which is not available to other customers. You can set different prices for different levels of distribution." Copyrighted material

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Writer Devorzon Sues To Break Publishing Pact

LOS ANGELES—Composer Barry Devorzon wants out of his contract with Screen Gems, because he claims he was intimidated into turning over his rights to "Nadia's Theme" by Lester Sils, Screen Gems president. The Superior Court filing lists Screen Gems, Sils and Columbia Music as defendants.

Devorzon claims he was bilked into turning over "Nadia's Theme" to Screen Gems in May 1975.

He contends the song was written in 1971 as part of a musical score for the film, "Bless The Beasts And Children," prior to his signing with Screen Gems.

ABC-TV utilized the cut from an A&M album behind a film clip of Yugoslavian gymnast Nadia Comaneci performing in the 1976 Olympics.

The song, originally called "Cotton's Dream," had its title changed to "Nadia's Theme," when A&M requested the change of Screen Gems. The publisher added, Devorzon claims the subtitle, "Theme From The Young And The Restless," thus fortifying its right.

Devorzon alleges Sils told him that the plaintiff would have to "increase their rights" or they would not fulfill the terms of the 1971 contract. Devorzon wants the court to determine how much money he has coming from Screen Gems. He also alleges that Sils told him he would not work for Columbia Pictures on film and tv assignments unless he agreed to the amendment turning over "Nadia's Theme" to the defendant publisher.

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PROMO VISIT—England Dan, left, and partner John Ford Coley imprint their hands in cement during a stopover at a Peaches store in Columbus, Ohio. Atlantic Records' promotional representative Mike LaBean is on the right.

FOR PROMO E/A Singles Hypo Rabbitt, No Name Unit

LOS ANGELES—In an effort to generate excitement at the radio level for its releases, Elektra/Asylum has shipped unusual promotional singles on A Group With No Name's "Roll On Brother" and Eddie Rabbitt's "Song Of Ireland."

About 3,000 12-inch disks of the Group With No Name song were pressed and shipped to local E/A promotion men for servicing to radio stations.

In keeping with the mysterious name of the act, the single is enclosed in an unmarked black jacket and die-cut sleeve. The only mark on the record label is the E/A logo; the group is not identified nor is the name of the song.

According to Lou Maglia, label's national singles sales manager, the song was originally released two months ago on a regular seven-inch single to no response, which led to this extra push. The cost to E/A is about \$1.50 per piece, which, says Maglia, "is really low, compared to some expenditures like T-shirts, which often wind up on babysitters' backs."

The label also released 6,500 copies of Eddie Rabbitt's "Song Of Ireland" from his "Variations" LP to radio stations for play on St. Patrick's Day. The song was pressed on

(Continued on page 18)

MOVIE REVIEW 'American Hot Wax' Records Rock Birth

NEW YORK—The early days of rock'n'roll are celebrated in "American Hot Wax," a feature film distributed by Paramount which centers around the career of Alan Freed, the legendary and notorious New York disk jockey who "invented" the name and was among the first to popularize the new musical form.

But more than a story of any single person, the film is about the music, rock'n'roll, a much maligned popular art form which has shaped the consciousness of two generations of youth, and has emerged as the dominant popular musical form in much of Western civilization.

"You can shut down the show, but you'll never kill rock'n' roll," Freed tells the police at the end of the film.

The film does not purport to be a factual account of Freed's career, with the picture credits stating flatly that "the persons and events in this film are fictitious. Any similarity to actual persons and events is unintentional," something that no doubt must amuse Chuck Berry, Jerry Lee Lewis and Screamin' Jay Hawkins, all of whom portray themselves in the film.

The story itself is simple. Freed plays rock'n'roll on "WROL" in New York despite complaints by the management. The year is 1959 and Freed is putting together a rock'n'roll concert. The police don't like him or his music. The movie ends when the concert is ended by the cops.

In between there are some fine moments that capture the spirit of the music. The young president of the Buddy Holly Fan Club runs out of words as he tries to explain on the radio what the late singer means to him. The

white teenage Carole King type, played by Lorraine Newman, goes up to four black guys singing on the street and starts to teach them the "ABC's Of Love."

The film sometimes gives the impression that the record business, at least in the '50s, was conducted in corridors and street corners. And it is quite unsentimental as it shows struggling artists (and promo men) being shuttled in and out as so much beef as they try to contact Freed for airplay.

As to Freed himself, the film has a few blind spots. The question of payola comes up only when Freed refuses to sign an affidavit swearing that he never received money for playing records on the air. A scene where he goes out to buy a mansion that would do J. Paul Getty proud does show that Freed was not hurting for money. And showing Freed on the air, in the recording studio and promoting a concert makes clear that Freed had his fingers in many pies.

As played by Tim McIntire, Freed drifts serenely through the movie, with alcohol and health problems never mentioned.

Yet what really counts is the music, and the movie is full of it. After years of neglect Hollywood finally has awakened to the popularity of rock music and is now cashing in with this film, the monumentally popular "Saturday Night Fever" and such projects in the works as "Grease," "Sgt. Pepper's Lonely Hearts Club Band," and "I Wanna Hold Your Hand."

As "Hot Wax" shows, rock'n'roll has fought the law, but ultimately rock'n'roll has won.

A&M has the soundtrack LP.
ROMAN KOZAK



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Lieberman Bows 2-Pocket Display Header Card Deal

CHICAGO—Lieberman Enterprises has introduced a new double pocket display header card to be used in conjunction with regional and national promotions.

The rackjobber claims it is the first time that a custom-designed point of purchase piece will be offered regularly to racked accounts.

The two-sided merchandising piece was first displayed in more than 400 Sears record departments in a national promotion tied to John Denver's Feb. 16 television special.

According to Lieberman, it was the first in a series of promotions to make use of the graphic highlighter design.

The Minneapolis-based rackjobber says the display promotion will be worked again with Sears the week preceding Easter, this time to highlight CBS LPs by Paul Simon, Art Garfunkel and others. The header cards carry the Sears logo in both promotions.

Steve Salsberg, advertising man-

ager, says the new display piece also will be used in promotions available to any Lieberman account.

"In many future promotions we will be making generic signs if for example WEA has a program that applies to all our accounts."

Salsberg explains that the original Sears promotion was coordinated with RCA, which funded the displays, and also backed the program with \$100,000 in network tv ads.

The promotion involved not only Lieberman-racked Sears departments, but Sears record outlets which are under the control of Pickwick's rack division. Salsberg says the header cards were designed by Lieberman and given to Pickwick.

The Simon/Garfunkel promotion will involve only Lieberman-racked Sears accounts reportedly.

"There's been an awful lot said about the lack of creativity of the racks, that we rely only on the skills of the manufacturers. Well, we're becoming creative," Salsberg says.

"At least half the sizzle is created at the store level, not in media advertising," explains Salsberg, who says the new header design—a conservative display by retail standards—is a "big deal" for racks.

Salsberg says the header was created to fit any of Lieberman's racks and is printed in colors coordinated with the company's figuring

Disc Chain Huddle

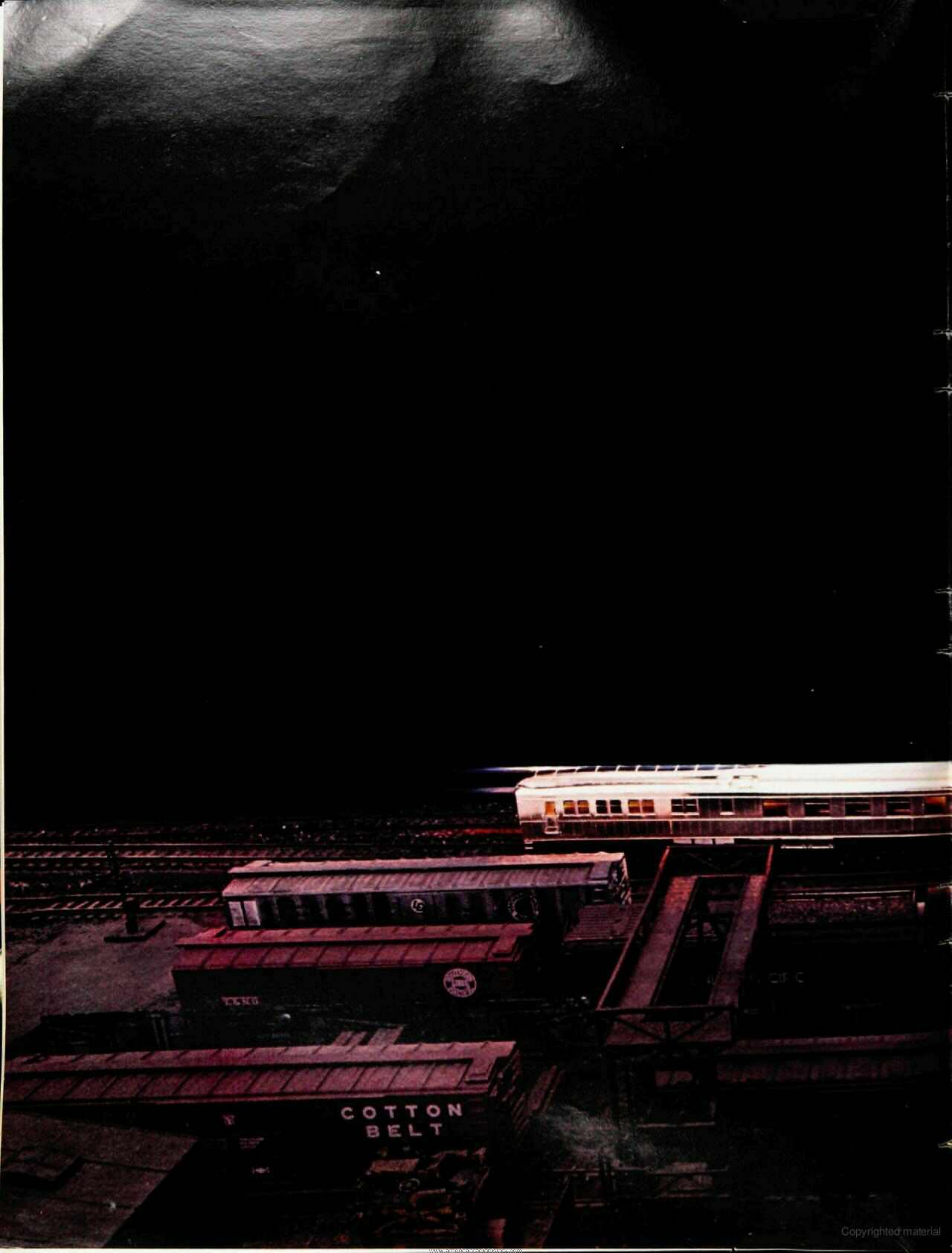
CHICAGO—The Disc Records chain will host its annual convention here at the Marriott Lincolnshire Inn, Aug. 13-18. Meeting is being coordinated through Disc's regional headquarters here by Gary Arnold and Colleen Kelly.



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SMALL LABEL STRATEGY

Spring Flows On 3 Acts With Desire For Personal Services

By DICK NUSSER

NEW YORK—"When we discovered the major record companies weren't handling product properly, especially black product, that's when we got into the label business."

So says Roy Rivkin, partner in Spring Records, a successful small label operation with a roster consisting of songstress Millie Jackson, singer Joe Simon and the group, The Fatback Band.

Rivkin, along with his brother Julie and veteran promotion man Bill Spitalsky, founded Spring in 1970 after Joe Simon left Monument Records following his hit, "The Choking Kind." Simon, at that time, was managed by Guardian Management, run by the Rivkins and Spitalsky.

Although Simon, Jackson and The Fatback Band are not under contract to Guardian, "a family relationship" exists whereby the Rivkins help "all the acts to obtain work."

"I can give you a good example of what that means," explains Millie Jackson. "I had a date in Las Vegas that Roy helped me get and I was in the middle of buying a house and it was just crazy, and finally I had to tell Roy to handle the closing for me so I could just sing."

"Can you imagine me calling the

president of CBS and telling him I'm stuck in Vegas, please handle my closing for me?"

"Spring is like a family," she adds. "You don't become a statistic. I remember once with another company I went to pick up some promo records and no one even knew me... it was like 'Well, which Jackson are you?' as if I was one of the Jackson Five or something."

Jackson's new single, "All The Way Lover," from her current Spring LP, "Feelin' Bitchy," is being resericed to radio stations in a longer (4:50) version in response to complaints from female fans who objected to the original DJ copy being short on male insults.

The disk contains a rap in which Jackson berates both males and females but the short version only permitted the female scolding to be aired.

Rivkin cites the decision to reservice as another example of the swift response a small operation allows. He also points out that the album, without a great deal of fanfare attached to it, has gone gold with hopes that the latest single will push it to platinum.

Rivkin estimates Spring grossed well over \$5 million last year, representing the combined earning power of its roster of three.

Joe Simon is busy touring these days, Rivkin says, while Jackson, home from a recent U.K. tour, is busy attending to her new home in New Jersey. A new Fatback Band LP is due shortly, he adds.

Taking into account Rivkin's criticism of major labels, why is Spring involved with Polydor in a distribution deal?

"It's hard these days for a small guy to get a shot in the business as an

independent," Rivkin explains. "You're really forced to go with a major in some capacity, just to protect yourself."

"We worked with indie distributors on the Event label (described as 'inactive' these days by Rivkin) and there are money problems... you have to pay the presser immediately, for one thing, so that's money out... but the distributors want to take their time making payment, anywhere from 90-120 days, so you're waiting for money all the time and the act sometimes doesn't understand this."

Roy's younger brother Julie, a former vice president with MGM,



Top Team: Bill Spitalsky, left, and the Rivkin brothers, Julie and Roy, applied their combined talents in sales, promotion and management to form Spring Records, the oldest independent label affiliated with Polydor.

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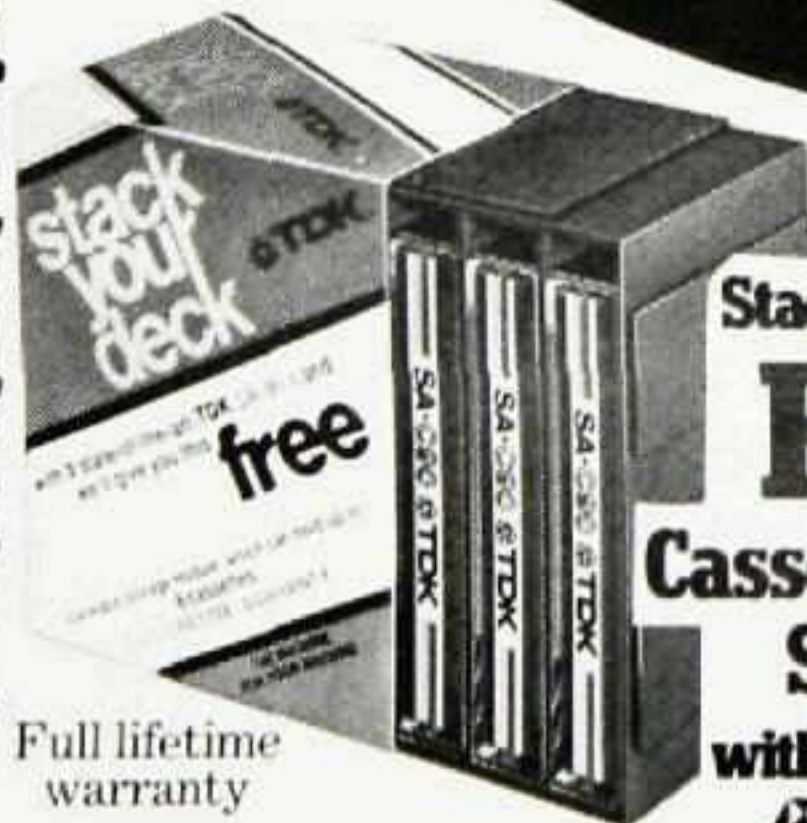
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had initially worked a deal with Mike Curb for handling Spring's distribution. However, Jerry Schoenbaum, first president of Polydor in the U.S., was an old friend and he offered a deal on much the same terms as Curb's.

"We're now about the oldest label affiliated with Polydor," Rivkin notes. "We went through five presidents and we're still around. As Millie says, it's like a family thing."

Rivkin attributes the success of Spring to the expertise brought into the firm by its partners and the fact it has remained a low-overhead operation.

Prior to settling down with Spring and the trio of artists it now handles, the Rivkins and Spitalsky had acquired quite a track record in the music business.

Spitalsky first joined Atlantic Records in 1949, for instance, as a promotion man. He now prefers the specialized attention he's able to give artists with Spring.

Julie Rivkin, after leaving MGM in 1968, helped launch Bang Records, owned by the Ertegun brothers, Jerry Wexler and Bert Berns. Neil Diamond, Van Morrison, the McCloys and the Strangeloves were associated with Bang.

Among the artists one or another of the trio helped launch in past years are Rick Derringer (known then as Rick Zehringer), Cashman, Pistilli & West (who were called alternately The Buchanan Bros. or Central Park West)—Flip Wilson, the Shirelles, Strawberry Alarm Clock, Prince Harold, Phyllis Newman and the Osmonds.

E/A Singles

• Continued from page 14

a seven-inch single of transparent green vinyl with a four-leaf clover on the label.

Late this week E/A says 3,000 copies of a 12-inch promotional disk of Warren Zevon's "Werewolves Of London" which has a color photo of a werewolf under the vinyl. It was pressed by Fitzgerald/Hartley's in L.A.

Previously, the label made 12-inch singles for radio on Linda Ronstadt's "Blue Bayou" (on blue vinyl) and Queen's "We Are The Champions"/"We Will Rock You." Both hits were million sellers.

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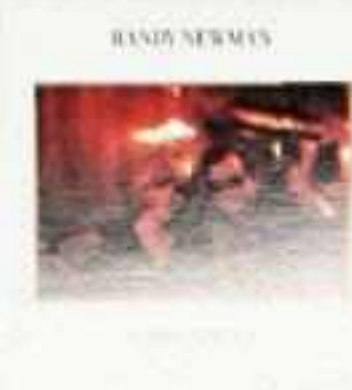
RS 6373



RS 6459



MS 2064



MS 2193

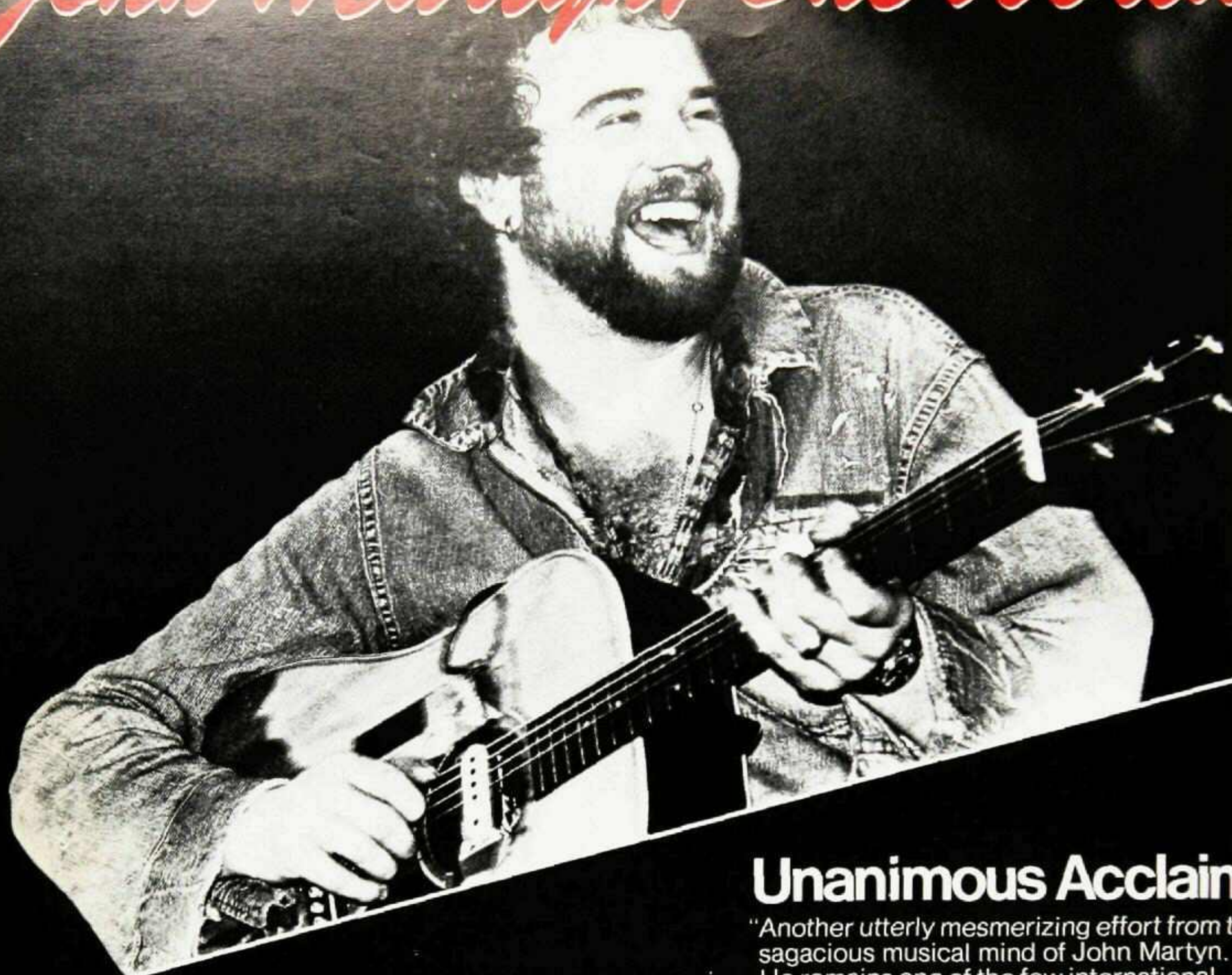
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DATE	PLACE
3/19	THE WORLD JAI-ALAI
3/20	CIVIC CENTRE COLISEUM
3/21	CIVIC CENTRE
3/22	COLISEUM
3/23	OFF
3/24	COLISEUM
3/25	CAROLINA COLISEUM
3/26	LE VONBRAUN CIVIC CENTRE
3/27	OFF
3/28	COBOL HALL
3/29	CIVIC ARENA

CITY	DATE
Fronton (Nr. Miami)	3/30
Lakeland, Florida	3/31
Savannah, Ga.	4/1
Macon, Ga.	4/2
	4/3
Charlotte, N. Carolina	4/4
Columbia, S. Carolina	4/5
Huntsville, Ala.	4/6
	4/7
	4/8
	4/9
Detroit, Mich.	
Pittsburgh, Pa.	

PLACE
OFF
CIVIC CENTRE
SPECTRUM
OFF
NASSAU COLISEUM
OFF
CIVIC CENTRE
OFF
FORUM
OFF
MAPLE LEAF

CITY
Baltimore, Md.
Philadelphia, Pa.
Long Island, N.Y.
Springfield, Mass.
Montreal, Canada
Toronto, Canada

Sales Hurt By Strike

• *Continued from page 3*
 necessary. "We shuffled a lot of papers but in the end no one was laid off," says Steer.
 He says the plant, which does much of the pressing for WEA and Phonodisc, is back working seven days a week. The plant has voluntarily reduced energy by about 10%, but that has not affected production, he says.

In Cleveland, Ken Sattler, branch manager for Lieberman Enterprises, says he has noticed that sales orders have been down for the first two weeks of March from Western Pennsylvania, Ohio and West Virginia areas hardest hit by the strike.

But he says he has not heard of any manufacturing slowups, or shortages because of the strike.

Though attributing the sales slowdown to the strike, he also notes that with the exception of "Saturday

Night Fever" there has not been much superstar product released since Christmas.

He says his office also has cut down on energy use by turning down the lights and heat.

In Fairmont, W. Va., in the heart of coal country, the strike has cut record sales "really down," says John Morgan, owner of Morgan's Music Shop. He says Christmas was "pretty good" but since then things have gotten tougher.

He says the strike has meant that not only the miners are out of work and without money, but also many of the support personnel, such as the railroad workers who haul the coal, have been laid off.

Morgan expects things to pick up after the strike is settled. "There will be a boom like you've never seen," he says. "It will be like drunken sailors off a ship."



PENSIVE BOY—Warren Zevon is in deep concentration as he performs songs from his Elektra/Asylum album "Excitable Boy" at the Bottom Line in New York.

9 Parties Bidding For N.Y. Venue

NEW YORK—Nine firms and individuals have submitted proposals for a takeover of the Nassau County (L.I.) Coliseum, according to Arthur Scharf, manager of the 18,000-seat arena, which is operated by the county government.

The nine contenders include Philadelphia's Spectrum Corp., Ron Delsener Enterprises; the Alvin Theatre Corp., a Broadway legit house; N.Y. Islanders hockey club staffed by Roy Bee and members of the Bill Torrey; Triple A Cleaning Contractors; concessionaire Sal Vinci; a group of businessmen led by Godfried Bullion that includes owners of the N.Y. Nets basketball team and a minor league hockey club; IT&T service industries, a division of the conglomerate that operates parking and service facilities in other arenas, and the Hyatt Hotel Corp., which operates the Boston Civic Center and the New Orleans Superdome.

At least one source close to the situation believes the Hyatt chain has "an excellent chance" to get the facility since it plans to build a hotel nearby that would provide the county with additional tax revenue.

Scharf, however, says it will take "a number of months" for county officials to study the various proposals and make counterproposals of their own to the interested parties.

"Don't forget, these proposals are all outlined in general terms," Scharf notes.

Madison Square Garden, which had been expected to make a bid for the facility and reportedly had been requested by Nassau officials to do so in the wake of Sonny Werblin's return to the Garden management team, was conspicuous by its absence. At presstime, Werblin couldn't be reached for comment.

Fewer Consumers Gripping

NEW YORK—Disk and music stores gave consumers less cause for complaint last year than in 1976, according to statistics released by the Council of Better Business Bureaus.

But its offices received more complaints about phono/television/radio shops.

Actual number of calls for help with complaints across every type of business was steady compared with 1976, at 802,700. Of those left after Bureau referrals to attorneys, the courts and regulatory agencies, approximately 70% (400,500) filed formal complaints. This compares with 390,685 in 1976.

Music stores ranked 54th in the table, with 1,631 complaints in 1977—0.39% of the total. Percentage of problems settled was 76.8.

This compares with a 29th ranking the previous year, and 3,867 complaints—0.98% of the total.

Phono/tv/radio stores moved up two slots to 17th in the Better Business Bureau listing, attracting 5,313 complaints—1.54% of the total. In 1976, they generated 5,526 filings—1.41% of that year's total.

Highest in volume were complaints concerning general mail-order companies. The statistical summary of activity does not say whether this includes disk mail-order, nor does it detail the nature of complaints received about disk/music and tv/radio/phono stores.

Label Off To Calif.

LOS ANGELES—Bar-B-Q Records has moved here after seven years of operations in Bloomington, Ind. Its new address is 626 Museum Dr., L.A. 90065, (213) 225-4354. The label is headed by Fred Cook, general manager.

Rock, Pop Gigs At Giants' Arena

NEW YORK—Rock and pop concerts are coming to the 78,000-seat Giants Stadium in New Jersey this summer, with John Scher's Monarch Entertainment Bureau reportedly having the inside track on any deals.

"We will have an experimental series of concerts in the stadium this summer," N.J. Sports and Exposition Authority chairman William F. Hyland disclosed at a meeting of the nearby Newark Chamber of Commerce Wednesday (15).

Scher, who runs Passaic's Capitol

Theatre, affirmed this, simply stating: "It's likely there'll be shows there this year." Although he declined to discuss details, it's known that Scher has been talking with officials of the Jersey sports complex for the past three years in efforts to secure rock and pop bookings.

Monarch Entertainment is the area's leading pop promoter, with a track record including the recent Grateful Dead appearance which drew 107,000 fans to the Englishtown, N.J., raceway.

Bill Drafted To Protect Artist Royalty

• *Continued from page 3*

any connection with record performance royalty.

But Copyright Office spokesmen believe that the somewhat unclear wording of the Danielson bill produced that impression.

The Register's proposed bill is substantially the same as H.R. 6063 where licensing rates are concerned. The Danielson bill sets flat-rate amounts for radio and tv use of recordings (exempting smaller stations), and modest fees for other users.

Both proposals call for a 50-50 split of the royalty between record producers and performers. But in the Ringer version, the performer can never receive less than a 50% share of the royalties, but can bargain for more with producers.

Also, performers and musicians who work for hire in making recordings will have the same rights to

share equally in the performance royalty as any others.

Register Ringer says that although she has frequently and publicly endorsed the principle of the royalty, her statement to Congress is based on a "full and objective" study by the Copyright Office.

The Register has warm praise for the painstaking study carried on by a special Copyright Office team under leadership of associate counsel Harriet Oler.

"I believe that their basic documentary report, including the independently prepared studies by Stephen Werner and Robert Gorman will be of immediate value to Congress in evaluating legislative proposals."

Werner authored the Rittenberg report which concluded that record performance royalty would have no serious economic impact on broadcasters (Billboard, Dec 24, 1977).

Knowing the history of successful broadcaster attacks on record per-

formance royalty, and their furious repudiation of the Werner report, Register Ringer tells Congress:

"I hope that it (the Register's statement of endorsement) will be considered as entirely separate from the Copyright Office's basic documentary report, so that the attacks on my conclusions and recommendations will not undermine the usefulness of the body of information brought together in the basic report."

The conclusions reached personally by the Register on record performance royalty are that it is morally and constitutionally right and legislatively sound and in fact long overdue.

The House Judiciary subcommittee handling copyrights will hold hearings on record royalty legislation in California to hear industry spokesmen on March 29 and 30—instead of the original dates of March 28 and 29. **MILDRED HALL**

UA's Merchandising

• *Continued from page 10*
 used 4x4s) and was one the most extensive point of purchase merchandising program the label has ever undertaken.

The ELO program is going into its second phase, adds Cohen, and similar campaigns are slated for other acts such as Kenny Rogers and Crystal Gayle.

"Naturally," acknowledges Cohen, "merchandising programs are tailored within the structure of what the act is doing. Certainly for a newer act it wouldn't be sensible to do these kinds of things."

"A good example is Noel Pointer. With his first LP all we had made up were backup easels.

"But we saw the sales patterns grow for that LP and he put together an act and toured. The next program was increased for the new album and we also had posters made up and we are trying a new soft poster with backing that's proving effective in malls." In addition there are backup easels and mobiles.

One reason why extensive point of purchase campaigns don't make sense for new artists, adds Cohen, "is that materials don't get used many times. It's tough enough getting store space for an established act and, of

course, you are also bucking the other big labels."

Cohen says he is fond of orchestrating different types of contests with his field personnel for innovative displays and also coordinating both national and regional contests through distributors and accounts based on displays.

"Right now," says Cohen, "we are running one with Disc Records in the Midwest and there's another contest out of the Cleveland distributor open to all accounts for specially made up ELO jackets."

"Our man in the West," continues Cohen, "is having a contest with Kenny Rogers for his 'Ten Years Of Gold' album which is open to sales managers. All they have to do is submit Kenny Rogers in-store display shots and the winner gets \$100 for the best submission of shots."

Another contest is being set up regionally in the southwest where a consumer will receive an actual gold record which stores will offer via a raffle.

"We wanted to do something with the theme gold," says Cohen, "and that was a market that Kenny Rogers broke very big as pop. It also ties in with the name of the LP."

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Berman Ducks No C'right Questions In L.A.

By JOHN SIPPEL

LOS ANGELES—Al Berman, president of the Harry Fox Agency, informed the first capacity house in the first year of the Assn. of Independent Music Publishers about the inside of everything from video software royalty potential to the current status of Soviet royalty payments.

The knowledgeable head of the world's largest royalty "conduit" from music users to publishers didn't duck a question, but raised many in the minds of some 80-odd attendees at the AIMP monthly luncheons here Tuesday (14).

Publishers can expect the first reports on the new 2½-cent mechanical royalties about third quarter calendar 1978, Berman speculated. He predicted difficulties. "One major label" negotiated with him a concept, where the label agreed that for the first six months of 1978, all records sold by the label in that period would be paid at the old 2-cent royalty, with all records sold after June 30, 1978, to be reckoned at the 2½-cent rate. Berman termed the plan "facile."

He pointed up the trouble and expense that comes with trying to determine which sales on an album or single, released in 1977, occurred before and after the statutory rate hike. He felt that the "first in, first out"

theory would apply where there is a question.

If, for example, 100 albums were sold in 1977 and 100 were sold in 1978 and then the label returned 50, the 50 returned would be reckoned at the old 2-cent rate.

The currently debated question of how labels can handle reserves for music publishers is still not settled, Berman noted. And even when it is, it will not give publishers a clear-cut formula, but will provide stability for their position.

It will help eliminate those occasions, such as in the past when labels informed publishers that royalties were overpaid in the light of unexpectedly heavy late returns, he felt.

The greater need for certified inventory counts was explained by Berman, who emphasized that such counts must be made periodically to determine when manufacture occurs. Bud Kahaner of the local office of Prager & Fenton, Fox auditors, backed Berman's contention that investigative auditing costs to back up royalty demands could spiral under the new copyright statute.

When albums and singles are invoiced by a manufacturer, they fall into the "distributed" provision of the copyright act. Asked if labels could circumvent the provision by

consigning merchandise to distributors, Berman said this would not be economically feasible.

Queried by Jay Lowy of Jobete Music as to the long-time concept that all records are 100% exchangeable and therefore held to be on consignment, Berman stated that all recorded product is invoiced from the factory and therefore the consignment theory does not hold.

In a discussion on promotional records in which Berman reiterated his strong views that freebies require royalty payments, he was asked about the various legends appearing on promotional records which disclaim that ownership is being transferred.

He said it was a method of trying to get out of paying royalties on bona fide promotional material.

Berman advised publishers to immediately inform subpublishers abroad or foreign licensing societies with whom they had association when the U.S. publisher learns that a domestically produced and manufactured master is being distributed globally. He explained that only then can the foreign affiliated firm go forcefully after the royalty booty.

In cases where the publisher can't find proper foreign representation, the Fox Agency can notify foreign

societies with which it deals reciprocally to try to collect the royalty revenue there.

South American collections are difficult, Berman stated. He said the latest hope for some upgrading, pointing to a Brazilian office established by an Italian society, provided no more royalty information than before. Publishers still consider royalties from South America "found money," in the same way they viewed Japanese royalty payments a decade ago.

In elaborating on the trouble in obtaining foreign royalties, Berman alluded to the U.S.S.R., where three years ago the Fox Agency cemented a deal with a Soviet agency for royalty collection. Communist Russia agreed to pay foreign royalties on all performances and recordings after March 1973, with all prior being considered public domain.

Berman's first royalty accounting received recently from the U.S.S.R. was wholly made up of pre-March 1973 activity, he said.

There is no basis for working out a royalty payment formula for video cassette/disk, Berman explained. He said that several years ago, RCA sent a representative to confer with him about projected fees for solely budgetary purposes.

"I mentioned 10% of retail list price. He had several attacks. Now is it feasible if the royalty for audio is 2½ cents per composition, how about 2½ cents for the visual rate?" Berman asked.

He said that several labels and producers question whether the publishers and the musical composition contribute to the visual.

"One of these days an interested firm in video will come to us with a formula. Don't overlook it. Even if we make a mistake and take too small a rate at the beginning, it provides us with a start," Berman advised.

When queried about the current status of collections from Muzak, Berman said: "We were charging up a hill, but we looked back and our troops were not behind us."

He was referring to a recent move by the background music supplier wherein it sidestepped the Fox Agency to deal with "major publishers directly."

Muzak refused to pay the \$5 for one-year or \$12 for three-year usage of a composition, dealing directly with large publishers. Berman said his West Coast representative, Howard Balsam, is still checking cafes which use Muzak to see which tunes they are using.

MARCH 25, 1978, BILLBOARD

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WHICH WAY IS UP	STARGARD	MCA 2321	"	"
AJA	STEELY DAN	AA 1006	\$7.98	\$3.95
STREET SURVIVORS	LYNYRD SKYNYRD	MCA 3029	"	"
THE STRANGER	BILLY JOEL	JC 34987	"	"
BAT OUT OF HELL	MEATLOAF	PE 34974	"	"
FRENCH KISS	BOB WELCH	ST 11663	"	"
MY AIM IS TRUE	ELVIS COSTELLO	JC 35037	"	"
DARK SIDE OF THE MOON	PINK FLOYD	SMA511163	"	"
EVEN NOW	BARRY MANILOW	AF 4164	"	"
FOREIGNER	SD 19109	"	"	"
GREATEST HITS	CAROLE KING	JE 34967	"	"
DON'T LET ME BE	SANTA ESPERALDA	NBLP7080	"	"
ALL N' ALL	EARTH, WIND & FIRE	JC 34905	"	"
THANKFUL	NATALIE COLE	SW 11708	"	"
EDDIE MONEY	PC 34909	"	"	"
BOOK OF DREAMS	STEVE MILLER	SD 11630	"	"
SPECTRES	BLUE OYSTER CULT	JC 35019	"	"
UP THE YELLOW BRICK ROAD	SALSOUL ORCH.	SA 8500	"	"
AT YANKEE STADIUM	NRBQ	SRM13712	"	"
YOU LIGHT UP MY LIFE	JOHNNY MATHIS	JC 35259	"	"
ROOMFUL OF BLUES	ILPS9474	"	"	"
DRAW THE LINE	AEROSMITH	JC 34856	"	"
STREET PLAYER	RUFUS	AA 1049	"	"
ENCOUNTERS	MEGO	MNLP8004	"	"
BOSTON	JE 34188	"	"	"
OUT OF THE BLUE	E.L.O.	LA 823	\$11.98	\$5.95
KISS ALIVE II	NBLP7076	"	"	"
SATURDAY NIGHT FEVER	SOUNDTRACK	RS2-4001	\$12.98	\$6.60

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New Companies

Sound South, a soul-oriented record label with concentration in the South at this time, formed by Harold Thomas, president and owner, with assistance from Mike Thomas, vice president of sales. Initial release is by the Lamms with other material in the making by Eddie Cornelius and Little Eric. Address: 203 Culver Ave., Charleston, S.C. 29407 (803) 766-2500.

Bo Ayars Publishing Co. formed by ASCAP member Ayars, musical director for Liberace. Address: 6420 Wilshire Blvd., Suite 1010, Los Angeles 90048. (213) 653-3542.

Coconut Grove Records launched by John Goodwin and Robert Earl Smith. The label's initial artist signings are Mickey Carroll, formerly with RCA; Carter Cornelius, once with the Cornelius Bros. & Sister Rose on UA; and Harry Hann, formerly with Wayne Cochran on Chess. A West Coast office has been

opened in San Francisco by Jack Levy. Address: 1331 N.E. 119th St., No. Miami, Fla. 33161, (305) 891-1206.

Winston-Howell Productions formed by John Winston III and Bill Howell to launch the national mobile DJ Disco Pool. It will also deal with promotions and publicity. Address: Box 1992, Shelby, N.C. 28150, (704) 482-1775.

Horizon Music formed by Jerry Hogan for management, booking and production. Initial signings include groups Sixshooter and Troubadour. Firm is located at Box 292, Athens, Ohio 45701, (614) 593-6715.

Silver Fox Marketing launched by Mel Fuhrman, who resigned as vice president of Lifesong records. The firm offers marketing and advertising services. Address: 15 Columbus Circle, Suite 520, N.Y., N.Y. 10023, (212) 765-3044.

Entertainment Capital Corporation launched by Jeff Tornberg, president and chairman of the board. Firm intends to deal in the areas of recording, movies and music publishing. First disk production involves former "Jesus Christ Superstar" lead Jeff Fenholt, with a single due on Polydor. Address: 4 E. 82 St., N.Y., N.Y. 10028, (212) 734-1652.

Kenny-Paul Productions Ltd. formed by Kenny Friedson and Paul Kessler as a personal management firm. Address: 1559 Parker Ave., Apt. 6, Fort Lee, N.J. 07024, (212) 490-0077.

Barrick Music, Inc., a production, publishing and management company, founded by Barry Stein and Rick Rothstein. First project is by Rothstein. Address: 422 W. Washington Ave., Lake Bluff, Ill. 60044, (312) 295-3937.

Dreampower, a public relations, management and music and film promotion company teed with Steven Doctrow as president. Address: 8101 Melrose Ave., Suite 202, Los Angeles 90046, (213) 653-1580.

The Rick & Nick Show, a promotion, marketing, management and production firm, launched by Rick Williams, former marketing director of the Shadybrook and Songbird labels, and art designer Nick Charles Williams previously founded P.O.P., an independent promotion company concentrating on secondary markets. Address: 8481 Brier Dr., Los Angeles 90046, (213) 656-5797.

Movie At NARM

LOS ANGELES—A&M Records presents a special screening of "American Hot Wax" at the NARM convention in New Orleans. The film will be shown Monday (20) at the Joy Theatre.

Press kits and albums will be distributed to NARM members attending, along with posters and hand-

Wherehouse Web Adds 15 Stores

• Continued from page 1
in second position with 111 outlets behind the more than 300 stores operated by Pickwick's retailing sector. All Integrity Entertainment units are in California, ranging from San Diego north to Redding.

Two of the 13 Wherehouse stores are opening here, with another five slated for greater Los Angeles before July. Two more will bow in San Diego. Four are set for Central California in San Jose, Santa Rosa and Merced.

And the state's largest record/tape/accessories store—also owned by the firm—a third Big Ben's, opens about April in Southwest Los Angeles. The renovated supermart covers 15,000 square feet at LaBrea and Rodeo. It opens about April 1, with Ed Burke managing. In late May, the fourth Big Ben's opens in the 8,000 square feet occupied previously by a Wallichs' Music City store in Torrance. The site is one of five

such former Wallichs' stores, which Integrity assumed during the current bankruptcy action in Federal District Court here.

Hartstone notes the additional stores will accelerate business to more easily achieve the \$62 million goal he set recently. Integrity Entertainment, the only pure retailing entity held publicly, expected to open 12 outlets by the end of fiscal 1978 (Billboard, Nov. 29, 1977).

The cost of store construction for the 15 stores is estimated at \$750,000 by Hartstone. An additional 150 employees will probably be added to the statewide chain, bringing the total to 1,250. One of every 10 employees is now in a field support position in midmanagement, Hartstone says, in merchandising, management, maintenance and supplies and other such functions.

The chain also operates a budget skein called Hits-For-All.

JOHN SIPPEL



Mgmt: American World-Wide Sounds & Music, Inc., 405 Park Avenue, N.Y. 10022

Gloria Gaynor will have them dancing in the streets. Again.

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Gloria Gaynor. "Park Avenue Sound." It'll have people dancing on the avenue. On Polydor Records and Tapes.



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Las Vegas Acts, Hotels Make Tie-Ups

• Continued from page 3

Aladdin while the Beach Boys and other pop-rock groups are showcased in the \$12 million, 7,500-seat Performing Arts Theatre.

"We see no negatives about the project, we're going to keep it," reports Hammond. "Although our space is limited, we'll go ahead with it and see what the future holds."

Pickwick also services two outlets for local discount chain Wonder World and Woolco, an affiliate with Woolworth. Steve Meredith, Woolco general manager, joins Naff and Hammond in praise for the new effort.

"We've wanted to have this type of program for a long time," advises Meredith. "The sales increases were nominal at the beginning but we're confident of increases ahead."

Three independent record stores, Odyssey Records, Impact Music Center and Budget Tapes expressed confidence in the new project while the MGM Grand and Riviera Hotels, where other top recording and tv stars are booked, reveal cautious optimism.

"It's been difficult in the past, but the hotels are cooperating in this area," says Michael Horgan, Odyssey's manager. "We're hopeful it will open up more communications and sales response."

Such artists as the Golden Nugget's Kenny Rogers, Willie Nelson, Caesars Palace's Frank Sinatra and Paul Anka and Hughes hotel star Wayne Newton have had records sell out at Odyssey while performing in town.

The largest volume record store in town, Odyssey, has hosted guest-signing days for Rita Coolidge, George Carlin, the Tubes, the Kean Brothers, the Checkmates and Donna Summer, usually worked out with the record companies, adds Horgan.

Impact's co-owner Ron Smith reports previous attempts failed to lure buyers in meeting stars, a tie-in with a local radio station, but welcomed the new hotel promo effort.

"This is our first store, which is mainly a catalog supply operation," says Smith. "Anka was scheduled to come by for a day but the project fell through somehow."

Open two years in the Sunrise Shopping Center in East Las Vegas, Impact Music Center features thorough selections on major artists.

Brad Boyd, manager of newly

opened Budget Tapes & Records near the Univ. of Nevada, Las Vegas campus, anticipates use of its three-month-old store in possible future hotel promo campaigns.

"We could handle such a promotion here," says Boyd. "Currently we exhibit Aladdin flyers and posters for concerts. We'd gladly participate."

Capturing the college traffic, Budget has been heavily promoting Arista recording artist Barry Manilow's latest release in a special one-week drive in conjunction with the label.

Meanwhile, the MGM Grand and Riviera Hotels admit detached interest in the recent project with Bill Bray, the Grand's director of advertising, promotions and public relations, recalling past promotions.

"This type of project benefits the artist more in the short range effect and the hotel in regard to long range benefits," says Bray. "Actually the long picture also aids the artist's marquee clout."

Manilow, Captain & Tennille and Engelbert Humperdinck are the Grand's leading record-performing artists while Neil Sedaka, Olivia Newton-John and Glen Campbell are the Riviera's top pop stars.

"We have nothing against self-initiated promotions by the artists or record companies," says Tony Zoppi, Riviera Hotel publicity director, "but our stars are usually established long enough with hit records that they don't have to do this."

Zoppi maintains the promotion project is more of a gimmick to draw crowds into showrooms and that most Riviera acts prefer to keep a low profile, concentrating on their live performances.



MUSICAL COMRADES—Rick Danko, left, joins former colleague Levon Helm and Gregg Allman backstage at Los Angeles' Roxy following Danko's recent appearance there. A star-studded audience, including all five members of the Band, helped Danko celebrate the occasion.

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"THANK YOU NARM"

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Punk Music Analyzed, Praised And Blasted At N.Y. Session

By ROMAN KOZAK

NEW YORK—Punk came to the Storeytown jazz club in words if not in music when the local branch of NARAS sponsored a seminar on new wave on Wednesday (15).

The discussion came at a time when new wave is making its strongest LP chart showing to date, with Elvis Costello at 32, Blondie at 98 starred, the Ramones at 107, Talking Heads at 136, Robert Gordon at 155 starred and Tuff Darts at 180 starred.

"New wave is the rock'n'roll of the '80s. What we are calling punk now, in the '80s we will be looking back saying that the '80s music was invented in 1976," declared Danny Fields, manager of the Ramones and one of the panelists.

"Even if new wave doesn't become popular, do you think it is just going to disappear? Do you think the bands will stop playing it and it will go away?" asked David Marsh of Rolling Stone, another panelist.

"Yes," replied a cynic in the audience, "cause the record companies will drop them if they don't sell records."

Moderator of the loose and good humored discussion was Ken Kuschick, manager of artist development, Sire Records.

The problem with new wave is that people are not going to turn to this music until they hear it with some frequency. And there is no Alan Freed today to come out and

play it," said Vince Seelsa, disk jockey at WNEW-FM in New York, one of the few stations remaining in the U.S. where the DJs may still select their own music.

Seelsa plays new wave, though he said he encounters resistance both from the station's management, which disapproves even if it doesn't restrict him, and segments of the audience who prefer music by Yes, Renaissance, Genesis and other English art rockers which the station is known for playing.

Seelsa said another problem is that even those DJs who can program their own music with major record companies supplying them records, automatically have become too spoiled to go out and look for the new music on obscure punk labels.

At the same time, the new labels often don't know where to reach radio stations which may be sympathetic to their music.

Peter Mench, of Blank Records (Mercury's punk label), noted that even without radio play it is still possible to sell records via personal appearances, as witnessed by Kiss, Rush, UFO and a few others. But he decried the lack of clubs where new wave is welcomed.

But Krupnick said that at Sire Records he now gets more calls some weeks for acts to play clubs around the country than he has available. He and Fields added that one of punk's achievements so far is a revitalization of many

clubs, with audiences frequently doubling after the first night of a punk band's performance.

"Teenage word-of-mouth is still the most successful medium for selling rock'n'roll," said Fields. "The kids turn each other on to the music."

There were a number of questions from the floor, one asking how the punks expect to keep their integrity should they become successful in view of their frequent criticisms of current pop stars for being too rich and out of touch with their audiences.

Bators, having just returned from Florida where the Dead Boys have just completed their latest LP, admitted one could get used to the good life lying around on the beach. However, he said, as long as he doesn't distance himself too far from his fans there shouldn't be any problem.

Fields said the Ramones are making a living playing their music, since "you don't need triple platinum to make enough to pay your rent." He added that some groups may paint themselves into a corner if in the beginning they sound too left wing and idealistic. Getting rich then might be an embarrassment.

However, if the band is not political from the beginning there is no problem. "I see nothing wrong in getting rich on three chords," he said.

“Because the Night.”



Photograph © 1978 Lynn Goldsmith.

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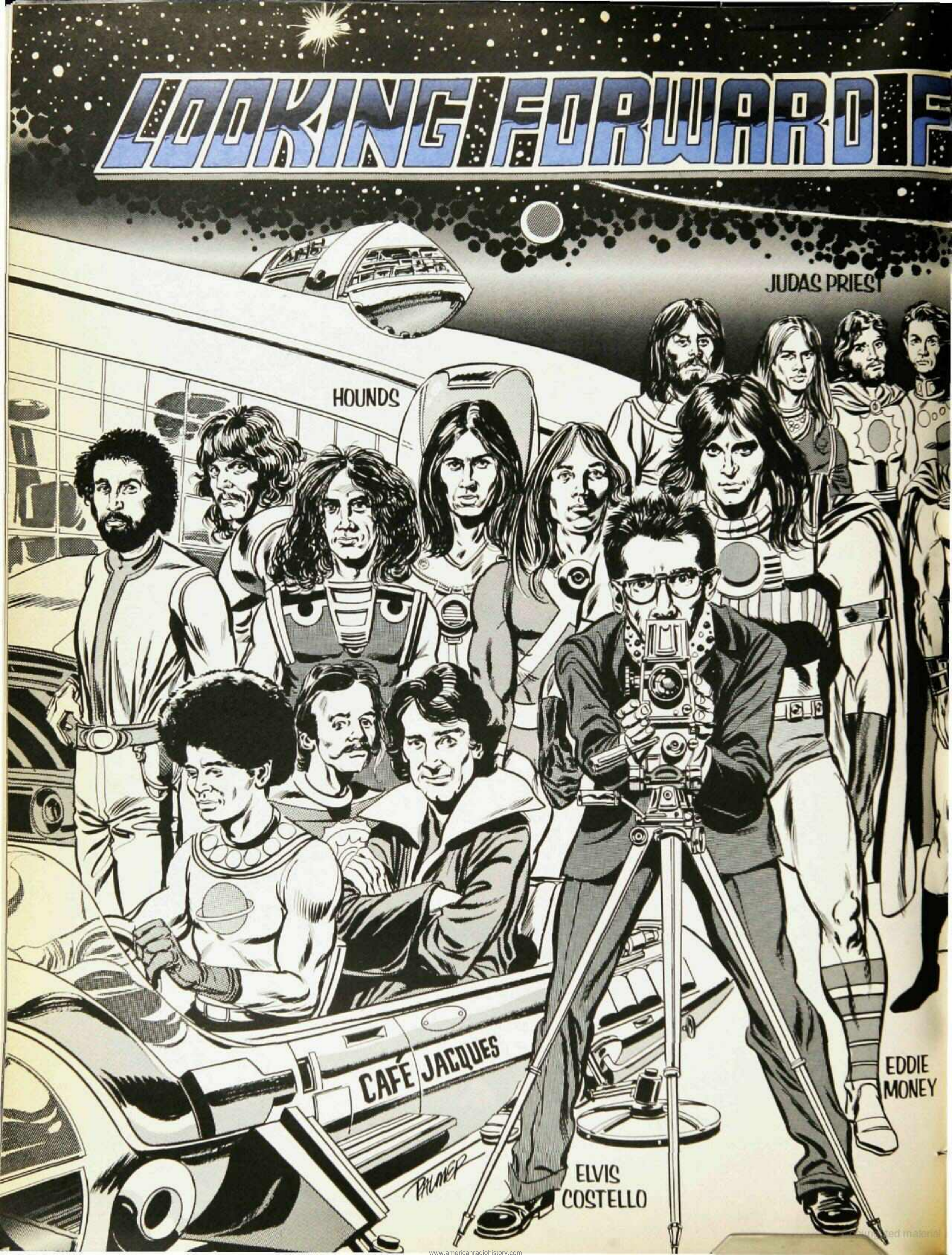
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Billboard Singles Radio Action

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

Based on station playlists through Thursday (3/16/78)

TOP ADD ONS - NATIONAL

JEFFERSON STARSHIP—Count On Me (Grant)
ROBERTA FLACK—Closer I Get To You (Atlantic)
PARLIAMENT—Flashlight (Casablanca)

PRIME MOVERS - NATIONAL

YVONNE ELLIMAN—If I Can't Have You (RSD)
BARRY MANILOW—Can't Smile Without You (Arista)
JACKSON BROWNE—Running On Empty (Asylum)

BREAKOUTS - NATIONAL

ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
HEATWAVE—Always & Forever (Epic)
DAVID GATES—Goodbye Girl (Elektra)

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

- JEFFERSON STARSHIP—Count On Me (Grant)
- D• BEE GEES—More Than A Woman (RSD)
- DAVID GATES—Goodbye Girl (Elektra) 26-18
- HEATWAVE—Always & Forever (Epic) 16-10

KRIZ—Phoenix

- GENE COTTON—Before My Heart Finds Out (Ariola America)
- KONGAS—Gimme Some Lovin' (Polydor)
- YVONNE ELLIMAN—If I Can't Have You (RSD) 12-7
- B• CHIC—Dance, Dance, Dance, Yowzah, Yowzah (Atlantic) 18-13

KTKT—Tucson

- NATALIE COLE—Our Love (Capitol)
- D• BEE GEES—More Than A Woman (RSD)
- HEATWAVE—Always & Forever (Epic) 25-19
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 21-17

KQEO—Albuquerque

- EDDIE MONEY—Baby Hold On (Columbia)
- FOTOMAKER—Where Have You Been (Atlantic)
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 38-32
- CHUCK MANGIONE—Feels So Good (A&M) 39-33

KEND—Las Vegas

- HEATWAVE—Always & Forever (Epic)
- D• BEE GEES—More Than A Woman (RSD)
- KANSAS—Dust In The Wind (Kirshner) 25-16
- D• CHIC—Dance, Dance, Dance, Yowzah, Yowzah (Atlantic) 23-15

Pacific Northwest Region

• TOP ADD ONS:

NATALIE COLE—Our Love (Capitol)
DOLLY PARTON—Two Doors Down (RCA)
CHUCK MANGIONE—Feels So Good (A&M)

★ PRIME MOVERS:

YVONNE ELLIMAN—If I Can't Have You (RSD)
ERIC CLAPTON—Lay Down Sally (RSD)
KANSAS—Dust In The Wind (Kirshner)

BREAKOUTS:

HEATWAVE—Always & Forever (Epic)
GENE COTTON—Before My Heart Finds Out (Ariola America)
BARRY MANILOW—Can't Smile Without You (Arista)

KFRC—San Francisco

- PAUL McCARTNEY—With A Little Luck (Capitol)
- DOLLY PARTON—Two Doors Down (RCA)
- YVONNE ELLIMAN—If I Can't Have You (RSD) 18-12
- KANSAS—Dust In The Wind (Kirshner) 17-13

KYA—San Francisco

- EARTH, WIND & FIRE—Fantasy (Columbia)
- NATALIE COLE—Our Love (Capitol)
- BARRY MANILOW—Can't Smile Without You (Arista) 10-4
- YVONNE ELLIMAN—If I Can't Have You (RSD) 12-7

KLIV—San Jose

- NONE
- NONE

KNDE—Sacramento

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- GENE COTTON—Before My Heart Finds Out (Ariola America)
- YVONNE ELLIMAN—If I Can't Have You (RSD) 15-7
- RAYDIO—Jack & Jill (Arista) 11-6

KROY—Sacramento

- NATALIE COLE—Our Love (Capitol)
- BARRY MANILOW—Can't Smile Without You (Arista)
- NONE

KYNO—Fresno

- DOLLY PARTON—Two Doors Down (RCA)
- D• STARGARD—Which Way Is Up (MCA)
- KC & THE SUNSHINE BAND—Boogie Shoes (TK) 17-8
- BOB WELCH—Ebony Eyes (Capitol) 23-14

KGW—Portland

- YVONNE ELLIMAN—If I Can't Have You (RSD)
- CHUCK MANGIONE—Feels So Good (A&M)
- D• BEE GEES—Night Fever (RSD) 14-7
- KANSAS—Dust In The Wind (Kirshner) 11-5

KING—Seattle

- HEATWAVE—Always & Forever (Epic)
- SAMMY HAGAR—Turn Up The Music (Capitol)
- LE BLANC & CARR—Falling (Big Tree) 18-14
- BOZ SCAGGS—Hollywood (Columbia) 25-21

KJRB—Spokane

- RAYDIO—Jack & Jill (Arista)
- SWEET—Love Is Like Oxygen (Capitol)
- JAY FERGUSON—Thunder Island (Asylum) 16-8
- QUEEN—We Are The Champions (Elektra) 4-1

KTAC—Tacoma

- GENE COTTON—Before My Heart Finds Out (Ariola America)
- JEFFERSON STARSHIP—Count On Me (Grant)
- BARRY MANILOW—Can't Smile Without You (Arista) 17-11
- ERIC CLAPTON—Lay Down Sally (RSD) 9-6

KCPX—Salt Lake City

- BILLY JOEL—Movin' Out (Columbia)
- WARREN ZEVON—Werewolves Of London (Elektra)
- JACKSON BROWNE—Running On Empty (Asylum) 28-22
- HEATWAVE—Always & Forever (Epic) 30-24

KRSP—Salt Lake City

- NATALIE COLE—Our Love (Capitol)
- CHUCK MANGIONE—Feels So Good (A&M)
- YVONNE ELLIMAN—If I Can't Have You (RSD) 21-11
- GENE COTTON—Before My Heart Finds Out (Ariola America) 18-13

KTLR—Denver

- TAVARES—More Than A Woman (Capitol)
- ERIC CLAPTON—Lay Down Sally (RSD) 18-11
- PAUL DAVIS—I Go Crazy (Bang) 11-6

KIMN—Denver

- YVONNE ELLIMAN—If I Can't Have You (RSD)
- JEFFERSON STARSHIP—Count On Me (Grant)
- LITTLE RIVER BAND—Happy Anniversary (Harvest) 15-9
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 17-13

North Central Region

• TOP ADD ONS:

TRAMMPS—Disco Inferno (Atlantic)
ANDREW GOLD—Thank You For Being A Friend (Asylum)
ROBERTA FLACK—Closer I Get To You (Atlantic)

★ PRIME MOVERS:

BARRY MANILOW—Can't Smile Without You (Arista)
ERIC CLAPTON—Lay Down Sally (RSD)
JACKSON BROWNE—Running On Empty (Asylum)

BREAKOUTS:

ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
LE BLANC & CARR—Falling (Big Tree)
ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (JET)

CKLW—Detroit

- PAUL DAVIS—I Go Crazy (Bang)
- PAUL McCARTNEY—With A Little Luck (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 16-9
- GEORGE BENSON—On Broadway (WB) 21-17

WDRQ—Detroit

- TRAMMPS—Disco Inferno (Atlantic)
- EARTH, WIND & FIRE—Fantasy (Columbia)
- LE BLANC & CARR—Falling (Big Tree) 24-19
- PAUL DAVIS—I Go Crazy (Bang) 26-21

WTAC—Flint

- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- JACKSON BROWNE—Running On Empty (Asylum)
- BARRY MANILOW—Can't Smile Without You (Arista) 23-11
- ROD STEWART—Hot Legs (WB) 29-18

Z96 (WZZM-FM)—Grand Rapids

- PARLIAMENT—Flashlight (A&M)
- D• STARGARD—Which Way Is Up (MCA)
- BOB WELCH—Ebony Eyes (Capitol) 26-15
- LE BLANC & CARR—Falling (Big Tree) 20-11

WART—Louisville

- EDDIE MONEY—Baby Hold On (Columbia)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- BARRY MANILOW—Can't Smile Without You (Arista) 16-7
- DAVID GATES—Goodbye Girl (Elektra) 20-13

WBGW—Bowling Green

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- CHUCK MANGIONE—Feels So Good (A&M)
- RAYDIO—Jack & Jill (Arista) 26-20
- ERIC CLAPTON—Lay Down Sally (RSD) 24-19

WGCL—Cleveland

- LOU RAWLS—Lady Love (Epic)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ERIC CLAPTON—Lay Down Sally (RSD) 17-7
- BARRY MANILOW—Can't Smile Without You (Arista) 7-4

WSAI—Cincinnati

- YVONNE ELLIMAN—If I Can't Have You (RSD)
- JEFFERSON STARSHIP—Count On Me (Grant)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 15-12
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 27-24

Q-102 (WKRQ-FM)—Cincinnati

- TRAMMPS—Disco Inferno (Atlantic)
- D• BEE GEES—More Than A Woman (RSD)
- ANDY GIBB—Love Is Thicker Than Water (RSD) 10-1
- BARRY MANILOW—Can't Smile Without You (Arista) 19-10

WCOL—Columbus

- NATALIE COLE—Our Love (Capitol)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- JACKSON BROWNE—Running On Empty (Asylum) 30-22
- JAY FERGUSON—Thunder Island (Asylum) 16-11

WNCI—Columbus

- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- ROBERTA FLACK—Closer I Get To You (Atlantic)
- ERIC CLAPTON—Lay Down Sally (RSD) 17-9
- JACKSON BROWNE—Running On Empty (Asylum) 15-8

WCUE—Akron

- D• MICHAEL ZAGER BAND—Let's All Chant (Private Stock)
- CHUCK MANGIONE—Feels So Good (A&M)
- PARLIAMENT—Flashlight (Casablanca) 14-7
- SAMANTHA SANG—Emotion (Private Stock) 4-1

13-Q (WKTQ)—Pittsburgh

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- YVONNE ELLIMAN—If I Can't Have You (RSD) 17-12
- DAVID GATES—Goodbye Girl (Elektra) 18-14

WPEZ—Pittsburgh

- TRAMMPS—Disco Inferno (Atlantic)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 39-25
- NATALIE COLE—Our Love (Capitol) 19-12

Southwest Region

• TOP ADD ONS:

JEFFERSON STARSHIP—Count On Me (Grant)
YVONNE ELLIMAN—If I Can't Have You (RSD)
DOLLY PARTON—Two Doors Down (RCA)

★ PRIME MOVERS:

BARRY MANILOW—Can't Smile Without You (Arista)
RAYDIO—Jack & Jill (Arista)
KANSAS—Dust In The Wind (Kirshner)

BREAKOUTS:

CRYSTAL GAYLE—Ready For The Times To Get Better (UA)
HEATWAVE—Always & Forever (Epic)
JACKSON BROWNE—Running On Empty (Asylum)

KILT—Houston

- YVONNE ELLIMAN—If I Can't Have You (RSD)
- JEFFERSON STARSHIP—Count On Me (Grant)
- CRYSTAL GAYLE—Ready For The Times To Get Better (UA) 40-26
- JACKSON BROWNE—Running On Empty (Asylum) 26-17

KRBE—Houston

- CRYSTAL GAYLE—Ready For The Times To Get Better (UA)
- WARREN ZEVON—Werewolves Of London (Elektra)
- CARPENTERS—Sweet, Sweet Smile (A&M) 30-22
- ROD STEWART—Hot Legs (WB) 25-18

KLJF—Dallas

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- JEFFERSON STARSHIP—Count On Me (Grant)
- KANSAS—Dust In The Wind (Kirshner) 16-10
- BARRY MANILOW—Can't Smile Without You (Arista) 8-3

KNUS-FM—Dallas

- CHUCK MANGIONE—Feels So Good (A&M)
- JACKSON BROWNE—Running On Empty (Asylum)
- RAYDIO—Jack & Jill (Arista) 16-8
- D• BEE GEES—Night Fever (RSD) 4-1

KFJZ-FM (2-97)—Fort Worth

- DAVID GATES—Goodbye Girl (Elektra)
- STYX—Come Sail Away (A&M) 21-17
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 23-15

KINT—El Paso

- RAYDIO—Jack & Jill (Arista)
- JEFFERSON STARSHIP—Count On Me (Grant)
- YVONNE ELLIMAN—If I Can't Have You (RSD) 30-12
- BARRY MANILOW—Can't Smile Without You (Arista) 15-6

WKY—Oklahoma City

- NATALIE COLE—Our Love (Capitol)
- STYX—Fooling Yourself (A&M)
- KANSAS—Dust In The Wind (Kirshner) 16-10
- RAYDIO—Jack & Jill (Arista) 27-11

KOMA—Oklahoma City

- JEFFERSON STARSHIP—Count On Me (Grant)
- D• STARGARD—Which Way Is Up (MCA)
- BARRY MANILOW—Can't Smile Without You (Arista) 13-5
- KANSAS—Dust In The Wind (Kirshner) 14-7

KAKC—Tulsa

- JEFFERSON STARSHIP—Count On Me (Grant)
- SEA LEVEL—That's Your Secret (Capitol)
- RAYDIO—Jack & Jill (Arista) 21-14
- NATALIE COLE—Our Love (Capitol) 32-27

KELJ—Tulsa

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- JEFFERSON STARSHIP—Count On Me (Grant)
- BARRY MANILOW—Can't Smile Without You (Arista) 18-8
- KANSAS—Dust In The Wind (Kirshner) 19-13

WTKX—New Orleans

- RAYDIO—Jack & Jill (Arista)
- DOLLY PARTON—Two Doors Down (RCA)
- YVONNE ELLIMAN—If I Can't Have You (RSD) 11-7
- KANSAS—Dust In The Wind (Kirshner) 13-9

WNQE—New Orleans

- TRAVIS WOMMACK—Hold On To Your Heart (Epic)
- BONNIE TYLER—It's A Heartache (RCA)
- HEATWAVE—Always & Forever (Epic) 24-16
- EDDIE MONEY—Baby Hold On (Columbia) 35-29

KEEL—Shreveport

- ROD STEWART—Hot Legs (WB)
- RAYDIO—Jack & Jill (Arista) 26-15
- HEATWAVE—Always & Forever (Epic) 25-17

Midwest Region

• TOP ADD ONS:

PARLIAMENT—Flashlight (Casablanca)
LOU RAWLS—Lady Love (Epic)
ROD STEWART—Hot Legs (WB)

★ PRIME MOVERS:

JACKSON BROWNE—Running On Empty (Asylum)
YVONNE ELLIMAN—If I Can't Have You (RSD)
BARRY MANILOW—Can't Smile Without You (Arista)

BREAKOUTS:

DAVID GATES—Goodbye Girl (Elektra)
DOLLY PARTON—Two Doors Down (RCA)
HEATWAVE—Always & Forever (Epic)

WLS—Chicago

- KANSAS—Dust In The Wind (Kirshner)
- PARLIAMENT—Flashlight (Casablanca)
- ERIC CLAPTON—Lay Down Sally (RSD) 15-11
- BARRY MANILOW—Can't Smile Without You (Arista) 12-9

WMET—Chicago

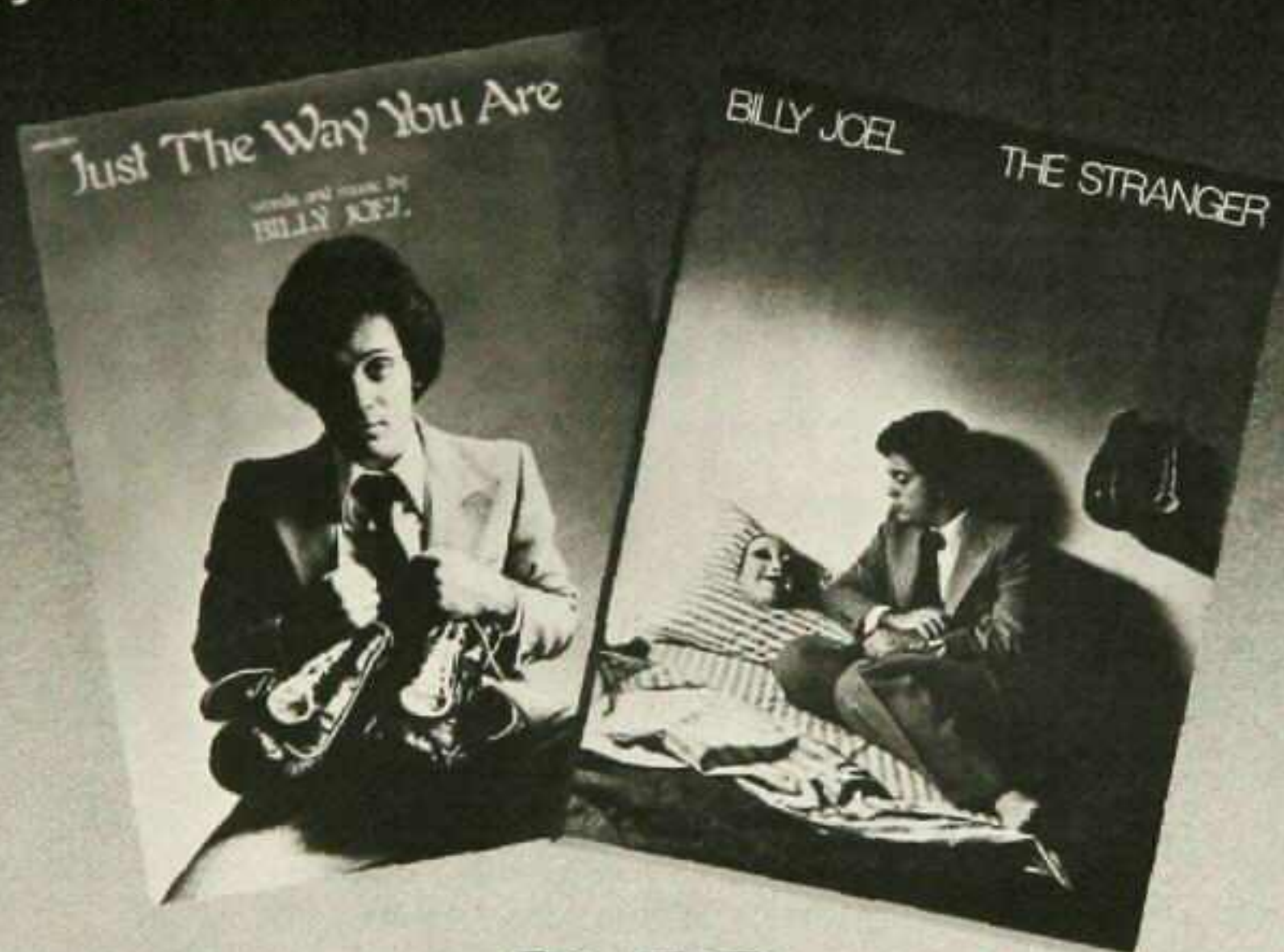
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- PARLIAMENT—Flashlight (Casablanca)
- BARRY MANILOW—Can't Smile Without You (Arista) 6-4
- RAYDIO—Jack & Jill (Arista) 9-7

(Continued on page 32)

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BILLY JOEL AND APRIL•BLACKWOOD: JUST THE WAY WE ARE.

April•Blackwood Music proudly announces the signing of a long-term publishing agreement with Billy Joel, and extends its congratulations to Billy on the double platinum album sales of "The Stranger" and the gold certification of "Just the Way You Are."



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Billboard Singles Radio Action

Based on station playlists through Thursday (3/16/78)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 30

- WROK—Rockford**
- NATALIE COLE—Our Love (Capitol)
 - JACKSON BROWNE—Running On Empty (Asylum) 35 25
 - BARRY MANILOW—Can't Smile Without You (Arista) 10 6
- WIRL—Peoria**
- NATALIE COLE—Our Love (Capitol)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - ERIC CLAPTON—Lay Down Sally (RSO) 9 9
 - BARRY MANILOW—Can't Smile Without You (Arista) 14 9
- WNOE—Indianapolis**
- GENE COTTON—Before My Heart Finds Out (Ariola America)
 - DOLLY PARTON—Two Doors Down (RCA)
- D+ BEE GEES—Night Fever (RSO) 7 1**
- ERIC CLAPTON—Lay Down Sally (RSO) 14 10
- WQKY—Milwaukee**
- LOU RAWLS—Lady Love (Epic)
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - PAUL DAVIS—I Go Crazy (Bang) 25 16
 - STYX—Fooling Yourself (A&M) 29 19
- WZUU—Milwaukee**
- WET WILLIE—Make You Feel Love Tonight (Epic)
 - ALAN CLARKE—Shadow In The Street (Atlantic)
 - JACKSON BROWNE—Running On Empty (Asylum) 24 12
 - LE BLANC & CARR—Falling (Big Tree) 17 11
- KSJQ—St. Louis**
- LOU RAWLS—Lady Love (Epic)
 - PARLIAMENT—Flashlight (Casablanca)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 30 18
 - DAVID GATES—Goodbye Girl (Elektra) 19 13
- KXOK—St. Louis**
- JEFFERSON STARSHIP—Count On Me (Grun) 1
 - ROD STEWART—Hot Legs (WB)
 - JACKSON BROWNE—Running On Empty (Asylum) 31 20
 - DAVID GATES—Goodbye Girl (Elektra) 19 9
- KIDA—Des Moines**
- JACKSON BROWNE—Running On Empty (Asylum)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
 - BARRY MANILOW—Can't Smile Without You (Arista) 6 1
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 14 9
- KDWB—Minneapolis**
- YVONNE ELLIMAN—If I Can't Have You (RSO)
 - BILLY JOEL—Movin' Out (Columbia)
 - JEFFERSON STARSHIP—Count On Me (Grun) 30 25
 - JAY FERGUSON—Thunder Island (Asylum) 26 22
- KSTP—Minneapolis**
- RUBICON—I'm Gonna Take Care Of Everything (20th)
 - ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - KANSAS—Dust In The Wind (Kirschner) 12 7
 - DAVID GATES—Goodbye Girl (Elektra) 15 10
- WHB—Kansas City**
- ELVIS PRESLEY—Softly As I Leave You (RCA)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - HEATWAVE—Always & Forever (Epic) 35 18
 - DOLLY PARTON—Two Doors Down (RCA) 39 25
- KBEQ—Kansas City**
- NONE
 - RAYDIO—Jack & Jill (Arista) 20 11
 - ROD STEWART—Hot Legs (WB) 29 20
- KKLS—Rapid City**
- ROBERTA FLACK—Closer I Get To You (Atlantic)
 - DOLLY PARTON—Two Doors Down (RCA)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) HB 20
 - BARRY MANILOW—Can't Smile Without You (Arista) 15 9

- KQWB—Fargo**
- BOZ SCAGGS—Hollywood (Columbia)
 - ROD STEWART—Hot Legs (WB)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum) 26 16
 - ABBA—The Name Of The Game (Atlantic) 27 18
- Northeast Region**
- TOP ADD ONS:**
- PLAYER—This Time I'm In It For Love (RSO)
 - PAUL McCARTNEY—With A Little Luck (Capitol)
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
- PRIME MOVERS:**
- YVONNE ELLIMAN—If I Can't Have You (RSO)
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - BOB WELCH—Ebony Eyes (Capitol)
- BREAKOUTS:**
- RAYDIO—Jack & Jill (Arista)
 - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
 - CHUCK MANGIONE—Feels So Good (A&M)
- WABC—New York**
- YVONNE ELLIMAN—If I Can't Have You (RSO)
 - LE BLANC & CARR—Falling (Big Tree)
 - RAYDIO—Jack & Jill (Arista) 19 10
 - NATALIE COLE—Our Love (Capitol) 22 14
- 99-X—New York**
- PLAYER—This Time I'm In It For Love (RSO)
 - PAUL McCARTNEY—With A Little Luck (Capitol)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 28 15
 - EARTH, WIND & FIRE—Fantasy (Columbia) 30 17
- WFTR—Albany**
- RUBICON—I'm Gonna Take Care Of Everything (20th)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 25 13
 - KANSAS—Dust In The Wind (Kirschner) 12 5
- WTRY—Albany**
- PARLIAMENT—Flashlight (Casablanca)
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - NONE
- WKBW—Buffalo**
- STYX—Fooling Yourself (A&M)
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
 - BARRY MANILOW—Can't Smile Without You (Arista) 7 1
 - CARPENTERS—Sweet, Sweet Smile (A&M) 28 22
- WYSL—Buffalo**
- GENE COTTON—Before My Heart Finds Out (Ariola America)
 - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 26 19
 - ANDREW GOLD—Thank You For Being A Friend (Asylum) 19 13
- WBFB—Rochester**
- KC & THE SUNSHINE BAND—Boogie Shoes (TK)
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - BOB WELCH—Ebony Eyes (Capitol) 19 5
 - BARRY MANILOW—Can't Smile Without You (Arista) 23 13
- WRKO—Boston**
- PLAYER—This Time I'm In It For Love (RSO)
 - PAUL McCARTNEY—With A Little Luck (Capitol)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 20 12
 - BOB WELCH—Ebony Eyes (Capitol) 14 7
- WBZ FM—Boston**
- PAUL McCARTNEY—With A Little Luck (Capitol)
 - PATTI SMITH GROUP—Because The Night (Arista)
 - NONE

- F-105 (WVBF)—Boston**
- JEFFERSON STARSHIP—Love You Good (Grun)
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
 - BARRY MANILOW—Can't Smile Without You (Arista) 12 5
 - LOU RAWLS—Lady Love (Epic) 9 6
- WDRG—Hartford**
- CHUCK MANGIONE—Feels So Good (A&M)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - STARGARD—Which Way Is Up (MCA) 19 11
 - ROD STEWART—Hot Legs (WB) 24 18
- WPRO (AM)—Providence**
- ROBERTA FLACK—Closer I Get To You (Atlantic)
 - PLAYER—This Time I'm In It For Love (RSO)
 - BARRY MANILOW—Can't Smile Without You (Arista) 14 5
 - CHUCK MANGIONE—Feels So Good (A&M) WB 30
- WPRO FM—Providence**
- TRAMPPS—Disco Inferno (Atlantic)
 - LOU RAWLS—Lady Love (Epic)
 - RAYDIO—Jack & Jill (Arista) 29 17
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 10 2
- WICC—Bridgeport**
- RUBICON—I'm Gonna Take Care Of Everything (20th)
 - CHUCK MANGIONE—Feels So Good (A&M)
 - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 21 17
 - BEE GEES—Night Fever (RSO) 4 1
- Mid-Atlantic Region**
- TOP ADD ONS:**
- PARLIAMENT—Flashlight (Casablanca)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - CHUCK MANGIONE—Feels So Good (A&M)
- PRIME MOVERS:**
- YVONNE ELLIMAN—If I Can't Have You (RSO)
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - LE BLANC & CARR—Falling (Big Tree)
- BREAKOUTS:**
- NATALIE COLE—Our Love (Capitol)
 - KANSAS—Dust In The Wind (Kirschner)
 - ERIC CLAPTON—Lay Down Sally (RSO)
- WFIL—Philadelphia**
- TAVARES—More Than A Woman (Capitol)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - LE BLANC & CARR—Falling (Big Tree) HB 21
 - CARPENTERS—Sweet, Sweet Smile (A&M) 19 14
- WZZD—Philadelphia**
- EDDIE MONEY—Baby Hold On (Columbia)
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 11 7
 - KANSAS—Dust In The Wind (Kirschner) 16 12
- WIFI FM—Philadelphia**
- RAYDIO—Jack & Jill (Arista)
 - PARLIAMENT—Flashlight (Casablanca)
 - ERIC CLAPTON—Lay Down Sally (RSO) 16 9
 - NATALIE COLE—Our Love (Capitol) 21 16
- WPGC—Washington**
- GENE COTTON—Before My Heart Finds Out (Ariola America)
 - CHUCK MANGIONE—Feels So Good (A&M) (Atlantic) 14 7
 - ROBERTA FLACK—Closer I Get To You (Atlantic) 14 7
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 21 14
- WGH—Norfolk**
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - EDDIE MONEY—Baby Hold On (Columbia)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 18 4
 - KANSAS—Dust In The Wind (Kirschner) 14 6

- WCAQ—Baltimore**
- PARLIAMENT—Flashlight (Casablanca)
 - GORDON LIGHTFOOT—The Circle Is Small (WB)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 26 19
 - ANDREW GOLD—Thank You For Being A Friend (Asylum) 14 8
- WYRE—Annapolis**
- CHUCK MANGIONE—Feels So Good (A&M)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - ROBERTA FLACK—Closer I Get To You (Atlantic) 32 24
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 27 20
- WLEE—Richmond**
- YVONNE ELLIMAN—If I Can't Have You (RSO)
 - GEORGE BENSON—On Broadway (WB)
 - NATALIE COLE—Our Love (Capitol) 19 11
 - LE BLANC & CARR—Falling (Big Tree) 18 13
- WRVQ—Richmond**
- PARLIAMENT—Flashlight (Casablanca)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - BARRY MANILOW—Can't Smile Without You (Arista) 13 6
 - BOB WELCH—Ebony Eyes (Capitol) 14 8
- Southeast Region**
- TOP ADD ONS:**
- JEFFERSON STARSHIP—Count On Me (Grun)
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - EARTH, WIND & FIRE—Fantasy (Columbia)
- PRIME MOVERS:**
- PARLIAMENT—Flashlight (Casablanca)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - NATALIE COLE—Our Love (Capitol)
- BREAKOUTS:**
- BARRY MANILOW—Can't Smile Without You (Arista)
 - BOB WELCH—Ebony Eyes (Capitol)
 - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 18 10
- WQXI—Atlanta**
- PARLIAMENT—Flashlight (Casablanca)
 - ROD STEWART—Hot Legs (WB)
 - ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 21 14
 - JACKSON BROWNE—Running On Empty (Asylum) 24 17
- Z-93 (WZGC FM)—Atlanta**
- RUBICON—I'm Gonna Take Care Of Everything (20th)
 - PAUL McCARTNEY—With A Little Luck (Capitol)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 18 13
 - ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 22 17
- WBQQ—Augusta**
- EARTH, WIND & FIRE—Fantasy (Columbia)
 - PLAYER—This Time I'm In It For Love (RSO)
 - JACKSON BROWNE—Running On Empty (Asylum) 17 10
 - PARLIAMENT—Flashlight (Casablanca) 14 8
- WTFM—Atlanta**
- JEFFERSON STARSHIP—Count On Me (Grun)
 - WET WILLIE—Make You Feel Love Again (Epic)
 - RUBICON—I'm Gonna Take Care Of Everything (20th) 14 8
 - ENCHANTMENT—It's You That I Need (Roadshow) 24 19
- WCSA—Savannah**
- ROBERTA FLACK—Closer I Get To You (Atlantic)
 - CHUCK MANGIONE—Feels So Good (A&M)
 - PARLIAMENT—Flashlight (Casablanca) 28 20
 - KANSAS—Dust In The Wind (Kirschner) 14 9
- WFLB—Fayetteville**
- BILLY JOEL—Movin' Out (Columbia)
 - DENNE & GOLD—Let's Put Our Love Together (MCA)
 - BARRY WHITE—Oh What A Night For Dancing (20th) 34 29
 - SWEET—Love Is Like Oxygen (Capitol) 23 20

- WQAM—Miami**
- ROBERTA FLACK—Closer I Get To You (Atlantic)
 - BARRY MANILOW—Can't Smile Without You (Arista) 9 3
 - NATALIE COLE—Our Love (Capitol) 18 13
- WMIX (96X)—Miami**
- LOU RAWLS—Lady Love (Epic)
 - BOB WELCH—Ebony Eyes (Capitol)
 - PARLIAMENT—Flashlight (Casablanca) 28 18
 - MICHAEL ZAGER BAND—Let's All Chant (Private Stock) 17 12
- Y-100 (WHY FM)—Miami**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - GEORGE BENSON—On Broadway (WB)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 17 11
 - PAUL DAVIS—I Go Crazy (Bang) 21 16
- WLOF—Orlando**
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - DAVID GATES—Goodbye Girl (Elektra) 39 29
 - BARRY MANILOW—Can't Smile Without You (Arista) 7 2
- WRBQ FM—Tampa**
- LOU RAWLS—Lady Love (Epic)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
 - ERIC CLAPTON—Lay Down Sally (RSO) 9 4
 - BOB WELCH—Ebony Eyes (Capitol) 20 16
- BI-105 (WBJV FM)—Orlando**
- JEFFERSON STARSHIP—Count On Me (Grun)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - ODYSSEY—Native New Yorker (RCA) 28 19
 - SWEET—Love Is Like Oxygen (Capitol) 31 22
- WQPD—Lakeland**
- ROBERTA FLACK—Closer I Get To You (Atlantic)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - JACKSON BROWNE—Running On Empty (Asylum) 20 11
 - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 18 10
- WMLF—Daytona Beach**
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
 - FOTOMAKER—Where Have You Been (Capitol)
 - JACKSON BROWNE—Running On Empty (Asylum) 26 16
 - ROBERTA FLACK—Closer I Get To You (Atlantic) 28 22
- WAFE—Jacksonville**
- MICHAEL ZAGER BAND—Let's All Chant (Private Stock)
 - PARLIAMENT—Flashlight (Casablanca)
 - BARRY MANILOW—Can't Smile Without You (Arista) 16 6
 - BOB WELCH—Ebony Eyes (Capitol) 12 7
- WAYS—Charlotte**
- GENE COTTON—Before My Heart Finds Out (Ariola America)
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - JAY FERGUSON—Thunder Island (Asylum) 23 13
 - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) 25 20
- WXIX—Raleigh**
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - NATALIE COLE—Our Love (Capitol) 17 9
 - ROBERTA FLACK—Closer I Get To You (Atlantic) HB 25
- WTOB—Winston-Salem**
- RUBICON—I'm Gonna Take Care Of Everything (20th)
 - GORDON LIGHTFOOT—The Circle Is Small (WB)
 - BEE GEES—Night Fever (RSO) 32 1
 - ROBERTA FLACK—Closer I Get To You (Atlantic) HB 22
- WTMA—Charleston**
- MICHAEL ZAGER BAND—Let's All Chant (Private Stock)
 - BILLY JOEL—Movin' Out (Columbia)
 - PARLIAMENT—Flashlight (Casablanca) HB 18
 - TRAMPPS—Disco Inferno (Atlantic) HB 16

- WORD—Spartanburg**
- TAVARES—More Than A Woman (Capitol)
 - WET WILLIE—Make You Feel Love Again (Epic)
 - BARRY MANILOW—Can't Smile Without You (Arista) 8 3
 - KC & THE SUNSHINE BAND—Boogie Shoes (TK) 21 16
- WLAC—Nashville**
- EARTH, WIND & FIRE—Fantasy (Columbia)
 - KC & THE SUNSHINE BAND—Boogie Shoes (TK)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 25 13
 - PARLIAMENT—Flashlight (Casablanca) 29 17
- WMAK—Nashville**
- JEFFERSON STARSHIP—Count On Me (Grun)
 - GORDON LIGHTFOOT—The Circle Is Small (WB)
 - KANSAS—Dust In The Wind (Kirschner) 15 7
 - BOB WELCH—Ebony Eyes (Capitol) 16 11
- WHBQ—Memphis**
- PAUL McCARTNEY—With A Little Luck (Capitol)
 - ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree) HB 21
 - PARLIAMENT—Flashlight (Casablanca) 7 3
- WMPF—Memphis**
- NO LIST
- WRZ—Knoxville**
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - ROD STEWART—Hot Legs (WB) HB 20
 - BARRY MANILOW—Can't Smile Without You (Arista) 13 10
- WGOW—Chattanooga**
- ROBERTA FLACK—Closer I Get To You (Atlantic)
 - PLAYER—This Time I'm In It For Love (RSO)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum) 21 14
 - JACKSON BROWNE—Running On Empty (Asylum) 28 22
- WERG—Birmingham**
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - WET WILLIE—Make You Feel Love Again (Epic)
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 20 17
 - NATALIE COLE—Our Love (Capitol) 18 11
- WSGN—Birmingham**
- LOU RAWLS—Lady Love (Epic)
 - JEFFERSON STARSHIP—Count On Me (Grun)
 - NATALIE COLE—Our Love (Capitol) 25 13
 - GENE COTTON—Before My Heart Finds Out (Ariola America) 29 22
- WHYY—Montgomery**
- TAVARES—More Than A Woman (Capitol)
 - EARTH, WIND & FIRE—Fantasy (Columbia)
 - BOB WELCH—Ebony Eyes (Capitol) 14 7
 - HOTEL—You'll Love Again (Phonogram) 20 14
- KAAY—Little Rock**
- YVONNE ELLIMAN—If I Can't Have You (RSO)
 - ABBA—The Name Of The Game (Atlantic)
 - JAY FERGUSON—Thunder Island (Asylum) 15 9
 - ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 14 11

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LOU REED

STREET HASSLE

**“A stunning,
incandescent
triumph.
—A masterpiece.”**

“A brilliant new album. Harrowing, ugly, a self-referential masterpiece. A stunning, incandescent triumph—the best album Lou Reed has ever done.”
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“Frightening. Moving. Repellent. Fascinating. And ultimately touching. Music and words share an intensity that makes this undoubtedly the most powerful Lou Reed album.”
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“Lou Reed becomes a hero with ‘Street Hassle.’”
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Don't say we didn't warn you.

Produced by Lou Reed and Richard Robinson.

Billboard Album Radio Action

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

Based on station playlist through Wednesday (3/15/78)

Top Add Ons-National

JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
MICHAEL MURPHEY—Lonewolf (Epic)
HEAD EAST—(A&M)

Top Requests/Airplay-National

JEFFERSON STARSHIP—Earth (Grant)
ERIC CLAPTON—Slowhand (RSO)
JACKSON BROWNE—Running On Empty (Asylum)
BILLY JOEL—The Stranger (Columbia)

National Breakouts

AVERAGE WHITE BAND—Warmer Communications (Atlantic)
JIMMIE MACK—(Big Tree)
ROBERT PALMER—Double Fun (Island)
EUMIR DEODATO—Love Island (W.B.)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADD ONS:
JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
ROBERT PALMER—Double Fun (Island)
FOTOMAKER—(Atlantic)
ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

TOP REQUEST/AIRPLAY:
JEFFERSON STARSHIP—Earth (Grant)
JACKSON BROWNE—Running On Empty (Asylum)
LITTLE FEAT—Waiting For Columbus (W.B.)
WARREN ZEVON—Excitable Boy (Asylum)

BREAKOUTS:
MARIA MULDAUR—Southern Winds (W.B.)
JIMMIE MACK—(Big Tree)
THE OUTLAWS—Bring It Back Alive (Arista)
ELLEN McILWAIN—(United Artists)

KFML AM—Denver (Randy Suttouf)

- THE RUTLES—(W.B.)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- MICHAEL FRANKS—Burchfield News (W.B.)
- NOEL POINTER—Hold On (United Artists)
- FOTOMAKER—(Atlantic)
- THE OUTLAWS—Bring It Back Alive (Arista)
- WARREN ZEVON—Excitable Boy (Asylum)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- JEFFERSON STARSHIP—Earth (Grant)
- JACKSON BROWNE—Running On Empty (Asylum)

KZLZ FM—Eugene (Stan Garrett)

- JIMMIE MACK—(Big Tree)
- ROBERT PALMER—Double Fun (Island)
- ELLEN McILWAIN—(United Artists)
- MICHAEL FRANKS—Burchfield News (W.B.)
- MARIA MULDAUR—Southern Winds (W.B.)
- THE RUTLES—(W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- JEFFERSON STARSHIP—Earth (Grant)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)

KZON FM—Seattle (Marv Mackell)

- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- DAN HILL—Loner (20th Century)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- THE RUTLES—(W.B.)
- BLONDE—Plastic Letters (Chrysalis)
- STYX—The Grand Illusion (A&M)
- BOB WELCH—French Kiss (Capitol)
- QUEEN—News Of The World (Elektra)

Southwest Region

TOP ADD ONS:
JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
HEAD EAST—(A&M)
WALTER EGAN—Not Shy (Columbia)
FOTOMAKER—(Atlantic)

TOP REQUEST/AIRPLAY:
JEFFERSON STARSHIP—Earth (Grant)
JACKSON BROWNE—Running On Empty (Asylum)
SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
WARREN ZEVON—Excitable Boy (Asylum)

BREAKOUTS:
AVERAGE WHITE BAND—Warmer Communications (Atlantic)
GERRY RAFFERTY—City To City (United Artists)
THE RUTLES—(W.B.)
NRBQ—At Yankee Stadium (Mercury)

KZEW FM—Dallas (Bob Shannon)

- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- AVERAGE WHITE BAND—Warmer Communications (Atlantic)
- WALTER EGAN—Not Shy (Columbia)
- ROBERT PALMER—Double Fun (Island)
- FOTOMAKER—(Atlantic)
- HEAD EAST—(A&M)
- SWEET—Lovehead (Capitol)
- JEFFERSON STARSHIP—Earth (Grant)
- JACKSON BROWNE—Running On Empty (Asylum)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)

KFWD FM—Dallas/Ft. Worth (Tom Spencer)

- THE MOONLIGHTERS—(Arista)
- GERRY RAFFERTY—City To City (United Artists)
- ALLEN TOUSSAINT—Molun (W.B.)
- ROBERT GORDON WITH LINK WRAY—Fresh Fish Special (Private Stock)
- THE TUBES—Live (A&M)
- ORACON—(Portrait)
- HEAD EAST—(A&M)
- STYX—The Grand Illusion (A&M)
- JACKSON BROWNE—Running On Empty (Asylum)
- JOURNEY—Infinity (Columbia)

KLOL FM—Houston (Jackie McCauley)

- MICHAEL FRANKS—Burchfield News (W.B.)
- THE RUTLES—(W.B.)
- GERRY RAFFERTY—City To City (United Artists)
- NRBQ—At Yankee Stadium (Mercury)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- GALLAGHER & LYLE—Showdown (A&M)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- JEFFERSON STARSHIP—Earth (Grant)
- JACKSON BROWNE—Running On Empty (Asylum)
- STEELY DAN—Aja (ABC)

KLBJ FM—Austin (Steve Smith)

- RENAISSANCE—A Song For All Seasons (Sire)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- THE RUTLES—(W.B.)
- ROBERT GORDON WITH LINK WRAY—Fresh Fish Special (Private Stock)
- HEAD EAST—(A&M)
- MARIA MULDAUR—Southern Winds (W.B.)
- JEFFERSON STARSHIP—Earth (Grant)
- WARREN ZEVON—Excitable Boy (Asylum)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)

WRNO FM—New Orleans (Sambo)

- AVERAGE WHITE BAND—Warmer Communications (Atlantic)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- HEAD EAST—(A&M)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- TOM ROBINSON BAND—The TRB Pre Album Album (Harvest)
- FOTOMAKER—(Atlantic)
- SWEET—Lovehead (Capitol)
- BOB WELCH—French Kiss (Capitol)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
- EDDIE MURPHY—(Columbia)

KY102 FM—Kansas City (Max Floyd)

- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- WALTER EGAN—Not Shy (Columbia)
- BLONDE—Plastic Letters (Chrysalis)
- RUSSELL DA SHELLE—Elevator (Epic)
- NRBQ—At Yankee Stadium (Mercury)
- MICHAEL MURPHEY—Lonewolf (Epic)
- WARREN ZEVON—Excitable Boy (Asylum)
- JEFFERSON STARSHIP—Earth (Grant)
- MISSOURI—(Panda)
- KATY—Starlight Dancer (Janus)

Midwest Region

TOP ADD ONS:
JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
WALTER EGAN—Not Shy (Columbia)
MICHAEL MURPHEY—Lonewolf (Epic)

TOP REQUEST/AIRPLAY:
ERIC CLAPTON—Slowhand (RSO)
JEFFERSON STARSHIP—Earth (Grant)
JACKSON BROWNE—Running On Empty (Asylum)
BILLY JOEL—The Stranger (Columbia)

BREAKOUTS:
FOTOMAKER—(Atlantic)
JIMMIE MACK—(Big Tree)
ROBERT PALMER—Double Fun (Island)
FRANK MARINO & MAHOGANY RUSH—Live (Columbia)

WVWV FM—Detroit (Joe Briel)

- MICHAEL MURPHEY—Lonewolf (Epic)
- FOTOMAKER—(Atlantic)
- BE BOP DELUXE—Drastic Plastic (Harvest)
- HEAD EAST—(A&M)
- KANSAS—Point Of Know Return (Kirtshire)
- STYX—The Grand Illusion (A&M)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- BILLY JOEL—The Stranger (Columbia)

WVRT FM—Chicago (Bob Gebel)

- JEFFERSON STARSHIP—Earth (Grant)
- ROBERT PALMER—Double Fun (Island)
- FOTOMAKER—(Atlantic)
- ROBERT GORDON WITH LINK WRAY—Fresh Fish Special (Private Stock)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- RODNOES—Unleashed (Columbia)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- JEFFERSON STARSHIP—Earth (Grant)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)

KWVI FM—Kansas City (Melissa Levine)

- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- CRACK THE SKY—Safety To Numbers (Arista)
- ROBERT PALMER—Double Fun (Island)
- WALTER EGAN—Not Shy (Columbia)
- AVERAGE WHITE BAND—Warmer Communications (Atlantic)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- JEFFERSON STARSHIP—Earth (Grant)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

WVMS FM—Cleveland (John Gorman)

- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- HEAD EAST—(A&M)
- MIKE PINERA—Isa (Capitol)
- JIMMIE MACK—(Big Tree)
- MICHAEL MURPHEY—Lonewolf (Epic)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- BILLY JOEL—The Stranger (Columbia)
- EDDIE MURPHY—(Columbia)

WYDD FM—Pittsburgh (Steve Downs)

- HOKSLIPS—Nerves (DIM)
- MARIA MULDAUR—Southern Winds (W.B.)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- THE RUTLES—(W.B.)
- ROBERT PALMER—Double Fun (Island)
- WALTER EGAN—Not Shy (Columbia)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- ELVIS COSTELLO—My Arms To You (Columbia)
- JEFFERSON STARSHIP—Earth (Grant)

WQFM FM—Milwaukee (Jim Roberts)

- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- THE OUTLAWS—Bring It Back Alive (Arista)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- THE TUBES—Live (A&M)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- ERIC CLAPTON—Slowhand (RSO)
- JEFFERSON STARSHIP—Earth (Grant)
- BILLY JOEL—The Stranger (Columbia)
- KANSAS—Point Of Know Return (Kirtshire)

KSNE FM—St. Louis (Ted Haebbeck)

- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- THE TUBES—Live (A&M)
- WALTER EGAN—Not Shy (Columbia)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- JIMMIE MACK—(Big Tree)
- JOURNEY—Infinity (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)

TOP ADD ONS:
JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
WALTER EGAN—Not Shy (Columbia)
MICHAEL MURPHEY—Lonewolf (Epic)

TOP REQUEST/AIRPLAY:
ERIC CLAPTON—Slowhand (RSO)
JEFFERSON STARSHIP—Earth (Grant)
JACKSON BROWNE—Running On Empty (Asylum)
BILLY JOEL—The Stranger (Columbia)

BREAKOUTS:
FOTOMAKER—(Atlantic)
JIMMIE MACK—(Big Tree)
ROBERT PALMER—Double Fun (Island)
FRANK MARINO & MAHOGANY RUSH—Live (Columbia)

Southeast Region

TOP ADD ONS:
JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
WARREN ZEVON—Excitable Boy (Asylum)
MARIA MULDAUR—Southern Winds (W.B.)
MICHAEL FRANKS—Burchfield News (W.B.)

TOP REQUEST/AIRPLAY:
ERIC CLAPTON—Slowhand (RSO)
JEFFERSON STARSHIP—Earth (Grant)
SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
STEELY DAN—Aja (ABC)

BREAKOUTS:
JIMMIE MACK—(Big Tree)
EUMIR DEODATO—Love Island (W.B.)
AVERAGE WHITE BAND—Warmer Communications (Atlantic)
WALTER EGAN—Not Shy (Columbia)

WVMS FM—Atlanta (Keith Allen)

- FOTOMAKER—(Atlantic)
- BOB WELCH—French Kiss (Capitol)
- BE BOP DELUXE—Drastic Plastic (Harvest)
- HEAD EAST—(A&M)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- WALTER EGAN—Not Shy (Columbia)
- JEFFERSON STARSHIP—Earth (Grant)
- STEELY DAN—Aja (ABC)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)

WRQI FM—Washington (Phil Mayne)

- ANDREW GOLD—All This And Heaven Too (Asylum)
- ROBERT PALMER—Double Fun (Island)
- WARREN ZEVON—Excitable Boy (Asylum)
- FOTOMAKER—(Atlantic)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
- BILLY JOEL—The Stranger (Columbia)
- ERIC CLAPTON—Slowhand (RSO)
- STEELY DAN—Aja (ABC)

Northeast Region

TOP ADD ONS:
JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
HEAD EAST—(A&M)
MICHAEL MURPHEY—Lonewolf (Epic)
ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

TOP REQUEST/AIRPLAY:
JEFFERSON STARSHIP—Earth (Grant)
BILLY JOEL—The Stranger (Columbia)
ERIC CLAPTON—Slowhand (RSO)
RENAISSANCE—A Song For All Seasons (Sire)

BREAKOUTS:
EUMIR DEODATO—Love Island (W.B.)
AVERAGE WHITE BAND—Warmer Communications (Atlantic)
MELANIE—Phonogenic Not Just Another Pretty Face (Midwest)
ROBERT PALMER—Double Fun (Island)

WNFM FM—New York (Tom Marvay)

- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- AVERAGE WHITE BAND—Warmer Communications (Atlantic)
- MELANIE—Phonogenic Not Just Another Pretty Face (Midwest)
- JUDAS PRIEST—Stained Glass (Columbia)
- EUMIR DEODATO—Love Island (W.B.)
- JAN PIERRE RAMPAL—Sakura: Japanese Melody For Flute & Harp (Columbia)
- JEFFERSON STARSHIP—Earth (Grant)
- RENAISSANCE—A Song For All Seasons (Sire)
- WARREN ZEVON—Excitable Boy (Asylum)
- BILLY JOEL—The Stranger (Columbia)

WNFM FM—Baltimore (Gary Whipple)

- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- MARIA MULDAUR—Southern Winds (W.B.)
- FERRY GARCIA—Cats Under The Stars (Arista)
- FENTON ROBINSON—How Some Blues Downtown (Alligator)
- HEAD EAST—(A&M)
- EUMIR DEODATO—Love Island (W.B.)
- JEFFERSON STARSHIP—Earth (Grant)
- ROBERT PALMER—Double Fun (Island)
- ELVIS COSTELLO—My Arms To You (Columbia)
- ANDREW GOLD—All This And Heaven Too (Asylum)

WSAB FM—Babylon (Bernie Bernard)

- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- NIGEL OLSSON—(Columbia)
- MELANIE—Phonogenic Not Just Another Pretty Face (Midwest)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- AVERAGE WHITE BAND—Warmer Communications (Atlantic)
- RENAISSANCE—A Song For All Seasons (Sire)
- JEFFERSON STARSHIP—Earth (Grant)
- MEAT LOAF—Get Out Of Hell (Epic) (Cleveland Int'l)
- BILLY JOEL—The Stranger (Columbia)
- ERIC CLAPTON—Slowhand (RSO)

WMMR FM—Philadelphia (Jerry Stevens)

- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- NRBQ—At Yankee Stadium (Mercury)
- MIKE FINNIGAN—Black And White (Columbia)
- DOUCETTE—Mama, Let Him Play (Westwood)
- RENAISSANCE—A Song For All Seasons (Sire)
- NYX—Starlight Dancer (Janus)
- PICKERS—First Time Around (Arista)

WGRJ FM—Buffalo (John Vecchione)

- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- THE OUTLAWS—Bring It Back Alive (Arista)
- FOTOMAKER—(Atlantic)
- BILLY JOEL—The Stranger (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- KANSAS—Point Of Know Return (Kirtshire)
- JEFFERSON STARSHIP—Earth (Grant)

WLBZ FM—New York (D. McNamara/L. Kleinman)

- THE OUTLAWS—Bring It Back Alive (Arista)
- MICHAEL MURPHEY—Lonewolf (Epic)
- TUFF DARTS—(Sire)
- THE TUBES—Live (A&M)
- ROBERT PALMER—Double Fun (Island)
- TOM ROBINSON BAND—The TRB Pre Album Album (Harvest)
- JEFFERSON STARSHIP—Earth (Grant)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- NRBQ—At Yankee Stadium (Mercury)
- EDDIE MURPHY—(Columbia)

WYSF FM—Philadelphia (Stephen Johnson)

- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- HEAD EAST—(A&M)
- BLONDE—Plastic Letters (Chrysalis)
- FOTOMAKER—(Atlantic)
- MICHAEL MURPHEY—Lonewolf (Epic)
- STYX—The Grand Illusion (A&M)
- KANSAS—Point Of Know Return (Kirtshire)
- ERIC CLAPTON—Slowhand (RSO)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

WPLJ FM—New Haven (Gordon Weingarth)

- HEAD EAST—(A&M)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- GERRY RAFFERTY—City To City (United Artists)
- BEVERLYTEETH—Don't Bitch (RCA)
- MICHAEL MURPHEY—Lonewolf (Epic)
- RENAISSANCE—A Song For All Seasons (Sire)
- BILLY JOEL—The Stranger (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- LYNYRD SKYNYRD—Street Survivors (MCA)

WSAN FM—Allentown (Rick Harvey)

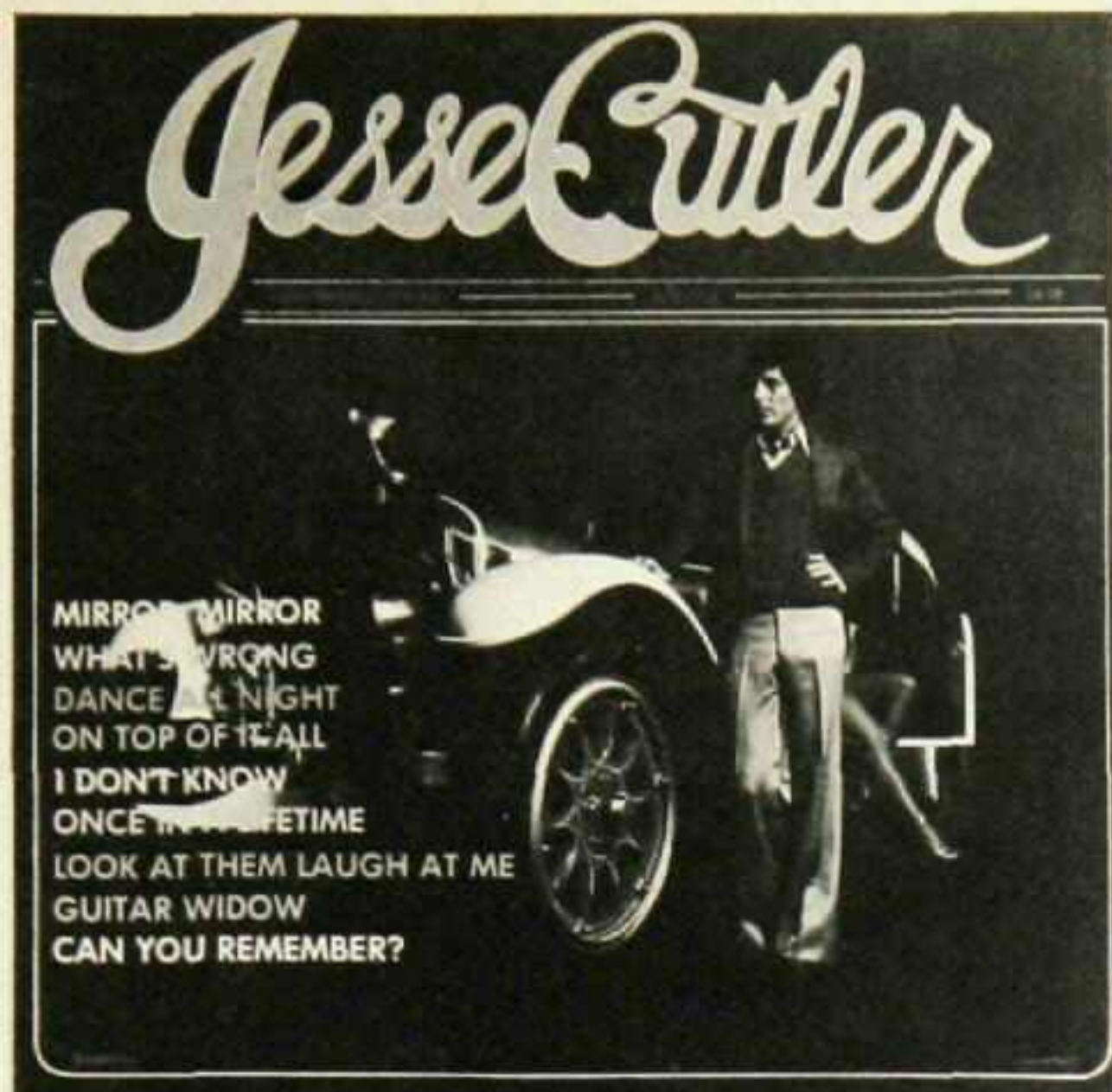
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- VAN HALEN—(W.B.)
- WHA-ROO—Berkshire (ABC)
- THE TUBES—Live (A&M)
- JEFFERSON STARSHIP—Earth (Grant)
- ROBERT PALMER—Double Fun (Island)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- WARREN ZEVON—Excitable Boy (Asylum)
- PICKERS—First Time Around (Arista)
- KATY—Starlight Dancer (Janus)

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MARCH 25, 1978, BILLBOARD

ENTERTAINMENT FOR ALL

Jesse Cutler



(UA-LA793-G)

Singer/songwriter, musician and entertainer, Jesse consistently demonstrates a natural instinct and willingness to try the unusual. As a highly articulate, restless seeker of new directions, Jesse has put together a package of rare quality. Flowing through Rock, R&B and Disco, Jesse shows himself as a sensitive and sophisticated performer. Listen as Jesse employs keyboards, guitar, bass, drums, vibes, percussion, synthesizers, horns, harp and other instruments, is filled with catchy melodies.

Best Cuts: "Mirror, Mirror," "Dance All Night," "Once In A Lifetime," "What's Wrong" and "Guitar Widow."

Produced and Arranged by Joe Renzetti.

Executive Producers, Stuart Allan Love and David Chackler for Chalice Productions.

Flower



(UA-LA834-G)

Rarely has an appellation better suited an artist and performer. A beautiful woman, intelligent and vital, Flower is indeed a rare blossom in the world of contemporary music. Flower's debut album is positive proof that the beauty and freshness that is Flower goes far beyond her looks. A vocalist with surprising range and a natural feeling for music that comes across from the very first note, Flower's musical debut with her rendition of "Run To Me" has already attracted substantial chart action, while her second single from the album is gathering airplay at an exciting pace.

Best Cuts: "Run To Me," "The Magic Is You," "Groovy Kind Of Love," "Give The Little Girl A Chance" and "You Don't Have To Say (I Think I Know)."

Produced by Stuart Allan Love and David Chackler. Arranged by Nick DeCaro. For Chalice Productions.

Glider



(UA-LA814-G)

Glider is the words, music and lead vocals of Ted Myers; the lead guitar and harmonies of Gene Barkin; the keyboards and harmonies of Steve Halter; the driving bass guitar of Jeff Eyrich and the dynamic drumming of Eddie Tuduri. The striking graphics on the album cover are backed up to the hilt by a diverse collection of modern rock'n roll destined to become classics. Every groove is loaded with vinyl dynamite, combining beautiful melodies with hot guitars, heavy keyboards and a rock solid rhythm section. Once you hear GLIDER we're sure you'll agree they're truly a "feast for the ears."

Best Cuts: "Midnight Flyer," "It's Too Bad," "Bustin' Out," "You're Like A Melody," "High Fliers" and "Leaving Your Troubles Behind."

Produced by Marc Gilutin & Freddie McFinn.

Executive Producers Stuart Allan Love and David Chackler for Chalice Productions. Produced by Marc Gilutin & Freddie McFinn.

Doctors Of Madness



(UA-LA871-J2)

The Doctors Of Madness are five of England's original 'new wave' musicians. Led by Kid Strange, the Doctors are now bringing their special brand of 'power pop' to the U.S. for the first time. Their Debut album is a double record set of the cream of their European songs. All songs are written by lead singer Kid Strange. Bring a bit of the Bizarre into your life with the Doctors Of Madness.

Best Cuts: "B Movie Bedtime," "Suicide City," "Billy Watch Out."

Produced by John Leckie and John Punter.

Executive Producers, Stuart Allan Love and David Chackler for Chalice Productions.



A Chalice Production On United Artists Records & Tapes

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Labels Vie With Eye-Catching Sales Displays

Breaking Acts To Grab Bulk Of Aids

By ED HARRISON

LOS ANGELES—A survey of labels indicates that point of purchase merchandising aids will become more versatile, eye catching and inventive as record companies attempt to lure the impulse buyer.

With nearly all labels' merchandising budgets up anywhere from marginally to considerably, dollars will be distributed to those acts which appear to be breaking. The more action an act generates, the more merchandising dollars for the campaign.

Says Adam Somers, director of merchandising at Warner Bros. Records: "We are being as aggressive as possible at the point-of-purchase level. We design campaigns that will achieve success in areas where the album has a chance."

Reports George Salovitch, director of merchandising at Atlantic Records: "If a record breaks, you have to spend more money to chase it. All of our merchandising campaigns are geared act by act, but generally we will use anything that works."

At RSO Records, a company that has experienced enormous growth over the past year, its increased budget will focus on the Bee Gees, Player, "Saturday Night Fever," and its forthcoming soundtracks such as "Grease" and "Sgt. Pepper."

Mitch Huffman, label national sales manager, says RSO is spending more on acts breaking out and supporting them with posters, mobiles and other traditional merchandising items.

For its newly signed British Lions, RSO is distributing 500 two-foot by three-foot English flags. "We'll have more promotion pieces as activity in the market warrants," says Huffman.

Actual merchandising pieces will take on the same shape as in the past such as mobiles, posters, T-shirts, four by fours and wall displays. Some labels plan on introducing new creative pieces which

can be used in a variety of forms and purposes.

Says Randall Davis, director of merchandising and advertising at Capitol Records: "It's pretty much routine that we do a poster of an act, including new acts with a new album. Then we will add a window/wall display."

"That's a three-dimensional cardboard type display that can be put in a window, on a counter or else hung up. We'll occasionally do polystyrene and logo displays."

Davis says Capitol will shy away from mobiles this year, with the few they make to be "special and large." Accompanying the new Richard Torrance album will be a five-piece mobile with mylar, the shiny, reflective, mirror-like substance.

Derek Church, director of creative services at Motown Records, says the label is leaning towards producing display items that can be employed in more than one way.

A Smokey Robinson unit for his just-released album has the option of being a mobile, free-standing counter item or a hangup display. "I'm doing this as much as I can in order to give the retailer a choice, the option to use it in whatever way he can," says Church.

RCA recognizes that with the inundation of sales and promotion material accompanying new releases, only the unique and creative displays get shown, and that's where it's concentrating, emphasizes Jack Chudnoff, division vice president of creative affairs. The variety of retail outlets in relation to size, shape, location, etc. require a variety of pop material to meet their own needs.

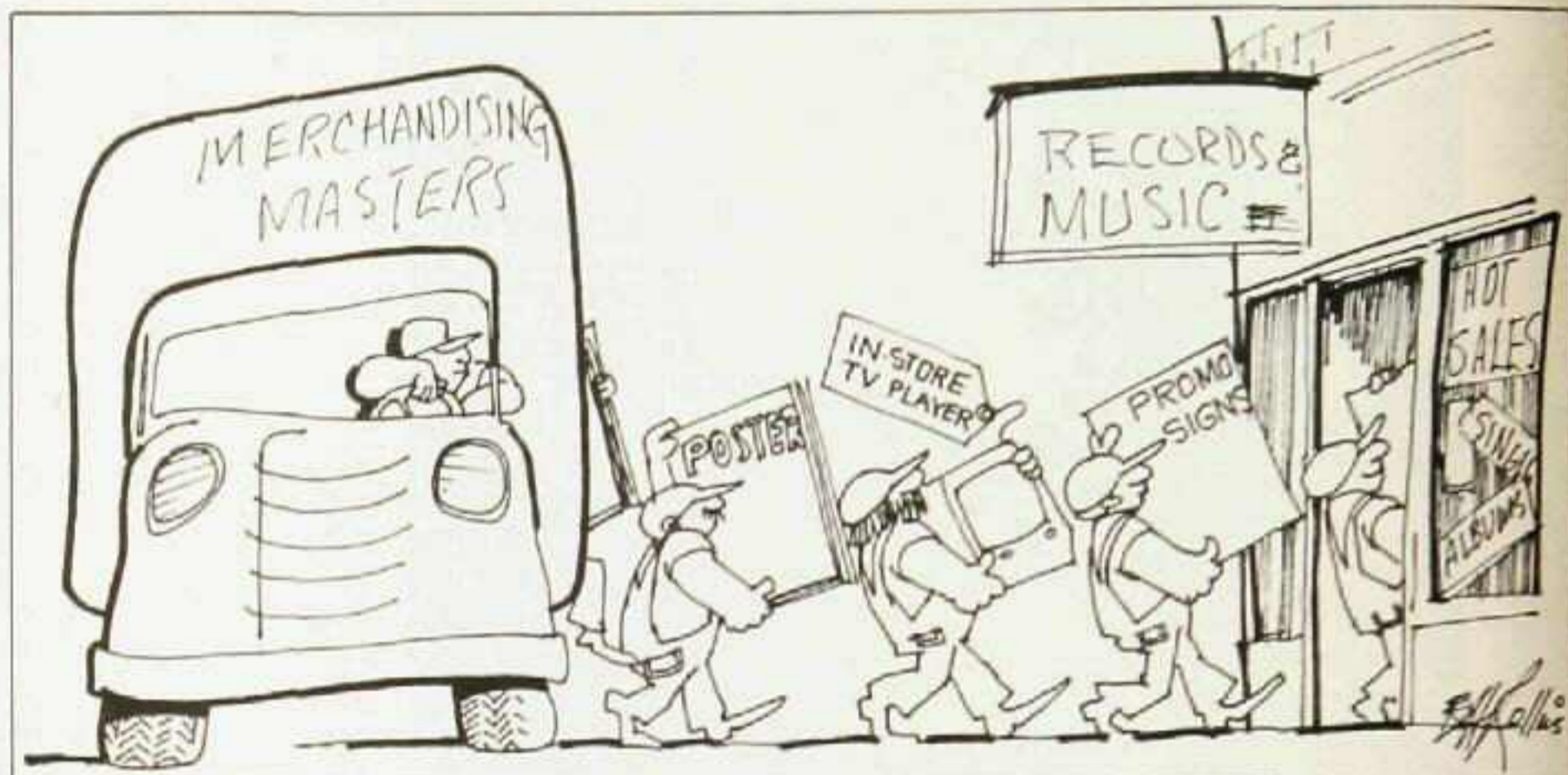
Joe Mansfield, vice president of merchandising at CBS Records, also believes that many display pieces never get shown. The label is

re-thinking some of its merchandising ideas, trying to make the displays better and more meaningful.

The current Jefferson Starship kit includes three-dimensional color displays with an easel back

of its "Display It Again, Sam" program. The label is extending the program to include major retailers and distributors in addition to small volume dealers.

At Chrysalis, Stan Layton, national sales manager, says the label



An array of new kinds of retail merchandising aids is being prepared for stores to help generate more impulse purchases.

For instance, says Mansfield, the company may stop automatically printing posters for every release if it sees that the posters are not being used. Mansfield adds that CBS is committed to point of purchase materials, with a greater budget allotment for individual releases going into merchandising.

Church echoes similar beliefs, saying that the massive amounts of material produced is causing space problems for retailers. He adds that it doesn't make sense to produce an expensive mobile if it won't have room to hang.

RCA will concentrate on creativity and retailer needs. Recent promotions on John Denver and Dolly Parton offered a kit with a variety of elements for maximum retailer flex-

centerpiece, mobiles, streamers, browser header cards, posters and four by four posters.

Phyllis Chotin, merchandising director for Casablanca, sees the label doing more research on what a good campaign of point-of-purchase requires before going out in 1978.

"Other labels have imitated our wall displays of 1977, so we will have to come with maybe a triple-pronged campaign which will feature three different displays. We might mix mobile with wall and posters. We will do a better job of working through our Phonodisc salesmen with the addition of Rob Gold," says Chotin.

A major part of ABC's merchandising program will be an extension

will invest heavily on major acts and "play it closer to the vest on marginal acts."

For the new Jethro Tull album, the label is making 23 by 35-inch full catalog posters, special posters of the new album as well as canvas-type posters. The latter will be a limited edition which will go to radio and retailers. Also for Tull will be a special gold paperweight in horse-shoe form to tie-in with its new album "Heavy Horses."

The label also plans on doing more pins, buttons, mobiles and easels along with mirrors as it employed with the Babys. Nearly 5,000 Blondie posters, note pads and 2,000 five-foot standups of lead
(Continued on page 62)

MARCH 25, 1978, BILLBOARD

Labels Sticking With Tested Ad Media In '78

Radio, Print Earmarked For Most \$

By AGUSTIN GURZA

LOS ANGELES—With advertising budgets generally up slightly over 1977, record labels intend to commit most ad dollars to print and radio in 1978 as they have in the past, while moving cautiously into greater television use for select, mass appeal artists.

A national survey of record firms indicates that most will rely on traditional and tested radio and print media to expose and promote their product.

And most advertising/marketing directors stress the perhaps obvious strategy of treating product on a case-by-case basis when planning ad campaigns.

This is especially so in deciding whether to commit funds for television spots.

Reflecting the attitudes of other firms, Iris Zurawin, director of advertising and artist campaigns for United Artists, expresses the belief that "tv can be quite successful when done on a select and careful basis."

CBS believes in a media mix for its advertising, according to vice president of merchandising Joe Mansfield, whose department covers the advertising field.

Directly in charge of CBS advertising is Arnold Levine, vice president, advertising and creative services.

Mansfield says that whenever CBS uses tv—and it uses the medium as much, if not more than anybody—those ads are always tied

into a print and radio campaign.

The firm uses only 25 and 30-second spots, all containing a music hook, high visibility of the artist, and a picture of the LP and 8-track cover.

However, on the "We Got Music" spots ("the best we ever did"), there is no music, only a game-show format where a number of superstar acts are identified.

Mansfield says CBS uses local tv advertising and "we pay for it all."

The local branches then have the option to include mention of local retailers in the ads."

Arista's marketing director Rick Dobbis reports his label will use tv again this year, particularly "since more of our product is meeting the criteria for tv advertising," which he describes as anything having mass market appeal.

"In some cases we'll continue to use tv to reach selective audiences," he adds, "such as Lily Tomlin or the "Saturday Night Live" LP. But generally, the best use of the medium is for artists like Barry Manilow.

Arista rarely doles out money for tv buys directly to distributors, preferring to buy on a national basis and deal with an outside service like the Manhattan-based RDS agency for its time buys.

"These guys buy banks of time, and it pays to centralize your buying," Dobbis explains. The firm will buy 30-second spots both regionally and on networks this year.

RSO, one of the few labels which reports a "considerable" increase in its ad budget, will be spending heavily on tv spots, mostly on the Bee Gees and "Saturday Night Fever." But again here, most ad dollars are headed for print and radio, according to national sales manager Mitch Huffman.

TV Viewed As Top Act Exploiter

All label executives surveyed believe that the cost of network tv is prohibitive.

Most agree with Polydor's Harry Anger, vice president, marketing, who states that tv is most effective for regional campaigns (for the Osmonds, as an example in his case) and locally in conjunction with retailers like Sam Goody.

Anger echoes the rest of the industry in stating that tv is most valuable for an established recording act, "when you've got some excitement going with them."

The goal in tv use is to push an already strong album to platinum and multi-platinum levels, most label executives report.

Derek Church, Motown's director of creative services, seconds that notion. He reports his firm will be seeing at least a 75% increase in tv activity during the coming year.

"Our thinking," Church says, "is that we go on tv with a name artist once a certain level of sales has been reached. The intention is to
(Continued on page 68)



Print and television mediums scramble for advertising dollars.

It's '78 and all those born in '45 are about to be 33 $\frac{1}{3}$.



Most every 1945 miracle of conception has become a true contemporary music pioneer by right of instinct and unique experience. Chances are—despite parental alarm—"born in '45" collected foreign-sounding 45's in his early teens. The time's been fixed electronically in a dozen nostalgic TV sitcoms. The same kid discovered the Beatles and the Stones in the mid-60's when Britannia ruled the airwaves. By the end of a tortured decade, he became a beneficiary of Flower Power and home-grown Psychedelic Rock. Now, 33-1/3 odd years later, he's been married once or twice, has a kid or two, and a stereo system that boasts as many chrome strips and blinking red lights as a '57 Chevy. Like the proverbial Old Soldier, our war baby refuses to fade away. He simply buys Eagles' albums and he is largely responsible for a music industry expanding happily in a multi-billion dollar market-

place. Equally important, he's passed his knowledge, fanaticism and musical sophistication to a new generation of album and tape nuts. So it isn't altogether surprising that a ripe '78 recording appeals, not only to the 33-1/3 afficiando but to 12-year olds still wet behind the ears. Universal appeal is the name of the game these days and we, at Elektra/Asylum know that we have a corner on the market. Since our inception we've signed artists who specialize in finesse rather than speed. Their ideas wear better than high fashions, we know that. So what our artists have to say musically usually transcends age barriers. We sell to youngsters, we hope, it sells to 33-1/3 and hip Senior Citizens. Our current success is a testament to what we do, indeed, make music for the whole human family. 33-1/3 being the medium, the message is universal.

"It's '78 and all those born in '45 are about to be 33-1/3." Cute numbers game? Sure! And a clue, we think, to the remarkable growth of our industry in general and the astounding success of Elektra/Asylum in particular. At Elektra/Asylum, we believe in numbers. It's our fiscally lyrical responsibility. And we haven't forgotten that while we were born Gold, we've suddenly become bright, world-wise Platinum adults. Thanks to that good old 33-1/3.



EAGLES. Grammy Award for Record Of The Year. For the past 18 months, the Eagles have sold One Million albums every 30 days. Every school kid knows the words to Hotel California. So do most East Coast account execs, Midwest farmers' daughters, and West Coast record company Presidents.

LINDA RONSTADT. The hottest female vocalist in the world. And it isn't just a Simple Dream. Linda consistently appeals to little boys and little girls... big men and women... uptown and down home in the country. She is the "voice of America."

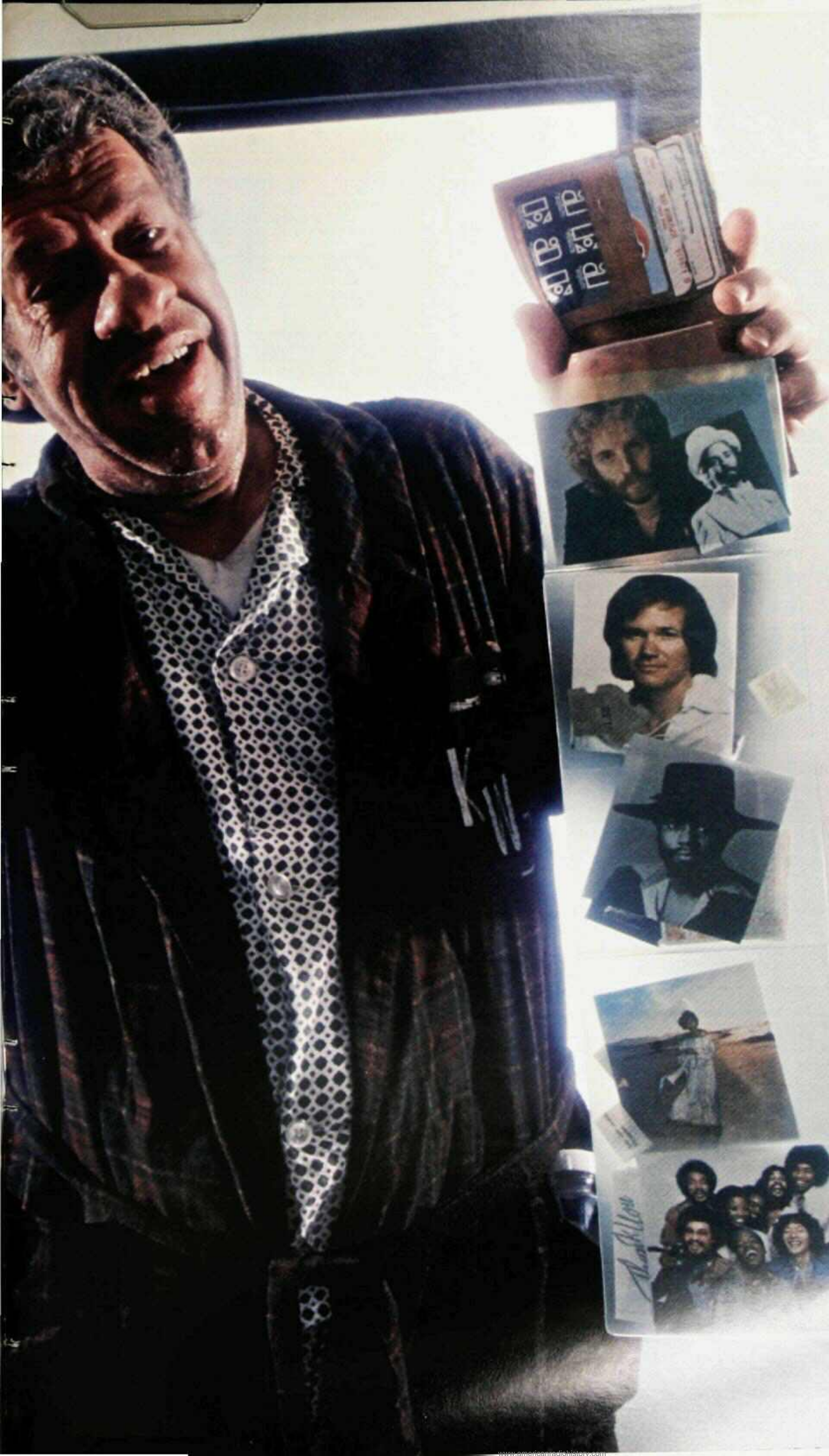
JACKSON BROWNE. Folks used to think of Jackson Browne in terms of "cult." But last year, Browne turned Platinum and now his Running On Empty has a full tank and owns the road. Album and single are at the top because of Jackson's genius plus "truth, courage, conviction, kindness...humanity." (ROLLING STONE)

QUEEN. News Of The World: Queen is everybody's favorite hard-rock outfit. New World alchemists, they combine wit, wisdom, olympic vocal gymnastics, renaissance verse and hard rock versatility. They will Rock You pyrotechnically, on stage or on record. No wonder Queen are The Champions.

JAY FERGUSON. Jay cut his musical wisdom teeth in the psychedelic days (Remember Spirit?). Well, the spirit lives on as Jay Ferguson builds a slightly more subdued rock career as a solo artist.

WARREN ZEVON. Rolling Stone calls Warren "The New Contender." We know he's scored a knockout in the second round. Excitable Boy is currently dominating the FM playlists. His single—Werewolves Of London—draws heavy phones... sunrise to moonrise. Warren Zevon appeals to big kids and little ones, too, because he is both insanely normal and consistently berserk.





ANDREW GOLD. Andrew Gold deserves a brand new last name. You guessed it! It started with Lonely Boy. Now there's an across-the-board hit album (*All This And Heaven, Too*) and a soaring single (*Thank You For Being A Friend*). The Most Promising New Artist Of 1977 has kept his promise in 1978. Thank you, Andrew, for being yourself... once again.

DAVID GATES. For years, Bread has been making housewives squeal and little girls scream. This year, David Gates (a true Bread winner) took a day-off to write and record the title tune for the Academy Award Nominated film, *The Goodbye Girl*. The single's made it and you can hear that squealing and screaming everywhere you go.

Jazz Fusion
A DIVISION OF THE FUTURE

JAZZ FUSION. Jazz Fusion is the future and the future's time has come. Fusion is a combination of elements—the soul of R&B... the energy of rock... the funk in funk AND the improvisational character of jazz. We figure music freaks of all sizes, shapes and colors are ready for tomorrow... today! E/A is on time with releases from Lenny White, Dee Dee Bridgewater, and Ubiquity/Starbooty.

Sounding Board

Question: How do you account for the 1977 retail sales explosion which continues through 1978?



BRUCE LUNDVALL, president, CBS Records Division

Beyond all the obvious explanations, there is the fact that music has become a top priority luxury item for so many. It has also become very portable, you can now take it with you wherever you go.

In 1976 and 1977 there has been an about 30% increase in the sales of cassettes. These are supplementary sales, for use in cars or portable tape players and they do not cut into LP sales.

There has also been a media explosion in music. A few years ago you did not have the People or Us magazines or expanded sections in the daily press covering the music world.

And there has also been an explosion in the availability of music. We heard the figure of 35,000 as the number of outlets in the U.S. where prerecorded music can be bought. Record and tape retailing has experienced a change. While the rack merchandised account is still an enormously vital component

of the industry's annual sales volume, the pendulum seems to be swinging in the direction of the full-line retailer, with an emerging and significant offshoot known as the super retail store or record supermarket.

Although it is true that there are fewer teenagers among today's U.S. population, they are actually buying records more actively than their previous counterparts.

Perhaps more important, there is a vital and growing "after-teen" market, consisting of adults who, unlike past generations, have carried their passion for music into their 20s and beyond. In fact, the "after-teen" LP buyer now dominates the record market. According to market research, 77% of all record buyers today are 18 or older, and account for 82% of all record purchases.

Lundvall has been the president of the CBS Records Division since 1976. He joined the company in 1960 as a staff trainee in the merchandising department. He held a variety of positions in the marketing and merchandising areas. In 1969 he was appointed vice president of merchandising for Columbia, and two years later became vice president of marketing. In 1974 he became vice president and general manager of Columbia Records.



HENRY DROZ, president, Warner/Elektra/Atlantic Corp.

I translate the expression retail sales explosion to include all aspects of our business. That is, rackjobbers, retailers and one-stops. With that in mind, your term is correct—1977 did see a retail sales explosion in every sense. There was more of everything. More multi-million unit selling albums, and more that sold 200,000 and up.

What do I attribute this to? Several factors. First, the growth in the number of retail outlets. This has come about in every area of the country. It has been a very general growth. There are more Kmart stores, as an example, which have very substantial record departments. And retail chains have expanded, the ones with three outlets now have four or five, the ones with 50 are growing to 70, the ones with 70 to 100. And this expansion has taken place, for the most part, on a sound financial basis.

Secondly, there is also a greater merchandising sophistication on the part of our customers who are making their places more attractive for the public. We have the emergence of superstores. Of course, this is a trend that has

been developing for, say, the last five years. Today's stores have a greater array of product on display in a tasty manner. All of this encourages people to shop in the stores.

We also find a greater acceptance on the part of the public that recorded music offers value as well as entertainment. And this despite the price increases, because people realize that there is very little else they can purchase for \$5 that is as meaningful, and that can give them as much lasting enjoyment.

And fourth, in my opinion we had last year a greater number of just super-sensational releases. Especially in the fourth quarter.

Droz began his career in the record business as manager of Decca Records' Detroit branch. He left Decca in the 50s to start his own distributorship which he sold to Handleman in 1963, becoming a vice president for that firm. In May, 1972, he joined WEA's Burbank headquarters staff as National Accounts Director. After a year with the firm, he was appointed vice president and director of sales. He was then promoted to executive vice president in 1974, serving in that position until his appointment as president in November 1977.



DAVID LIEBERMAN, president, Lieberman Enterprises

"There's nothing you can buy with a \$5 or \$6 price tag that has the sizzle, the pizzazz of a recording. With continued inflation and the high cost of live entertainment, this value was emphasized in the last quarter of 1977, during the heavy gift giving season."

Lieberman believes the effects of inflation combined with the successful promotion of records as gift items, bore fruit for the record industry in 1977.

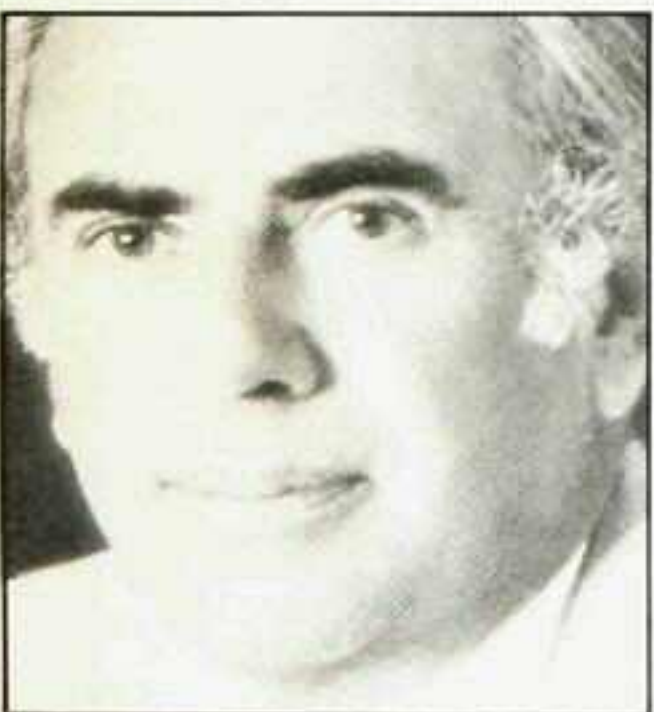
"Movies, concerts, theatre and sports events, these have grown very expensive. While not a substitute for seeing the act or show in person, the gift value, the entertainment value of records has become unbeatable.

"The right product was there. The first quarter of '78 is an indication of how business can be hurt when the merchandise just isn't available. Manufacturers pumped out all their hot product for Christmas, and the first quarter of '78 has been very lean.

"Thirdly, the marketplace is changing, more people from 25-35 are constituting our population, and whether subliminally, or by design, the music seemed to be more appealing to this population group last year.

Concludes Lieberman: "People who grew up post the mid-60s mellowed by getting older and we lost that buyer because the music did not change. But the music is now more in tune with the times. Going around to the stores I'm beginning to see 30-50 year olds in record stores, which we did not see from the mid-60s to the early seventies."

Lieberman succeeded his father as president of Lieberman Enterprises 11 years ago. Since that time the Minneapolis-based company has made dramatic strides in the one-stopping and rack-servicing areas, and today is the nation's third largest rackjobber. Coin machine routes, established by Lieberman's grandfather at the dawn of the century, are still operated by the company, along with the jukebox distributorship that David's father added.



MILT SALSTONE, president, MS Distributing

"The hardest working and the most knowledgeable, the most aggressive and venturesome people in our business today are the retailers.

"The retailers have blended their skills with the intelligent use of the supplier's merchandising, marketing and advertising people, and it has resulted in retail locations that are interesting to shop in, that service their customers well, both by having a wide variety of inventory and knowledgeable sales people."

Salstone says improved supplier marketing services, together with unprecedented retail aggressiveness and sophistication, take credit for banner sales in 1977.

"The ability of suppliers, with the cooperation of retailers and rackjobbers like Lieberman, to increase the longevity of hit records and whet the appetite of consumers for new product, that really increased sales.

"Where a record would reach its saturation in a few months, it is being stretched out now to a year because of advertising, merchandising and display.

"The only thing that added last year was the soundtrack success: 'Star Wars,' 'Light Up My Life,' and now 'Close Encounters' and 'Saturday Night Fever.'"

"If there was any change it was the availability of things the customer was looking for. There are more retailers with wider inventory, more knowledgeable people and more convenient shopping hours."

How many labels shared in the sales boom, asks Salstone? "There was a sales explosion, but it wasn't really shared by all the companies. What really happened was that the good firms, CBS, WEA and independents like our selves, got better."

Salstone today heads a company that bills \$75 million annually operating out of a total 120,000 square feet of warehouse space in Chicago and L.A. Founded by Salstone in 1946 upon his discharge from the Army, MS Distributing Co. began as a one-man operation servicing black retailers on Chicago's south side.



HERBERT J. MENDELSON, president, ABC Record & Tape Sales Corp.

As Mendelsohn sees it, several forces, each exhibiting unusual strength early in 1977, merged into a promotional torrent which swept the industry into new tonnage levels before the year was out. And they are still exerting their powerful influence.

"Together, they worked to prime public awareness of records," says Mendelsohn.

He points to the opening of more large retail stores in the nation's top 50 markets than was anticipated, and their volatile impact on the marketplace via "aggressive and sophisticated promotion and advertising.

"FM radio, serving an audience with a wide demographic spread, enjoyed its strongest year to date in 1977, gaining equivalency with AM in many markets."

The 18 to 30-year old age group is the source of much of the heightened demand for records, Mendelsohn is convinced. It is the demographic entity that contributed so strongly to the giant sales of product by such as Fleet

wood Mac, Peter Frampton, Barbra Streisand and Linda Ronstadt, while the loyalty of teenagers was retained.

"Retailer aggression in tandem with FM radio helped pull industry volume to new levels," says Mendelsohn.

On the repertoire side he sees a "moderating" factor at work. Softer rock now brackets a far larger audience base than was formerly the case, and a "leveling off of abrasive social conflict has diminished the trend toward sectionalizing music."

A final factor cited by the rack executive is the marked resurgence of viable soundtrack activity. "Movies and records have never enjoyed a closer tie," he says, pointing to blockbuster films such as "Star Wars," "Saturday Night Fever" and "Close Encounters Of The Third Kind" and the equally potent track albums they've spawned.

Mendelsohn joined ABC Record & Tape Sales in 1974 as vice president and general manager, becoming president in December 1975. He came to the company from WDFW in Chicago where he was vice president and general manager. He was also associated with WKBW in Buffalo, WMCA in New York, Bartell Broadcasters, and WABC in New York.



JACK BERNSTEIN, general manager of the distribution division, Pickwick International Inc.

There's now much more diversity in the taste of the music buyer, the spread of product and the type of product he's interested in buying. His needs have been met more so by large retail establishments that carry vast inventories. The full line retail store, with its vast selection of records, has so much more to offer a customer.

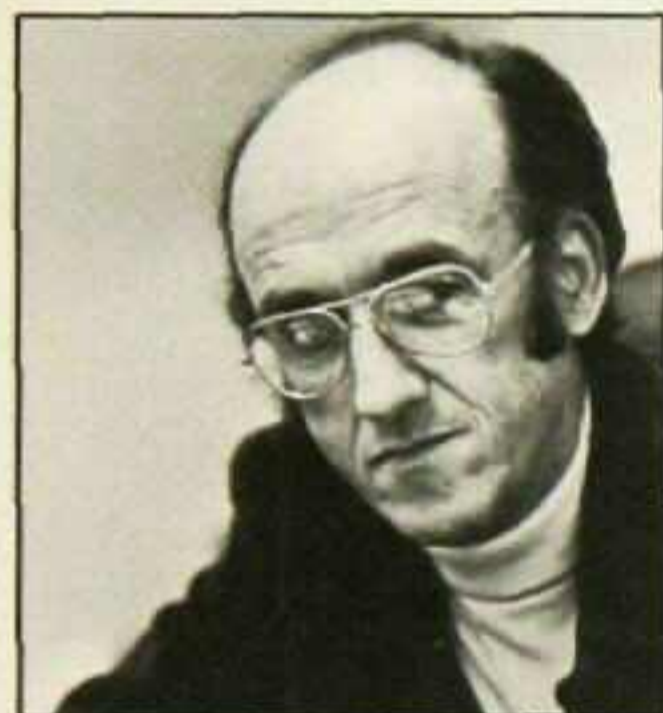
There were consumers out there waiting for some type of retail estab-

lishment that met their needs. There's a general trend in business toward specialty stores, and this ties in with it—not just in records, but in the growth of malls and other shopping areas. For some reason, the consumer is now in the specialty stores. There's a surge toward that, and everybody's doing business.

The trend in retailing toward specialization and specialty stores fit into records. The record business has broadened in the type of consumer it has now, and their tastes have broadened.

At one time, the top 30 records accounted for a greater percentage of the sales than they do now, and it was a lot easier to merchandise just that. Today, as people's tastes spread out, we need retailing to meet that need. And that's been part of the success.

Bernstein, general manager of Pickwick International's distribution division, became part of the Pickwick organization when the firm purchased Alltapes in Dallas in 1974. Bernstein was general manager with Alltapes, and kept the same position after the Pickwick takeover. His territory includes Atlanta, Miami, St. Louis, Dallas and Minneapolis. A native of Philadelphia, Bernstein previously worked for Mercury Records in Dallas.



SAM BILLIS, president, City-One Stop

People are continually making more money per capita. Last year established records and tapes as the cheapest and best form of entertainment.

We deal with the small independent retailer. He is gradually catching up to his chain competition. We pioneered getting advertising dollars from labels, which we filter down to our retailers. This is the only way the mom and pop store can compete. We helped that small dealer by accelerating our communication with him in 1977. We have more WATS phones. We send more

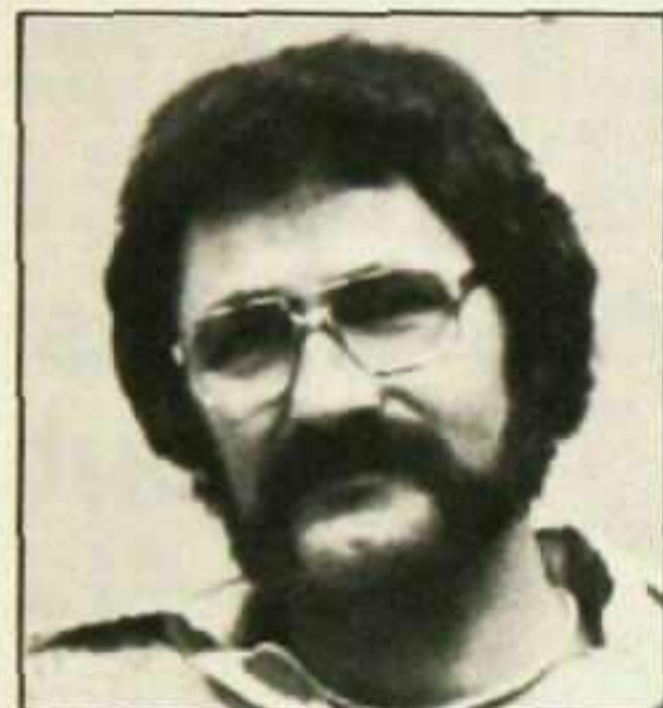
wires. We had our biggest annual catalog before Christmas. Our twice-monthly mailings are bigger and better. We tripled the number of contests in 1977 for our customers with vendor support. We even had a trip around the world for two.

The small dealer is still the backbone of our industry. We know him. Manufacturers can't support sales persons or even mail contact with our 3,000 active customers.

CBS got really hot in 1977. Along with suppliers like WEA and M.S., for example, which supplies us with certain labels for Los Angeles, when volume hit an all-time high late in the year at the important holiday season, their order fill to us didn't falter. As a result, we were able to give excellent hit and catalog fill. And catalog fill is what keeps that small dealer healthy.

I just hope we can convince labels to keep advertising allowances equal to or higher than they were last year. That will keep the indie dealers in the black.

City One-Stop in Los Angeles is generally considered the world's largest one-stop. It grew out of Soul City One-Stop formed in 1971. Before that Billis ran Pacific Record Service, a small local Latin record rack.



LARRY RUEGEMER, Lieberman Enterprises' national director of buying and merchandising, singles division.

Ruegemer attributes 1977's sales explosion to three factors: (1) The deaths of Elvis Presley and Bing Crosby; (2) The variety of quality pop product released in the second half of the year, and (3) The rising cost of entertainment makes records and tapes a bargain compared to a night in a disco or the cost of a pair of rock concert tickets.

"Elvis' death and Crosby's death brought record buyers out of the cracks of the woodwork," Ruegemer claims. "It brought the older buyer, especially, back into the stores to buy one more Elvis LP or one more Crosby LP and very often they picked up other items as well. The important thing is that it got people into the stores who hadn't been there in years."

The wide variety of product, from hard rock to the MOR romantic ballads that often dominated the 1977 charts, are seen by Ruegemer as catering to a wider demographic audience than at any time since 1965.

"The type of material put out appealed to an older as well as a younger crowd," he states. "The radio programming was more palatable for that reason also. We often had requests for albums from 40-year old mothers who heard it on a rock station and they would buy it for their kids just so they could listen too."

Ruegemer points out that sales in his division were on the downside, a factor he attributes to increased home taping and the longevity of hit singles in 1977.

"Blank 8-track tape sales went up by about 20%," he reports, "and when that happens you have an automatic decrease in single sales."

"My feeling is that a lot of people are taping the hits off radio for private use. On many albums there are only one or two hits, so the kids figure they'll tape from each other and have a multitude of hits on one 8-track."

Ruegemer joined Lieberman Enterprises on his 21st birthday, as an assistant in the operations department and worked himself into being the singles buyer for the Minnesota region. Three years ago he was named national director of the singles division, overseeing the firm's regional buyers in Cleveland, Chicago, St. Louis, Dallas, Portland and Philadelphia.



GEORGE LEVY, president, Sam Goody Inc.

Obviously there has been a dollar increase in sales recently, but most of that is due to the price increase. All the top LPs are now going for \$7.98, where before they retailed at \$6.98.

Looking at our stock last year the records were retailing at \$6.98, and now most of them are at \$7.98 which is almost 20% more. I just wonder nationwide how much of the increase in sales has been in volume and how much in terms of sales figures because of the increase.

I can only speak for our stores, but it seems to me the same in Philadelphia and New York, within the city and in the suburbs.

In New York merchandising has changed somewhat recently, because discounting is no longer a factor (since the demise of Jimmy's Music World). But since he's been out, there has been no great change in sales. The whole time Jimmy's was in business my (unit) sales kept going up.

There are other discounters but they don't price advertise, which doesn't create the same sort of problems we had with Jimmy's.

There has been some increase in good hot product recently, and the Elvis situation did help as well. The hot LPs may be attracting a broader scope of clientele, with more MOR-oriented customers.

More hardware is being sold these days and that also means more cassette sales.

The record companies are also working harder on selling big on their top product, with a greater emphasis on merchandising.

There has been an upswing in classical music recently. All these things, punk rock and jazz as well, have their little place in the sun. It all helps.

George Levy has been president of the New York-Philadelphia chain since May 1976. Previously he was vice president and treasurer of the company. He joined Sam Goody in September 1966.



LEE HARTSTONE, president of Integrity Entertainment Co.

Looking back several months, the retail explosion now seems very real. I think we've seen very much of a broadening of our retail customer base, resulting from more product awareness and greater availability of product, feeding on each other. And there was a vast increase and improvement in stereo equipment, both for the home and auto.

We look forward to a continued expansion: a \$4 billion industry in 1979 and perhaps our first billion more year in 1980, including prerecorded video really coming on the scene. Integrity/Wherehouse is building with that in mind... building more stores, larger stores offering a greater selection of inventory.

1977 was the best year we had. We got a feeling of real corporate strength. We topped the 1,000 figure in employees and stockholders. It was the completion of a six-year building process with all its growth pains, competition, price wars, stretching of capital in order to grow and development of management and middle management people.

It all came together during the last six months of 1977. As a result, January and February of 1978 are the two strongest non-Christmas holiday months we ever had by comparison.

Lee Hartstone started in 1941 clerking in his father's Boston retail music store, Krey Music. In 1946, he formed his own Mutual Distributing Corp., a Boston indie label operation, remaining as head of that operation until 1950. He became vice president and general manager of London Records, U.S., New York, where he remained until 1963. He left London to forge an independent label distribution network with bases in Boston, Cleveland and San Francisco. Simultaneously he formed rackjobbing firms in two California cities and was operating 15 Music Box retail stores through California and 10 Krey retail stores out of Boston. In 1968, he moved to New York, where he became senior vice president of Transcontinental Music. In 1970, he formed Integrity Entertainment Company, which went public in 1971. The firm now operates 100 stores under the names, Wherehouse, Hits-For-All and Big Ben's in California, doing almost \$70 million annually.

Graphic layout: Bernie Rollins



Fancy Dozen: Each of 12 carousels holds about 475 LPs and are found on the store's mid point location. Signs identifying the music expedite shopping.



Big Selection: The Overland Park Kmart's attraction is its in-depth inventory of products as shown in these display bins.

Kansas Kmart Thrives On 'Supermarket' Concept

By GRIER LOWRY

OVERLAND PARK, Kan.—A supermarket concept—heavy selection, big backup inventory, lively, low-priced promotions, accessible display and superfast stocking of new items—for merchandising prerecorded tapes and LPs and accessories is building a sizzling volume in the music department at the Kmart discount store here.

Last fall the department was shifted from a mid-floor position to the front between the grill and a supermarket grocery. The size of the department was increased 10 times.

Now situated just inside the main entrance, the department occupies, roughly, 3,200 square feet and is identified as Record Supermarket on a big sign over the area.

The physical maneuver sparked a steady upturn in sales that has never diminished.

Making the stock easily accessible to customers was a big item in structuring the new department. The fixturing, by Siebert's, Little Rock, and Hamilton Fixtures Co., Indiana, combines a dozen wooden walk-around carousel displays in the mid-floor area for LPs with wall racks embodying liberal use of pegboard around the walls. The front checkout counter is surrounded by racks of special budget-priced LPs and tapes.

The carousel fixtures hold about 475 LPs each and are compartmentalized by artists. Three carousel fixtures are utilized for country LPs, two for classical music, two for easy listening, etc.

The department is serviced by the Handleman Co., Kansas City, and Dan Conn, sales rep. gets new sellers on the rack daily and makes complete fill-ins of the LP and tape stocks weekly.

Rich Henderson, manager, says: "We guard our reputation for getting new, hot sellers on the counters before the competition like the legendary junkyard dog. We had 'Saturday Night Fever' before anyone else and more of it. When Kansas' 'Point Of Know Return' hit, we had it first.

"We splashed the new 'Head East' album big, early. We scooped the others on the Elvis 'Concert Album' and I refuse to tell you how many we sold on the grounds you wouldn't believe me. Shaun Cassidy is dynamite with us. We're big on current movie soundtracks and we get them in on the double

Basically, it's an eclectic inventory mix that gives almost evenhanded play to rock, country, classical, easy listening, soul and show music.

Singles occupy a front rack and focus on the Top 40 survey of KBEQ (Kansas City) plus a Top 40 country selection.

Who buys the 45s? Young girls, says Henderson. Lots of them. Singles are priced at 88 cents.

The location in a discount store spells big family exposure and Henderson says the department profits from stocking a lot of children's music (500-plus titles). The offering occupies three 60-foot rack displays located by the checkout counter. The location has three advantages: It means good exposure, curbs pilferage, and suppresses tendency of kids to climb over the racks.

Big children's sellers are Disney titles including cassettes featuring the "Wonderful World Of Disney" for \$2.49. "Babes In Toyland" book and record sets at \$4.96 sell well as do Peter Pan products, Henderson says.

The musical group, Kansas, is spotlighted across the entire back-wall area. The wall is decorated with a large-scale map of the state and titles of this group are spread over the area. Regular promotions, with LPs and tapes tagged at \$4.96, push sales of their records to a 150 weekly clip. It's a popular aggregation in mid-America anyway.

Radio spots, pushed to saturation levels to tie-in with live appearances of popular artists, are carried on two Kansas City stations, KY102 (FM) and KBEQ (FM). The ad program is bolstered with regular spreads in the Kmart flyer. Copy in all advertising plays up the supermarket motif—the selection, first with new items, etc.

Lively promotions zip up the ad picture. When Meat Loaf's "Bat Out Of Hell" was released, a motorcycle was given away for the most accurate guess on the hefty artist's weight. The motorcycle was displayed at the back and surrounded by 250 of the albums priced at \$4.96. It was a blockbuster promotion, says Henderson.

"We do a number of crazy promotional things to rev up sales," the department manager says. "When Bob Welch's 'French Kiss' debuted, he filled several champagne buckets with Hershey chocolate kisses

and gave away evenings on the town with limousine, dinner, theatre tickets and after-theatre drinks to closest guesses on the number of kisses in the buckets.

"We did the same thing when Chicago came to town for a concert.

"Then," he remembers, "when Kiss came to town we held a drawing for tickets for box suites at Kemper Arena. We had 25 winners in the drawing which was promoted like crazy in spots on both radio stations and the Kmart flyer."

The entire front section of the department is teeming with promotional priced racks, two of them signed "Special Priced Movie Music" for \$2.49. These are limited offer, "K-tel Products" deals ordered through Kmart. Another rack features "Budget Tape & Record Buys" for \$1.98. These items are supplied by either Handleman, Ampex or the Sutton Record Co.

Walls of the vividly-decorated department are splashed with posters and displays arranged by factory and supplier reps. They focus on new stuff like "Saturday Night Fever," the Head East album, Sanford & Townsend and Styx. On these occasions, the regular \$7.98 list tapes and LPs go for \$4.96.

"We're a highly-visible department with tons of traffic exposure and suppliers like the way we show off their eye-catching visual pieces," Henderson declares.

"We're building repeat customers on what I call 'personalized self-service,'" Henderson adds. "We feed shoppers little personal tidbits about their favorite artists and they love it. I pick this stuff up all over. When artists like Tom T. Hall and Johnny Paycheck come to town, I collect little items on them at parties and feed them to their fans. Believe me, it pays off."

Accessories, notably carrying cases, blank tape and cleaning gear, are big, high-profit add-on business here. For display, pegboard hooks and floor racks get the call. Carrying cases are a singular example of the good job done. Lines are Kmart's private label Service and Savoy. Holding 24 tapes, the Savoy unit is priced at \$15 compared with Kmart's private label unit's \$7 price. Result: the Kmart line outsells the other by a sizable margin.

Yet, Henderson says he can step customers up to Savoy by stressing

(Continued on page 75)



Home Grown: a blow-up of the state is designed as a tie-in to promote the group called Kansas.

SALES ON UPBEAT

Dept. Store Chains Witness Turnabout

By ALAN PENCHANSKY

CHICAGO—The nation's leading department store chains are operating larger, more aggressively promoted and merchandised and better staffed record departments, according to national buying directors here.

National executives of Sears Roebuck, for example, say record and tape retailing is gradually being expanded by the chains as an increased interest in these departments is felt at store level.

This expansionary trend follows a period that saw the abandonment of records and tapes altogether contemplated by one of the retailing titans.

While the grant retailers continue to expect record departments to build traffic primarily, interest in profits from prerecorded music and accessories also has grown, sources claim.

"With the increase in sales, we're getting greater acceptance at the stores," reports Warren Schulstad, national record and tape sales director for Sears.

"We're coming out of a very flat situation into one that is somewhat explosive. Sears never gave it too much attention in the past," Schulstad states.

Schulstad explains that the Sears record and tape departments are being converted to a supply system using outside rackjobbers.

The conversion has improved sales and overall profits, according to Schulstad, and Sears attitude toward music departments report

edly has changed considerably in the past year.

More than 400 of Sears 762 departments have swung over to Pickwick and Lieberman, says the national buyer.

Serac, a company that works closely with Sears in a variety of merchandise categories, had supplied all the record departments through three national warehouses.

Schulstad says the conversion to outside racks is continuing, and that increased promotional and merchandising power will be obtained as all of the stores come under the new program.

According to the national executive, records and tapes and some accessories are supplied by Pickwick and Lieberman. Accessories are furnished also by Serac and Sears itself.

Schulstad indicates that the rack-jobber changeover represented a do or die effort for Sears record and tape departments. The success of the program has reinterested the chain in prerecorded music, he states.

Montgomery Ward, the nation's second largest retail chain, is operating record and tape departments in 400 of its 480 full-line stores, and the chain's commitment to records and tapes is claimed to be slowly improving. In fact, there's more store interest in record departments each year.

The Wards stores are divided among six rackjobbers, including

(Continued on page 64)

Audiophile Disks Moving Into Retail Stores

LOS ANGELES—Audiophile recordings are increasingly expanding their distribution to the conventional record/tape outlet.

As the market for these "super" recordings (including direct-to-disk and digital master disks) swells beyond the traditional audio salon universe by virtue of more product from more companies and increased average record buyer awareness, the large record retailer is beginning to realize the significance in making them available.

In fact, several aggressive audiophile suppliers such as Century Records (recently Great American Gramophone) and Crystal Clear are in attendance at NARM in New Orleans explaining their product and methods of merchandising.

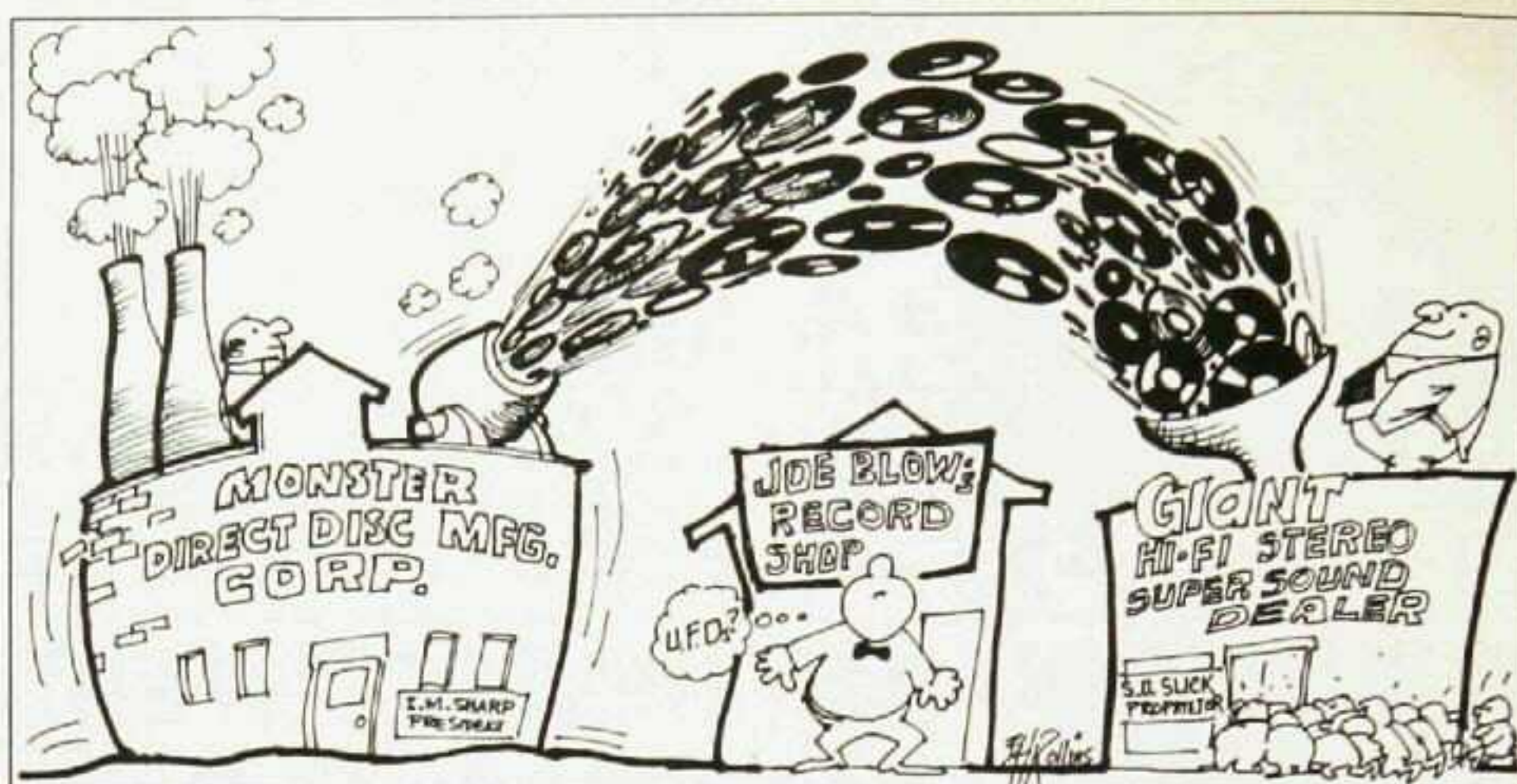
A number of suppliers—who are already counting such record retail forces as Sam Goody, Peaches, Pickwick, Licorice Pizza and Laury's among their accounts—have begun to establish parallel distribution channels for audio and record stores and making point of purchase material available to both.

Suppliers also indicate that a trend is beginning to emerge in record stores to create a special audiophile section or display area

much the same way 4-channel was presented several years back.

An added incentive, of course, in addition to consumer demand, for

with other Buddy Rich recordings. The average consumer won't understand why that LP is three times the cost of the others."



Direct-to-disks are presently bypassing regular record shops in favor of the specialty high fidelity dealer.

"We've broken into several big record chains and business has been jumping. Naturally we are trying to control our growth but we are virtually out of product." Nautilus now lists Sam Goody, Tower, Peaches, Warehouse and Pickwick as accounts.

The audio dealer is still the mainstay of Nautilus' business, adds Kraus but more record retailers are expressing interest.

"I don't think there will be a problem with discounting," adds Kraus, "because you don't buy these records in volume and the price is the same for everybody; \$10.50 is the wholesale price per disk for everyone. We've built up a pretty good network of audio accounts and we have not had a problem with discounting."

Kraus credits a recent L.A. Times article about direct-to-disk for "exploding the Southern California market open for us."

"When that article ran," said Kraus, "which explained the process and some of the records available, consumers went into record stores looking for them not realizing that distribution is heavily oriented towards audio stores."

"At that point, however, record retailers in the Los Angeles area became much more interested."

Nautilus is also providing a point of purchase custom redwood rack with plexiglass featuring the label name silk screened on it that dealers can purchase at a cost of \$160.

"I think it takes a special section in a record store," agrees Kraus, "as well as educational material. We are also providing a special 24-page brochure on direct-to-disk for dealers and consumers."

The company is also preparing mobiles for albums and preparing new releases on the Eastwind, JVC and Coherent Sound labels it distributes.

Mike Philips at Orinda Recording Corp. which recently issued a Robert Goulet direct-to-disk LP, indicates the label is readying what he claims is the first digital master disk by a major artist which will be Diahann Carroll with the Duke Ellington Orchestra and Mercer Ellington conducting.

The record, cut recently at Filmways Heider in Los Angeles is a tribute to Ethel Waters.

Since the recording was done with a digital tape recorder and converted to a digital master disk, production quantity is not limited as in direct-to-disk where there is a "real time" feed from console to lathe with production capability a function of the number of lathes cutting a master lacquer.

At the same time, however, because of the technically advanced method of digital recording, albums pressed from digital master disks still deliver superior frequency response, better transience, a clear bell sound and are free from surface noise such as clicks and pops, its supporters claim.

Like other suppliers, Philips believes as digital recording becomes more popular, it will eventually displace direct-to-disk popularity in a few years.

Because of the special nature of the LP, expected to retail at \$12, Orinda will purposely limit production to around 200,000, making it a collector's item.

While the disk will be available to both audio and record stores, Philips indicates that to date the company has been more successful with audio store distribution.

Pioneer direct-to-disk firm
(Continued on page 70)

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record stores merchandising audiophile recordings, is the inherent higher profit margin—as high as 50%—due to the high sale cost of the LPs.

At a time when profit margins are shrinking on conventional records, record retailers are increasingly looking to such areas as accessories and audiophile recordings as profit centers.

Major suppliers of these types of recordings include Century, Orinda, Nautilus, Sheffield Labs, Crystal Clear, Audio-Technica (distributing Umbrella, Sonic Arts, Telearc, RCA's RVC and Gale), Discwasher (distributing the Nippon Columbia Denon PCM line as well as several direct-to-disk records of its own), Mark Levinson Recordings, Direct Disc, M&K and Mobile Fidelity Sound Labs and others. The manufacturer rolls have expanded significantly inside the last 12 months.

And if major labels make more of a commitment to audiophile recordings as was suggested at a recent AES/NARAS seminar in New York (Billboard, Feb. 25, 1978), then the foothold at the record store level should become even more substantial.

"I think our approach is a little different," says Glen Glancy of Century Records, "in that we look at ourselves as a music company and not simply as supplying audio stores with demo records for stereo equipment. And we are looking to expand distribution through record stores. We've already got distribution through a number of record dealers."

Like other audiophile suppliers, Glancy acknowledges the discount nature of record retailing but feels record dealers will recognize the necessity of maintaining the longer profit margins built into direct-to-disk product.

Typical product today is \$12-\$15 with virtually no discounting.

"Naturally," continues Glancy, "we would like to see those margins maintained and so far the reception has been extremely positive. I think the record store's concern is that there be a special section for these types of recordings. I don't think you can stick a Buddy Rich direct-to-disk LP in the same bin along

Century representatives, notes Glancy, will be in New Orleans to create better links with record retailers and the firm is readying a point of purchase rack for their product as well as posters and flyers.

Artists released on the Great American Gramophone label include Buddy Rich, Les Brown, with Phil Woods and Woody Herman due shortly while several new releases are being prepped on the Century label that will include pop and disco acts.

The company, adds Glancy, is receiving airplay lists now on a weekly basis and promotional men will be hired for certain releases in the future. Already reps who handle the line play a promotional role by calling on radio stations in different markets in addition to calling on accounts.

Crystal Clear's Ed Wodenjak indicates, "Our product is still not that well known at the record store level so we will be at NARM to both talk to retailers as well as discussing point of purchase material with makers of those types of merchandising aids."

Wodenjak adds that several years ago record stores, apart from a scattered handful of small specialty outlets, would never dream of carrying direct-to-disk product. Now, however, because of wider publicity and attractive profit structures, record stores are seeking out audiophile suppliers.

"In fact," claims Wodenjak, "record retailers can make more money on a limited number of direct-to-disk product than they can on some regular records. We are trying to maintain our profit structure and don't encourage discounting. But it's a calculated risk in some senses."

In addition to prepping new releases, Crystal Clear is also beginning to make merchandising aids available to both audio and record accounts.

As record store distribution becomes wider, Wodenjak adds, it will become more feasible to promote more directly to them. He notes a recent instance in San Francisco, home base of the company, when one of the firm's LPs "San Francisco, Ltd." was being aired on a few Bay Area stations but consumers became confused because the stations were not telling them it was available in audio stores only at the time.

Steve Kraus at Nautilus says

Credits

Illustrations by Bernie Rollins;
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Labels Vie With Eye-Catching Sales Displays

• Continued from page 36

singer Deborah Harry have been distributed.

Larry Cohen, vice president of merchandising at United Artists, re-

ports the label will offer posters, mobiles and large campaigns around acts like Kenny Rogers and Crystal Gayle.

United Artists has set up a spe-

cial toll-free 800 number in Los Angeles in which retailers can receive merchandising material from 12 x 12, a merchandising company. Instead of servicing accounts from its

warehouse in Los Angeles, the new arrangement will have material sent out direct.

However, Scott Shannon, vice president at Ariola, views merchan-

dising aids somewhat differently. "I don't feel strongly about in-store merchandising. If someone has a record in mind, they'll buy it. If the store doesn't have it, maybe they'll buy another. There's too much material hanging from the windows and walls."

Ariola nevertheless services its accounts with album covers, posters and occasionally T-shirts. "We're still a limited roster with limited stars," says Shannon.

Assistance in preparing this story provided by Adam White, Jim McCullaugh, Roman Kozak, Agustín Gurza, Dick Nusser, Jean Williams, Stephen Traiman, Paul Grein, Alan Penchansky and John Sippel.

Polydor's merchandising moves for 1978 will span traditional areas such as posters, mobiles and other in-store material, reports Harry Anger, vice president of marketing.

And Jim Massey, new vice president of artist marketing at Private Stock, reports: "We've quickly learned that the more impactful and comprehensive our own programs are, the more support we generate from our distributors and retailers."

In support of its new jazz/fusion line, Elektra/Asylum sent out kits to its major accounts with 17 different elements in it including posters, mobiles and displays. With Linda Ronstadt's Spanish version of "Blue Bayou," the label sent a poster of Ronstadt with a message in Spanish, hoping to attract the attention of the Spanish community.

Merchandising plans for Arista include several innovative in-store aids ranging from special browser boxes to sampler LPs and EPs. Arista continues to favor the use of board-mounted three by threes.

"Mobiles are out," says Rick Dobbin, marketing director. "There's too many of them. Everybody did it last year and stores were beginning to look like junkshops."

Many labels feel that the use of neon is too costly, although some labels have used it selectively. George Steele, Elektra/Asylum's vice president of marketing services, reports the label used neon on the Eagles' "Hotel California" and Jackson Browne's "Running On Empty."

CBS uses neon for its superstar artists, with generic signs that allow the album cover of the release to be slipped into the existing sign.

Warner Bros. also uses neon when the campaign dictates it. Neon was used for a Foghat campaign around its "Energizer" album. The label plans continued use on a selective basis.

Capitol has used neon signs, although the problem with it, according to Randall Davis, is that they don't stay in the store too long. "A store manager will take them home and they lose effectiveness," he says.

Motown used neon for Stevie Wonder in a limited quantity, but had difficulty gauging its effectiveness. The label has no immediate plans for its future use.

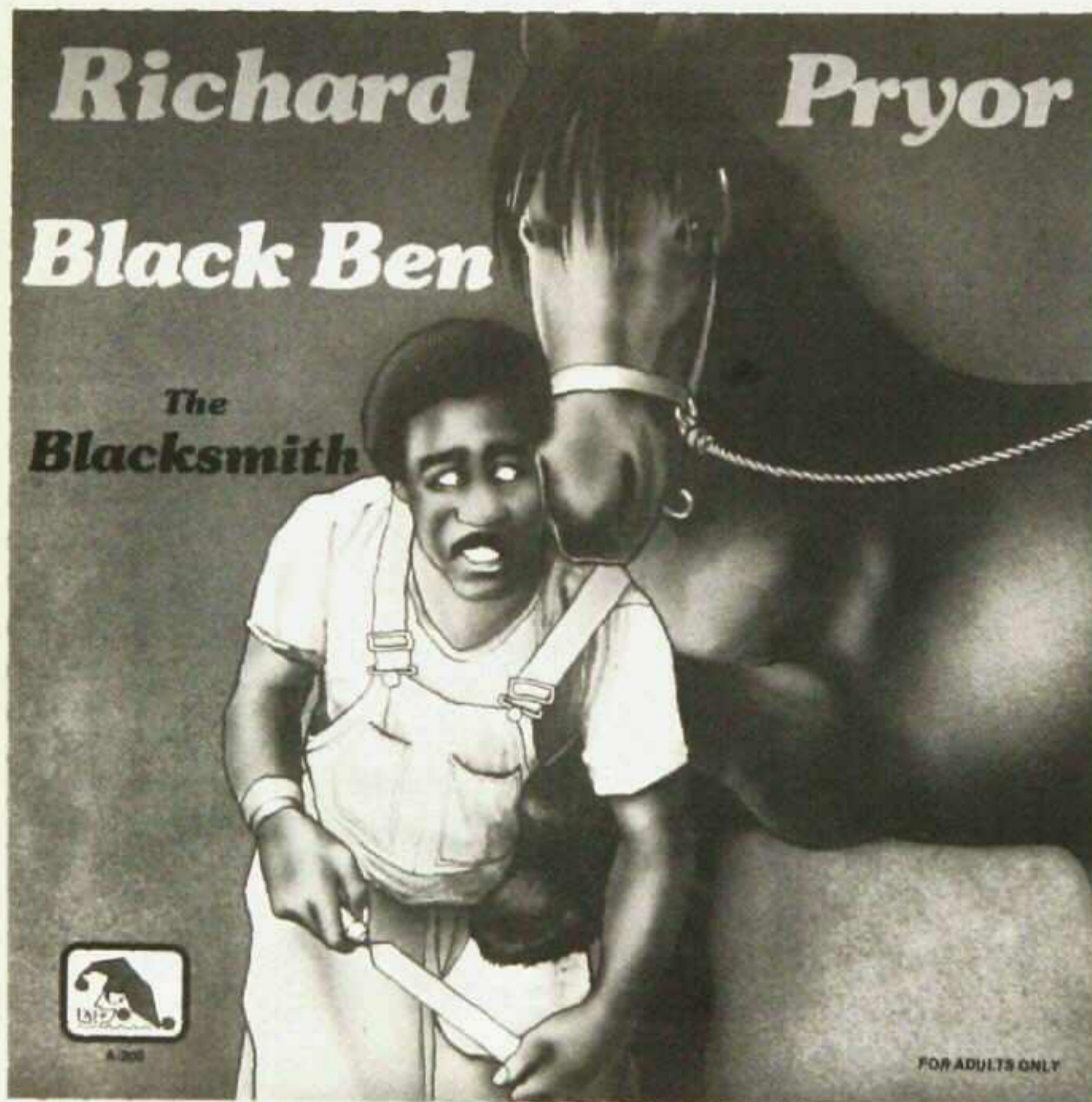
Another form of merchandising which many labels enjoy using for incentives is contest giveaways in the form of lucrative prizes and trips.

"We had a contest recently where the grand prize was a trip for four anywhere in the world," says Atlantic's Salovitch. "As you can imagine they were remodeling whole stores for that one."

MCA Records has also effectively

(Continued on page 64)

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WXXX—Hattiesburg

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WTBC—Tuscaloosa
WGSV—Gunthersville
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WSFM—New Bern
WONZ—Natchez
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WFSU—Tallahassee
WHFS—Washington
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WWKE—Ocala
KCBN—Reno
KOTN—Pine Bluff
WKHJ—Holy Hills
WCDQ—Camden
WIGY—Bath
WSTV—Steubenville
KEIN—Great Falls
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KRHC—Whittier
KATA—Arcata
KTOB—Petaluma
WGCM—Gulfport
WBSR—Pensacola
WSKV—Stanton
KFMY—Eugene
WJEJ—Hagerstown
WGNI—Wilmington
WVLD—Valdosta
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WKKD—Akron
WVOK—Birmingham
KPFT—Houston
KLAY—Tacoma
WVAM—Altoona

NOVA Members Integrate; No More Are They 'Young Turks'

By DICK NUSSER

NEW YORK—When a group of frustrated young NARM members formed NOVA during NARM's mid-year conference in 1976, they didn't expect it to work out as successfully as it has.

The idea was to provide a forum where "NARM's other voices" could be heard, where maverick marketing ideas could be tossed around, and where newcomers to the annual NARM gatherings would be welcomed by their peers, not lost in the shuffle.

Initially regarded as "young Turks," the founding members of NOVA have gone onto hold down key posts in the parent body.

"I don't even know if NOVA's necessary anymore," says David DeFravio, 28, vice president of retail sales for the Record Bar chain of 80 stores.

"With the appointment of Joe Cohen as executive vice president and the addition of other NOVA members to key committees it almost seems as if NOVA'S mission is accomplished," adds Joe Bressi, 31, vice president of Stark Record and Tape Service of Ohio, a major rackjobber.

On the other hand, both men agree that NOVA could continue to be a valuable forum for "addressing issues of particular interest to

younger NARM members" and as a "welcoming committee" for people attending their first NARM convention.

"There are many of the younger executives now taking part in all facets of the NARM organization," Bressi says. "We've been very involved in the convention planning for example."

The "young Turk" image has faded, he says, and NOVA is now taken to represent the meaning of its Latin root, "new," rather than "another voice."

DeFravio points out that the difference between his first NARM convention (1975) and his last (1977) "was like night and day."

"The first year I was totally lost," he recalls. "You'd go to meetings

and you'd hear these older guys bragging about how long they've been in the business but a lot of the things they were saying just weren't applicable to today's marketing techniques.

"It was just a lot of socializing and a lot of B.S.," he says. "Now it's more professional, and a lot friendlier and I think people like Joe Cohen and the others have had a lot to do with making that change."

"It's really more of a working event now than purely a social thing," agrees Bressi.

Sid Silverman, 35, vice president of sales and marketing for United Records and Tapes of Florida, another major rackjobber, sees NOVA becoming a sort of "first year pro-

(Continued on page 75)

Dept. Store Chains Turn

Continued from page 42

Pickwick, Handleman and ABC, United Records and Tapes racks it in Florida, while the chain's D.C. area stores are supplied by Ellis Distributing.

At Sears, notes Schulstad, "the store managers are developing an awareness of the record departments. It creates traffic and trans-

actions and develops buying habits. That's how we sell the program."

Schulstad says he expects record department managers to be hired by stores in the chain with record department sales in excess of \$500,000. He estimates five stores fall in this category today, but expects the number to increase over the next five years.



Well stocked stores are the answer for burgeoning sales as the public goes to the dealer who best fills his musical needs.

'Grabbing' Sales Displays

Continued from page 62

utilized trips for prizes. Last summer a "Win A Trip To London And Meet One Of The Boys" tied in with the Roger Daltrey album. A similar trip to see Merle Haggard was also successful, reports Bob Siner, vice president of advertising and merchandising.

Twentieth Century-Fox Records, according to Arnie Orleans, senior vice president of marketing, periodically involves itself in contests. "If a project lends itself to contests, we'll sponsor them," he says.

Warners' Somers likes to play down radio prizes because it's not only ineffective but there's nothing received in return. "It also creates the 'what do I do next time' syndrome. It's a perpetual upward spiral," he says.

CBS has many contests to stimulate interest both within the company and with accounts. It does not have that many consumer contests. Many of the contests are long-standing events, with the participants having to pile up a certain amount of points to win.

"I like to run contests out in the field on both national and regional levels," says United Artists' Cohen. "Our guys go in and take polaroid shots of displays and there might be prizes depending on the display."

"We just finished an ELO campaign which offered \$300 to the winner with runnerup prizes. Points are assigned to a large banner in a store. We also offer prizes such as Yamaha motorcycles with the same types of contests."

Labels agree that sending a retailer the entire record is more advantageous than a sampler. Atlantic produced a "We Got Your Music" sampler last winter although none have been issued recently.

CBS puts together samplers on a selected basis such as the two-

record set last fall featuring the company's jazz releases. RSO furnishes albums for in-store play but hasn't gotten into samplers on a regular basis. Last year the label produced its RSO collector's series sampler featuring cuts from Cream, Blind Faith and Eric Clapton.

Contrary to other labels, A&M is high on samplers. Within the last six months, the label has put out eight of them for in-store, radio and most recently at the NECAA convention when it distributed a sampler of its acts that were showcasing.

ABC Records has used samplers in the past, discontinued their use, and will now begin using them again, reports Barry Grieff, vice president of marketing and creative services.

And Arista plans on servicing album samplers this year. Some 3,500 pieces are planned for insertion in "Inside 12 x 12" a marketing flyer. In all, Arista plans to distribute about 8,000 samplers.

A recent experiment by Springboard involved a freshly recorded album of salsa hit tunes. Explains Len Levy, vice president of marketing: "My instructions to our men in the field were to try and get in-store play on this, and the dealers went right along with our thinking and gave us step downs."

"The sales were far in excess of expectations, so we'll be producing more—but only with the right contemporary material."

The size of each label's merchandising department varies along with the number of "poster hangers" each one employs. Such jobs at Warner Bros., Atlantic and Elektra, for example, are taken care of by its distributor WEA, although Warners' recently hired a Western regional staffer, the only one thus far.

CBS, on the other hand, has 35 (Continued on page 70)

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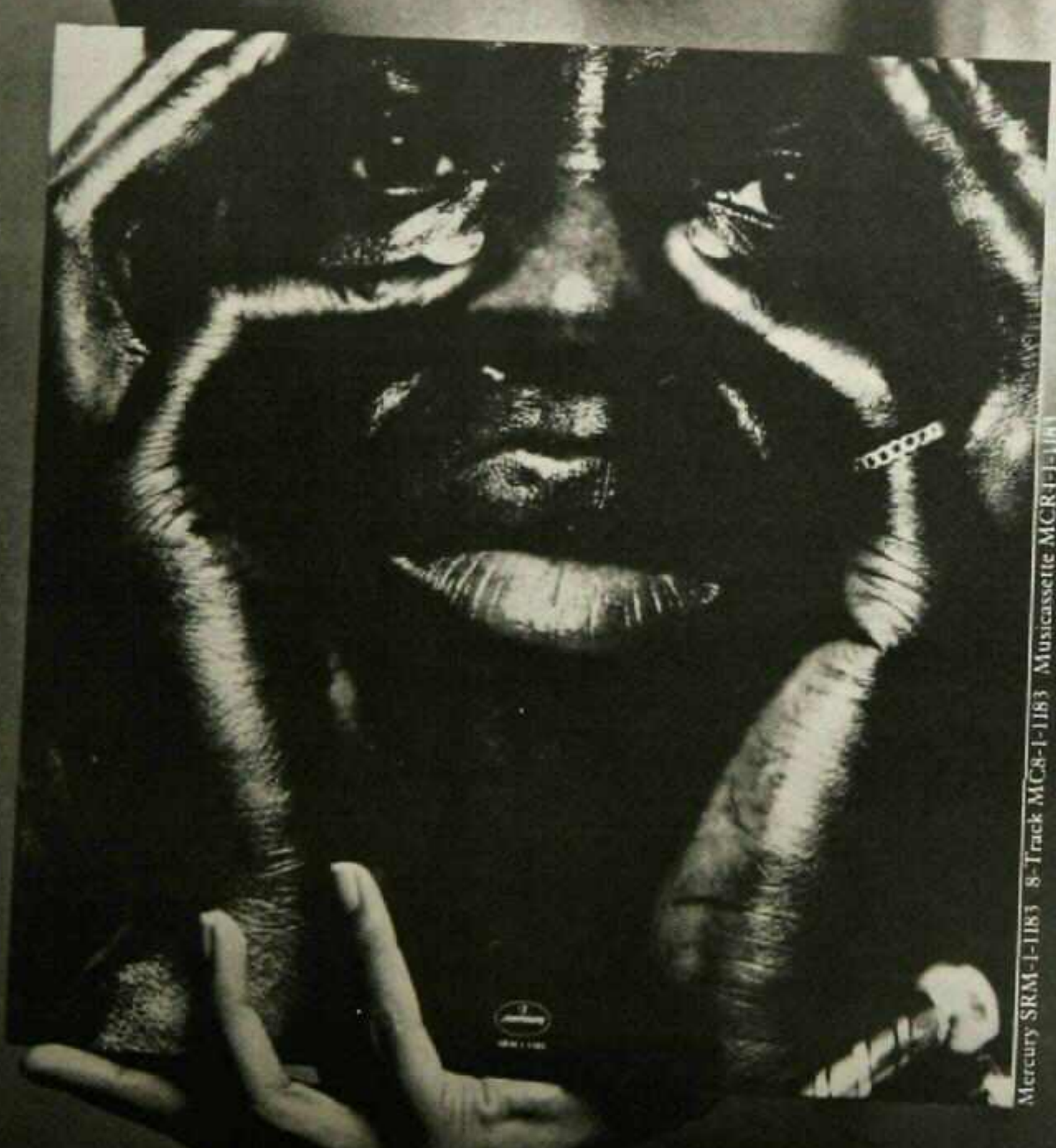
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Ex-Footballer Now NARM Chief But John Cohen Better Known As Retail Chain Nabob

By JOHN SIPPEL

LOS ANGELES—With the industry facing perhaps the broadest range of stumbling blocks to profitability ever in 1978, NARM's board of directors selected a veteran steeped in wholesaling and retailing in selecting John Cohen as its president.

Cohen, 57, has worked 31 years in jobs ranging from a Pennsylvania Dutch country Columbia salesman to founder/president of one of the pioneer national record/tape/accessories retail chains—Disc Records.

If he and Paul Wexler hadn't played together three years as tackle and halfback, respectively, on the Univ. of Pennsylvania football team, Cohen might still be in the silk manufacturing business.

Cohen graduated in the summer of 1942 and almost immediately went to Quantico, Va., where he entered Officer Candidate's School preparatory to a Marine Corps commission. Cohen graduated first in his company and entered the regular marines as a lieutenant. He saw four years of service in the artillery and infantry in the South Pacific. He was decorated, receiving the Navy and Marine Corps medal for heroism. He resigned his commission after the war and became a major in the reserve.

Cohen entered the silk weaving business, living in York, Pa., the home of his wife, Charlotte. They had met as undergraduates on the Penn campus. They wed in 1942. While working in York, Cohen played professional football with the York Roses, a team in the short-lived American Professional League. He had been an All-American tackle in his senior year at Pennsylvania. He received offers from National Football league teams after he was discharged from the Corps.

Cohen chose the APL because

the team had a less stringent training and practice schedule than the NFL, which allowed him to work his daytime job as a production manager in a York mill of the Marietta Silk Co.



John Cohen: NARM's new president.

"Are you ready to come into the record business?" is the way Cohen remembers Wexler opening his conversation with him in late 1947. Wexler, who owns Cape Music, which produces albums for tv merchandising today, was an executive with Columbia Records.

Wexler had entered the business on the suggestion of his brother, Eliot, who before his death had been a rackjobber. In fact, Cohen gave his first rack discount to Eliot Wexler in 1949 when the elder Wexler formed Music Merchants in Philadelphia.

Paul Wexler convinced Cohen to become a record salesman, painting an optimistic picture for the future of the LP record then being introduced. Cohen covered the Pennsylvania Dutch area as a local salesman until 1949, when Colum-

bia made him Philadelphia branch sales manager. Salesmen in that area at the time included: Danny Kessler, Eddie Masterton, Grant Brinser, Marv Holzman and Ray Ellis, the music conductor.

In 1953, Cohen went into independent label distributorship in Philadelphia for himself. Two years later, Columbia offered him the line for Cleveland and Buffalo. Cohen returned, opening Seaway Distributors. It was the heyday of Cleveland radio as America's peak site for creating hits: Bill Randle, Phil McLean, Tommy Edwards and Joe Finan were representative of the top DJ talent that crowded Cleveland airwaves.

Columbia went branch in 1963. Cohen had already entered the retail end. He had three Disc Record stores which he bought from Marvin Saines. Seaway became an indie label distributor.

In 1967, Cohen saw his future in retailing. He opened five stores in greater Cleveland. One was a mall store. He heard about two mall possibilities in Houston. He leased them both. It was the kickoff for a retail network of 33 Disc Record and four Zebra stores nationally. He now employs 280.

Cohen maintains an interest in scouting that dates back to his teens when he became an Eagle scout. He is president of the Northeast Ohio scouting organization. In 1967 he received the Silver Beaver, the highest award given to an adult for aiding the Boy Scout movement. He has been a member of the executive board of the Boy Scouts of America for several years.

He is also on the board of the United Torch Fund, the annual community charity fund raising campaign in Cleveland.

For two years in the early '70s Cohen operated Grape Productions, a



John Cohen as a tackle for the Univ. of Pennsylvania.

contemporary rock concert booking firm in Cleveland.

The Cohens still reside on a 15-acre farm in Chagrin Falls, although their five children are all on their own. Two of the Cohen offspring, Susan and Jamie, are in the industry. Susan has her own rock group, Music Street, in which she does vocals and some percussion.

Jamie is a product manager at A&M Records, Hollywood. Dr. Peter is in residency at the Western Psychiatric Institute, Univ. of Pittsburgh. Steven is a parole and probation officer for the Ohio Adult Parole Authority, Cleveland. Douglas, the youngest, graduates in June from the Univ. of Pennsylvania, having majored in architecture.



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Bob Seger • "Live" Bullet



Steve Miller • Fly Like An Eagle



Steve Miller • Book Of Dreams



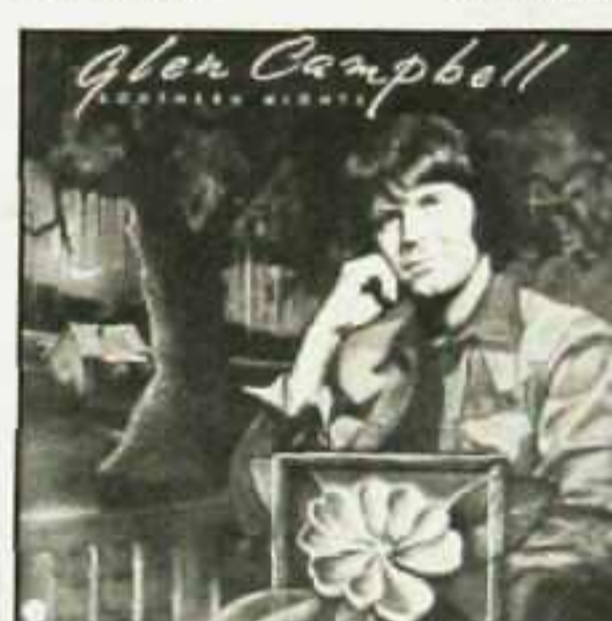
Maze • Featuring Frankie Beverly



Wings • Wings Over America



Carole King • Simple Things



Glen Campbell • Southern Nights



The Beatles • At The Hollywood Bowl



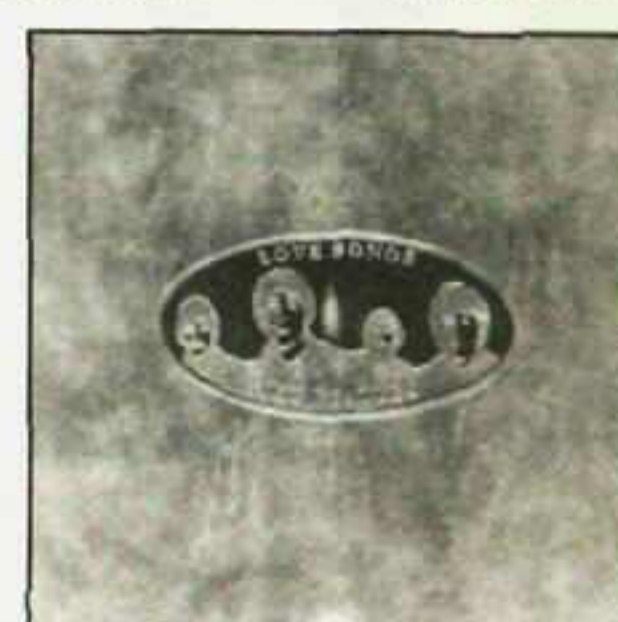
Natalie Cole • Unpredictable



Natalie Cole • Thankful



The Best Of George Harrison



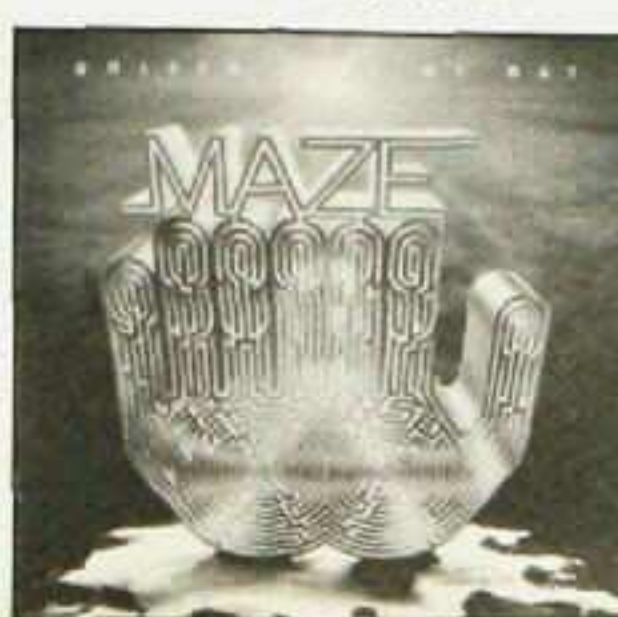
The Beatles • Love Songs



Bob Welch • Frensh Kiss



Little River Band • Diamantina Cocktail



Maze • Golden Time Of Day



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Labels Sticking With Tested Ad Media In '78

• Continued from page 36

reach an even wider audience either in age or sex."

Like most other firms, Church

says Motown intends no network tv buys.

Church says Motown is projecting a slight increase in ad expenditures, though the ad budget will be based

on the same percentage of projected sales as last year. Most of the increase will be absorbed by the greater tv use.

RCA's Jack Chudnoff, division

vice president creative services, also reports significant increase in tv use, with print and radio volume matching 1977 dollars.

Successful tv spots in recent

months on John Denver and Elvis Presley used the three networks to account for excellent sell-through at retail, says Chudnoff.

Atlantic's tv spots (for the most part 30-second coop spots run in local markets), "use what is available" as far as graphics, says Mark Schulman, director of advertising.

Assistance in preparing this story provided by Jim McCullaugh, Paul Grein, Ed Harrison, Jean Williams, John Sippel, Roman Kozak, Dick Nusser, Adam White, Alan Panchansky and Stephen Tremain.

He notes, however, that the company is using more and more animation in its tv spots.

If any trend in the style of label tv advertising can be discerned from the survey, it is perhaps this emphasis on animation.

Says Randall Davis, director of merchandising and advertising for Capitol Records: "One of the most successful ads we ran last year was the Steve Miller 'Book Of Dreams' LP which animated the horse on the album cover and had it flying around the tv screen with the music in the background.

"Perhaps with another group, however, it might be more effective to show a clip of them live onstage," Randall continues, "The nature of the tv ad should depend on the act and the album."

For Warner Bros., Shelley Cooper, director of advertising, says the label tries to make the spots as "creative as possible with the targeted audience taken into consideration."

At MCA, Bob Siner, vice president of advertising, also reports the label's tv spots will be "more graphically inclined to enhance what we've built with a musical base."

Atlantic's Schulman reports the label employs tv advertising to reach the specialized black music market as well.

"We recently had the 'Soular Explorer' campaign aimed at the black community where we used spot tv advertising," says Schulman.

As part of its own advertising budget upgrade for 1978, Springboard is planning a national campaign for two three-disk album sets in its Musical Heritage Series, "Fifty Years Of Broadway" and "Fifty Years Of American Movie Music."

The three-week campaign on local stations is the first venture of this type for the company, reports Len Levy, vice president of marketing.

Polydor's Harry Anger voices the industry's faith in radio as the best medium to get its message across.

"There is still nothing better than properly directed, on-target radio advertising," Anger says. "Whatever the format, the principles involved remain the same. Radio is a cumulative medium, and must be used as such."

Invariably, the advertising directors for the labels report that music is the key to success in radio spots.

ABC's Barry Grieff, vice president of merchandising and creative services, says, "If it's on radio, we believe the spot should be music. The only copy direction we will take will be to inform the audience of something about the record or artist that maybe the artist didn't know."

Anger sees radio spots as an opportunity "to audition our product to the consumer."

"We like to use as much music as

(Continued on page 70)

MARCH 25, 1978, BILLBOARD

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7,2,4, **NEXT RECORD**, 1,1,3, **NEXT RECORD**, 1,
 5,6,2,4, **NEXT RECORD**, 2,4,4, **RAISE RECORDS**.

That's Microprocessor language. The language of the new Accutrac® + 6.

The message?

Play tracks 7, 2 and 4 in that order on the first record. Then, track 1, 1 again and 3 on the next record. And so on.

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And you never have to touch the tonearm to do it, because the Accutrac+ 6 is engineered with a computerized "hands-off" tonearm.

In fact, once you close the dust cover you never have to touch the records or tonearm again to hear your programmed selections.

But the brain in the Accutrac+ 6 is smart enough to do even more: it doesn't drop your records!

No more "plop!" The Accutrac+ 6 is engineered to protect your records. It lowers each record v-e-r-y g-e-n-t-l-y onto the platter. Like an elevator.

And since elevators go up and down, so does the Accuglide™ Spindle. Just touch the "raise record" key, and it lifts all six records back up to the starting position.

If you think you've had enough miracles for one day, here's another one:

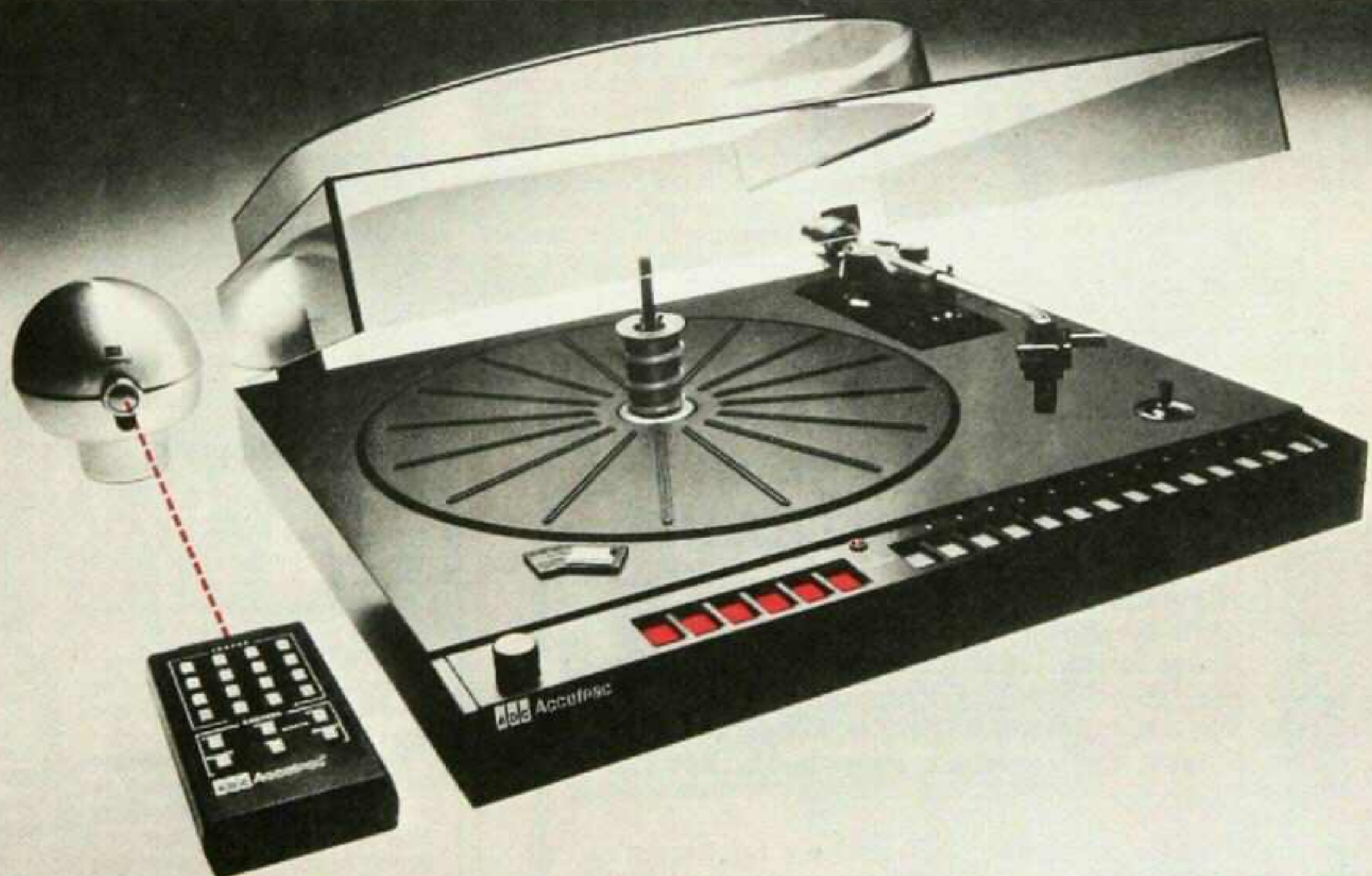
With Accutrac+ 6 model 3500R you can control everything from across the room with a full-system remote control transmitter and receiver. There's even remote volume control on model 3500RVC.

No other 6 record system gives you the record safety, convenience and control of the new Accutrac+ 6. But the truly incredible feature of the new Accutrac+ 6 is its low price. From under \$300* for model 3500.

So forget everything you know about 6 record systems. And remember to see the new Accutrac+ 6. It's as easy to operate as 1, 2, 3.

ADC Accutrac+6
 A BSR Company

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 ADC Professional Products, A Division of BSR Consumer Products Group, Rte. 303, Blauvelt, N.Y. 10913.



Labels Going With Tested Ad Media This Year

• Continued from page 68

possible," he continues, "using two or even three albums cuts per ad."

Most labels stress the importance of local advertising and tagging of retailers at the end of spots.

At Chrysalis, national sales manager Stan Layton has a new twist on this practice, however.

"Unlike other radio commercials which are 55 seconds," says Layton, "I like to do 50-second spots. That way the dealer in the market can tag both the beginning and the end. That's more effective."

Layton says Chrysalis' ad budget will be divided 75% radio, 25% print, and a heavy emphasis on FM.

But as the company takes different direction in some cases (Marty Travers and Auricle), its ad approach will naturally also change.

In print advertising, a trend in style and content is much harder to define. But Phyllis Chotin, Casablanca Records' ad director, provides some fresh information on fresh approaches the label is defining.

Casablanca, says Chotin, will go even more heavily in its concept of "gripping visual art," a minimum of meaningful copy, and larger and larger elements to catch the consumer's fancy.

"We are taking a 16-page insert in Billboard because even here we think hip consumers are reading the magazine.

"Also, consumer periodicals are read by record buyers mostly still use black and white type editorially as well as black and white cuts. So a potent four-color page attracts the eye.

"We also plan to go more and more pages to rivet attention on what we want to motivate the record buyer," Chotin concludes.

Another unusual print approach is that planned by Mercury which projects an 8% increase in its ad budget for 1978, according to marketing vice president Jules Abramson.

The label, says Abramson, plans to use a number of new teen circulation books for the first time this year.

A recent reader's survey conducted through ads in Seventeen magazine "turned out fabulous, and produced an awful lot of information," says Abramson.

At Warner Bros., Cooper describes a novel print campaign in which the label, through ads to run at the end of March in Rolling Stone, Crawdaddy and Stereo Review, will offer a 15-minute EP of

music by Mike Hoenig for 25 cents to help acquaint listeners with the artist's work.

Cooper ads that it acts like Hoenig which receive a push in college newspapers because of their strong college appeal and/or their unusual music (electronic in Hoenig's case) which doesn't receive much airplay.

Speaking for London Records, assistant pop manager Anne Adams says that the firm will continue to favor publications like Rolling Stone, the Village Voice and the Soho Weekly for much of its print advertising while working with distributors regionally for local newspaper tie-ups with dealers.

This latter responsibility, says Adams, lies with the five regional managers.

Manfield reports that CBS' advertising for consumer publications is "way up." The company advertises regularly in such publications as People, Playboy, Vogue and a number of black publications to reach the black community.

Polydor's Anger also reports print spending for his label will embrace publications such as Soul and Jet to capitalize on the firm's increasingly active soul schedules. College magazines will also be used.

For the market at large, Anger feels that print is effective in reaching consumers of a specific profile and cites Rolling Stone, Cream, Gig and Circus as important.

Consumer magazines used most heavily by RSO, according to Huffman, are Rolling Stone, Cream and sometimes Playboy.

College newspaper advertising is at minimal, he adds, with a few used in Boston and the South.

For ABC, Grieff reports the label does advertise in college newspapers, but with the exception of newspapers generally, the label is not print-oriented.

In reaching the ethnic buyer through print, A&M's Bob Reitman, director of advertising/merchandising, says the label will begin concentrating heavily in black colleges with print-related media such as leaflets, flyers in record stores, and outdoor direct advertising.

Flyers have been made in conjunction with Garland Jeffries' new album to be used on counter tops or on the packaging.

A&M has attempted other such survey cards, says Reitman, to help pinpoint demographics.

Survey cards were distributed following a Joan Armatrading concert in Los Angeles to get a clear picture of her audience.

At Springboard, Levy reports advertising plans embrace mailing pieces which are prepared for retailers and, at their request, cover any aspect of the Springboard catalog.

"We get a heavy flow of calls for these," says Levy, "and we can implement them thoroughly via our own art department and printing facilities.

In its own effort to reach the black market with print, Abramson reports that Mercury has concluded its first yearly ad contract with Jet, and reportedly exceeded the number of insertions required by the binder.

RCA's Chudnoff reports the label will augment its use of media research and data to identify, select and reach the market of dominant influence more successfully.

As an example, says Chudnoff, the label last year succeeded in reaching the black market more effectively by using such publications as Black Radio Exclusive, Essence, Jet, Soul, Black America, Encore, Unique, Big Red, Jack The Rapper and Spinner.

At Private Stock, where recently named vice president for artist marketing Jim Massey reports a substantial increase in ad dollars, there is also an emphasis on marketing research and testing for efficiency and impact.

With the newly created position in the company, Private Stock is evaluating all media, and as a result, is using a wider range of media and plans to continue to do so this year.

Again in respect to reaching the market, Capitol's Randall Davis says the label will "sometimes cut a spot geared for that market and at the same time cut a pop spot." He cites the case of Natalie Cole as an example.

Ariola Records' vice president Scott Shannon, observes that to reach the black and ethnic buyer attention must be paid to "what they watch, listen to and read, and place your advertising there."

That well-recognized principle is to be applied by Motown to reach the Chicano buyer who, Derek Church recognizes, is heavily into soul tastes in their music.

He says Motown is studying the Latin market very closely "to learn the media they might read and communicate with them in their own language."

"The Chicano market is not neglected necessarily," says Church, "but if we concentrate more, and communicate in their language,

and show sympathy for their cultural background, we might increase our share of the market.

For RSO, Huffman says the label has received good cooperation from black stations with "Saturday Night Fever."

For RSO, Huffman says about 70 r&b stations were furnished with spots along with tags for black dealer locations.

"Many black dealers buy through one-stops and don't have that personal contact," says Huffman.

Entering the black market last year with several jazz and r&b acts, Arista this year plans to "feature a multi-artist spread appealing to the black market, with the kicker 'What's Happening In the Streets?—We Are,'" according to Arista's Rick Dobbis.

There is a great variety of strategies reported in placing of ads, whether radio, print or tv.

At Ariola, Shannon says that you wind up with "a non-effective radio spot when you give the account money to do it themselves."

"Ninety percent of the spot is about the record store," he explains. "You must produce it yourself to ensure the product gets exposed."

On the same subject, MCA's Sinner says, "When you give an account money to produce its own spots, you lose unity when you have a campaign going. We like them to use our material."

MCA services its branches with the spots and they are responsible for making sure the accounts use them.

RSO takes a split approach, says Huffman, with about 50% of its spots prepared by its accounts.

Capitol's Davis says he is often guided in the matter by each case, noting that "some accounts like to do their own spots, while others prefer us to do it."

At United Artists, Zurawin reports that "we prepare the radio spots here and send them to our distributors."

Atlantic, says Schulman, does all of its own ad buys, except in the tv field where it uses Corinthian Communications.

RCA's media manager Barbara Sisilli consults with merchandising managers on the choice of media placed directly from RCA, except again in the case of tv where Grey Advertising handles the buys.

Massey says Private Stock relies on the accounts' knowledge of their markets. Where campaign continu-

ity is the prime concern the label provides its own spots with ample account participation.

For Casablanca, Chotin states, "1978 will probably see us returning more to the concept created by Joyce Biawitz Bogart, who pioneered tv spots regionally to help break the acts that are big on Casablanca today."

Mercury's Abramson states the label will extend its policy of providing funds directly to large accounts for retail-oriented as opposed to label-oriented ads, both in print and radio.

Mercury also supplies its distributor, Polygram, with a discretionary ad fund "for use on a spot decision if necessary."

Adams says London does not buy radio time nor does its agency, Manhattan Advertising, but leaves it in the hands of the distributors at regional level.

ABC's policy, says Grieff, is to give dollars to accounts to do their own ads "if we feel that the account can do an effective spot."

TK Records, which has had a track record of using little or no advertising, has instituted a print and radio plan under Jim Solmson, national sales director.

TK filters the money for the time buys down to the distributor level.

"We like to use it as another sales tool," he explains, "With a local account, for instance, it makes them feel good to place their own spots."

Labels Vie With Sales Displays

• Continued from page 64

field merchandisers who do nothing but set up displays. A&M maintains display staffers in Los Angeles and New York.

RSO, Polydor and other labels distributed by Phonodisc let the distributor handle regional display chores.

Whatever form the display material takes, it's a unanimous consensus by all labels that point of purchase merchandising is integral to album sales—especially impulse sales.

"There's nothing merchandising can do to break a record," says Warners' Somers. "But once you get airplay and exposure, effective use of in-store merchandising induces the impulse buy."

Says Huffman at RSO: "In-store merchandising draws the consumer's attention to an artist or album. They might come in to buy Earth, Wind & Fire and instead pick up Yvonne Elliman."

Paul Culberg, vice president of sales and marketing at Cream/Hi Records, states the bigger the act, the greater impact in-store displays will have. For an unknown act, displays are more vital to exposure rather than impulse sales.

Says Bob Reitman, director of advertising and merchandising at A&M: "Consumers go in buying one record and instead get more than one."

Adds Polydor's Anger: "Proper merchandising is absolutely vital today in creating an atmosphere conducive to consumer purchase."

"The general feeling within the industry is that radio is less imaginative and less valuable in exposing product. Because stores are better merchandised, they've become increasingly important," says 20th's Orleans.



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Biograph® Records, Inc.

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Disks Moving

• Continued from page 60

Sheffield Labs is also still mainly distributed through audio/hifi dealers, according to the firm's Bob Lewis and will continue to gear its releases that way.

Sheffield is readying release of a two record, direct-to-disk set of the L.A. Philharmonic as well as a bluegrass LP.

Jim Hall, national sales manager for Discwasher, indicates that the firm is now distributing 90 Denon PCM recordings in the U.S. which is limited to audio stores while Discwasher, itself, is about to release its fourth direct-to-disk project, an album cut recently with pianist Paul Smith in Los Angeles.

Any record store, notes Hall, that carries the Discwasher line of record accessories is a candidate for a direct-to-disk LP if the store desires it and the firm does have some record store distribution.

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Video Merchandising: An Idea Whose Time Has Come

By ROMAN KOZAK

NEW YORK—Video merchandising in retail outlets looks like an idea whose time has come, agree record executives across the industry. Record companies are now gearing up to meet the demands of this new sales tool.

However, some problems remain. Video merchandising requires the use of the new video cassette playback units tied to a regular television set or a giant video screen. Unfortunately all the systems out in the market are not com-

patible. Different playback units use different tapes.

Nor has it been resolved who should supply the video hardware to the retail outlets. Record companies in general are ready to supply what tapes they have for stores with existing units. However, except in a few test cases, few record companies are ready to supply expensive video playback units.

Another problem is that many of the video presentations are short, showing one artist playing one song. According to one retail source

that has used video in-store, "It can get boring seeing and hearing the same three-minute song over and over again." The source says that so far no manufacturer has supplied a more extended tape featuring more than one artist.

Although there may be problems in the future in regard to artist royalties, so far everybody considers them promotional films, with no royalties due.

Despite drawbacks, the first use of video has been encouraging. A video display has shown that it can

bring customers into the store. And once in, the customers watch the show (sometimes causing congestion). The sales figures verify that if the customers like what they see, they will buy the product.

CBS has been experimenting with video for merchandising and the results so far have been "pretty good," says executive Joe Mansfield.

As an example, Mansfield says that 30 units of the Eddie Money LP and four tapes were sold in half an

hour in an experiment with video at a retail outlet.

Because of the various tape sizes involved, CBS only sends out video-tapes when there is a request for them from the branches.

Mansfield cites Peaches and the Record Factory chains as two outlets on the West Coast that have been involved in video.

CBS has been into film a long time, Mansfield says, and all its tapes are prepared in-house under the supervision of Arnold Levine, vice president of advertising and creative services at CBS.

CBS also has promotional films for college campus use. If there are requests for them, the films can also be used for store merchandising. These are longer features that may highlight more than one artist.

The videotapes are usually taped in the studio or onstage, but without an audience. CBS has video tapes of about 20 of its acts that it can use for merchandising purposes. The most recent are of Meat Loaf, Journey, Mothers Finest and Eddie Money.

Mostly CBS uses video to break its developing artists. Mansfield says that films are strictly promotional, and do represent any problems in terms of royalties.

According to George Salovitch, director of merchandising, Atlantic Records, his firm is not waiting for retailers to decide what tape formats they will use, but is going ahead and is readying its in-house tapes for retail use.

Atlantic, he says, is now going through its film library, and updating its films on many of its artists.

The label is judging each act in its roster for its video appeal, and is proceeding accordingly with those acts who are the most visual.

Salovitch says that an effort is being made not to have all the films look the same, with only performance shots. Films may also be produced that feature special effects or biographical information.

Some of the acts that are receiving video treatment at Atlantic include Fotomaker, England Dave & John Ford Coley, Abba, Bette Midler and a few others still in the embryonic stage.

The tapes are produced either in-house or by outside companies, depending on the artist. Salovitch says some royalty problems may arise, but so far he has not heard of anything.

WEA has a video program with Warner Bros. Adam Somer, merchandising director, says one problem is that few retail outlets are equipped with playback units.

On April 1, WEA will release a tape to which Warners, Atlantic and Elektra/Asylum contributed footage.

"We've dabbled in it over the last few years," says Somer, "for sales and international purposes. We circulate a memo to our field staff with the acts we have on cassette. The question is how effective they are and does it justify the expenditure?"

For Polydor, this year marks its most extensive commitment to date to videotape. Films are available of Jean Paul Jarre, Isaac Hayes, Pat Travers, Randy Bachman and the Jam, among others. More are being lined up in the coming months.

Distribution is handled by Polygram, with regional staffers working with retailers who have playback equipment, supplying the videotapes and setting up linked merchandising programs.

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Documentation including copyright assignments, copyright registrations, artists contracts, distribution agreements, accounts receivable ledgers and vouchers delivered by the debtor to the Secured Party, song titles and other information are available on further request from L.P. Stagg—Phone Number (213) 578-6003 at 101 S. Marengo Ave., Pasadena, California 91122.

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Renaissance

A Song For All Seasons

Produced by David Hentschel on Sire Records. SRK 6049
Marketed by Warner Bros. Records Inc.



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3/29	Syracuse, New York	4/19	Milwaukee
3/30	Toronto, Ontario	4/20	Minneapolis
4/2	Albany, New York	4/22	Charlottesville, Virginia
4/5	Providence, Rhode Island	4/23	Durham, North Carolina
4/6	New Haven, Connecticut	4/25	Birmingham, Alabama
4/7	Washington, D.C.	4/26	Atlanta
4/9	Buffalo, New York	4/28	Jacksonville
4/11-12	Philadelphia	4/29	Miami
4/13	Pittsburgh	4/30	Tampa
4/14	Detroit	6/4	Denver

And watch for west coast dates to be announced shortly.



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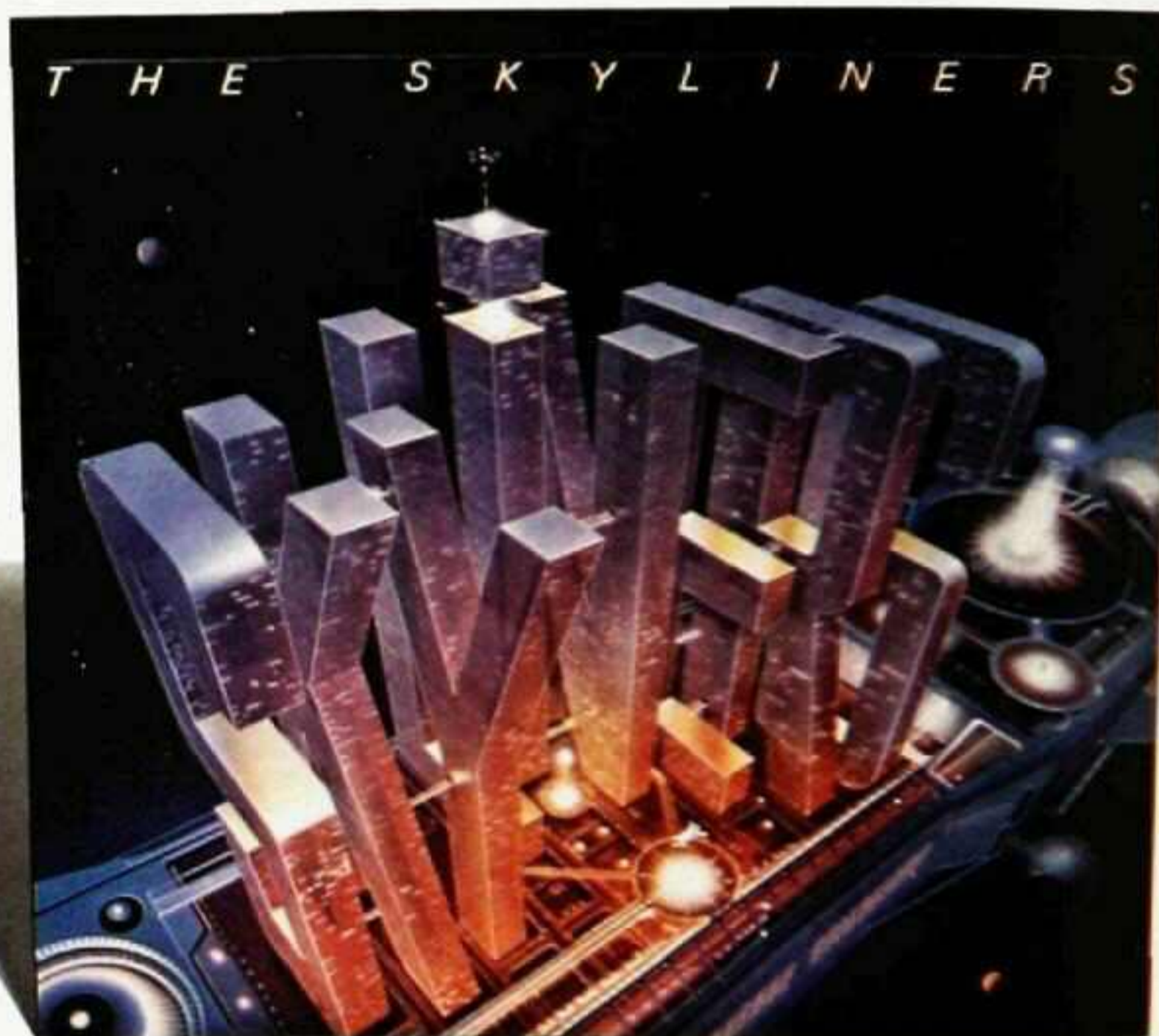
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BYL1-2677

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Produced by Matt McCauley and Fred Mollin for Great Lakes Productions, Inc.



BYL1-2749

They were still in high school when their first record, "Since I Don't Have You" was released, and within two years they had sold more than 11 million singles and albums. They went to the top of the pop and R&B charts before anyone thought of a cross-over, appeared on every major television and radio show in the '50s and '60s, and forged an indelible place for themselves in the history of rock 'n' roll. Now in the '70s, the Skyliners begin a new chapter with their brilliant debut album for Tortoise International Records.

Produced by Don Davis for Great Lakes Productions, Inc.



Manufactured and Distributed by RCA Records

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Dealers Tell How To Attract, Keep Customers

Friendly Dialog, Low Key Sales Push Regarded Vital

LOS ANGELES—What are the best ways to attract patrons into your store and retain them as regular customers? Billboard contacted retailers throughout the U.S. and offers the responses that follow:

Al Franklin, Al Franklin's Musical World, an Hartford dealer in downtown Hartford, Conn.:

"First of all, your store must be set up for impulse and self-service buying. We find that an awful lot of today's sophisticated customers dislike the heavy come-on by a clerk. They prefer to browse. They feel they are knowledgeable. So we have large hanging signs directing them to areas devoted to specific repertoire."

"Now if a customer enters the store and looks as if he needs direction, we approach him with a general greeting like 'good morning,' or 'How are you today?' Usually if the person is looking, that will cause him to react with a question as to what he seeks in the store. A good clerk will also make idle chatter to warm the customer up. 'Feel free to look around,' is always good."

"If a customer is in the store 10 minutes and the clerk is on the floor and passes the customer with an album in his hand, it's just natural to remark about the artist, the album and talk about other product related to it."

"At Franklin's we can always tell them about our alphabetical listing by artist through our browser island areas. We have all the artists, who don't have separate dividers in a miscellaneous section by letter of the alphabet and they appreciate our telling them."

"It's highly essential for us to locate the new classical customer

early. We try to make it as easy for that party to take inventory of our full-line catalog inventory by label. We shelf our product library style with backbones in catalog numerical order."

"We like to explain to the new customer as to how we file, and direct them to Schwann's hanging on the walls. But Schwann has deleted so many numbers classically that we also must explain that if the particular composition is not listed, we have Phonolog, which is much more complete."

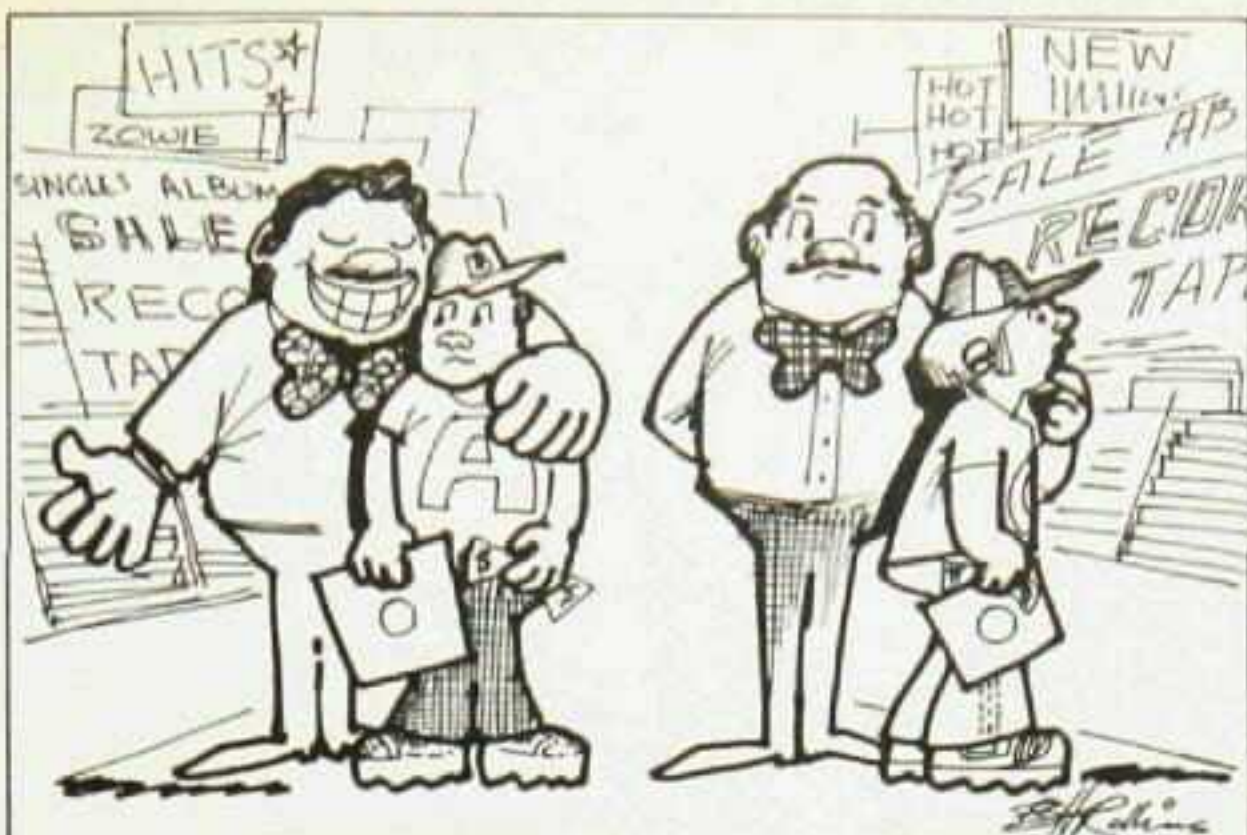
"Our salespeople must give first priority to the customer. I don't care if they are ordering or stocking, that customer must be attended to. And those salespeople are not going to keep on top of customers subtly unless management leads the way."

"Dress too is very important. I want shirt and tie type dress in Franklin's. Wherever I have worked, when clerks are allowed to relax the dress code, the attitude gets sloppy. The lack of discipline breeds a lack of respect."

Jim Bonk, executive vice president, Star Bank, Record Service, N. Canton, Ohio, which operates the fourth largest retail chain in the U.S.:

"We train our people to the demographics of the geared to the demographics of the customer. 'Folks, may I help you,' works with older people, but with a younger person you must be more casual. The clerk must tailor the talk to the person."

"Good salesmanship means directing the customer to the department from which he seeks product. We urge walking them to the area where the product is stocked. An ef-



The two sides of dealer relations: cozy up to the customer with good suggestions, left, or let the individual follow his own sales patterns.

fort must be made to encourage them to get a piece of product in their hands."

"Don't stay long with the customer after he is in the proper area. Walk away and let the browsing continue. In 10 minutes, one might return and ask simply, 'Is there something I might help you with?'"

"Watch for the customer looking back at you. It can mean either of two things. That customer may meet your help, especially if his eyes meet yours. But if that customer keeps looking back at you and where you are, it can be a danger signal. He may be looking to steal."

"The closing talk at the register is just as important as the opening. 'Did you find the records you were looking for?' or 'What tapes didn't you find that you wanted?' can make for that extra sale."

"And a good salesperson analyzes what the customer is buying and then punches the additional sales question. For example, if that customer comes to the register with six blank tapes, it's reason-

able to assume he has just purchased a tape recorder, so why not inquire if he has tape head cleaner?"

Roberta Fracchia, general manager, three Poplar Tunes stores, Memphis, Tenn.:

"This is the South. We must be more casual. Give them the impression of comfort. We have thousands of demo albums they can listen to. We approach them low key."

"We ask if we can help them. Hard sell does not work down here. We have all our tapes on open display. Behind the counter here is a barrier to sales. We have a good security system to offset possible theft."

"I want our people circulating in the aisles. The older and the younger customers are easier to suggest to. That midrange customer usually knows what he is looking for. But you can still comment on his album selection and offer a suggestion."

"We have the advantage of the demo album. The customer, about 80% of them, does go to one of our 10 record players or two listening booths in the store to hear what he has selected. That's our gold opportunity."

V.H. "Andy" Anderson, Record Center, Chicago independent retailer:

"'Good morning' or 'May we help you find something?' are good openers. The last is the phrase that pays. It covers every category."

"You either get a positive reaction or 'Oh, no, I'm just looking,' which automatically leads into 'If you tell me what you're looking for, maybe I can help you.'"

"I don't want an apathetic approach or no approach at all. That is

More NARM related news on page 163.

NOVA Members Integrate; No More Are They 'Young Turks'

Continued from page 64

gram" whereby newcomers will be introduced immediately to NARM's board of directors so "they'll know who's who."

He notes that at this year's meeting on Saturday (18) there will be a luncheon for all first timers where such introductions will be made.

Silverman, along with other NARM members who've passed through NOVA on their way to greater NARM involvement, believes the crucial point of this year's meeting is "finding out why the customer walks out."

"The manufacturer gets airplay but it's mostly the distributor who worries about getting the product into the customer's hands."

"We all have to be more aggressive in putting product out on the floor," he believes. "There's great room for improvement in that area."

"It's also important to remember that rock isn't the only market," he says. "There's a vendor for just about everything, budget, gospel, blues and you can sell it all if you know your accounts well enough," he adds.

Davey Crockett, the 30-year old head of the wholesale division of Fathers and Sons of Indianapolis, points out that his participation in this year's convention seminar on advertising wouldn't have been

possible unless he had passed through NOVA.

"It may have taken me years to get to this point otherwise," he says. "I think that NOVA has probably attained 85% of the things we set out to do 18 months ago."

Lunda Stone, 34, is a NOVA vet who laughingly recalls "entering the business at three years of age" when she took naps on a chair in her mother's office. She is general manager of the same Stone distributors, part of the min-empire developed by her father, Henry Stone, president of TK Productions.

She sees NOVA as a continuing forum for younger NARM members.

"I think more emphasis should be put on it," she says. "It should be developed further. I see a lot of good ideas coming from younger people all the time, great ideas that may not be heard unless there is a forum for them."

She agrees that NARM should also concentrate on reaching "the customer's customer" and that input from middle management types and young retailers are important to this goal.

"These are the people who are closest to the street," she notes. "Their input is extremely important to us. They are the ones who know the real wants and needs of the customer."

"We have meetings here very often where we just ask people 'What did your customers have to say today?' and the response tells us a lot about which direction we should be going."

She also echoes a complaint heard elsewhere among NARM members.

"This is an underbankrolled industry," she claims. "It's not where you can mark down items like clothes until you get rid of them. With records, if it's a stiff, it's a stiff and you can't give it away."

"But when we take 20 items we feel compelled to try and sell them but it means we're putting money out and not getting anything back for a long, long time."

"That's what I mean by underbankrolled."

"Another thing is that we aren't pursuing the older, 30-40 market as we should and this is a big problem," she says. "WEA had a program recently to chase the Joni Mitchell fan but the sales just weren't there. That's where the dollars are, though, and I think we should spend more time and effort reaching that market."

"They're just not buying records as they once did and I don't know what to do about it," she adds.

And it is areas such as this where she feels the fresh input from sources such as NOVA are valuable.

not our modus operandi. It's the difference between an independent merchant like myself with a full-line inventory store and the discount operation creaming the hits."

"In over 30 years of retailing, I've found most customers coming into a store have a fair idea of what they want, but they can all use some help."

"Our policy of stocking only empty album covers in our browsers and bins thus making the customer come to our LP storage files to get the record has been a natural to build good direct relations with every customer."

"And, any store's method of laying out its product has loopholes that trigger customer-personnel contact. Look at an artist like Donna Summer. Where do you file such a versatile and appealing artist? Is she found under disco? Or do you put her with current hit product? Or should she be with top girl pop singers?"

"I don't want our help to say, 'Whacha want?' or 'If you need help, let me know.' We must be alert to any chance to quicken that possible sale."

Kansas Kmart

Continued from page 42

the one-year warranty against defects. Promotions scheduled on the \$7 Service case for \$4.88 are "very effective" says the manager. As a tie-up with ads, he gets a minimum of a dozen of all sizes on racks.

Cleaning aids are the big story in accessory sales, Henderson says. The trend has been up since record prices went up two years ago. Pegboard displays by the checkout focuses on a new line, Clean Sound, comparable to the highly-advertised Discwasher at a palatable \$12.95 price.

Henderson is strong on Memorex's cylinder-shaped cleaning brush priced at \$2.50. For one thing, it's a price many discount store shopper can identify with, he points out.

The two blank tape lines are Memorex and Apex with the 90-minute Apex for \$3 pulling heavy business, says the manager. Overall, the 45 and 60-minute lengths are the strong sellers.

Prerecorded cassettes are gradually overshadowing 8-track in sales, the manager says. He cites growing number of automotives arriving from factories with cassette recorders as having an impact on sales. The cassette offering was recently doubled at the Kmart department with two cases, each holding 1,000 tapes. The two 8-track cases are stocked with the same number.



Shelf discounted specials create impulse sales.

WNEW & WOR Wrestling For N.Y. Ratings

Karmazin Moving To MOR Sound

By DOUG HALL

NEW YORK—As the competition heats up to capture this market's older audience one winner seems sure: the listeners. Although WNEW-AM is aiming at a 35+ audience and WOR claims its target is 25+, they're really fighting over the same listeners. And these listeners are really being offered better programming as a result.

WNEW-AM, Metromedia's old line MOR station, has been shaken up by new general manager Mel Karmazin, who moved over from WNEW-FM. Although WNEW-FM runs a progressive format, Karmazin has set WNEW-AM on a more solidly MOR format than the station has seen in years.

The station, which was once number one in the market, has fallen to a low level in the ratings with a format that sometimes seemed without direction and that critics have called chicken rock.

Karmazin, who has been on the job since Jan. 10, has been working closely with program director Dean Tyler, who has been at the station a year, not only on adjusting the focus of the music, but planning special programming.

The station's superstar jock William B. Williams is about to debut a live remote Saturday noon show called "Brunch" at the Friars Club in Manhattan. Williams will interview celebrities while records will be played from the studio.

WNEW is located on Fifth Ave. in Manhattan and the annual St. Patrick's Day parade has been going past without notice for years. But this year a mike was taken out on the balcony of the second story studios and live coverage was given to the event.

Later this month a remote recalling the old days of radio will be set up in the Yankee's Riverboat club to broadcast the appearance of Count Basie's band. And a Tom Jones concert will be taped and broadcast shortly. On top of all this, the commercial load has been cut from 18 to 14 minutes per hour.

As for the music there's more MOR oldies being added. Encouraged by the success of a 24-hour presentation of 20 years of Grammy music last month (Billboard, March 18, 1978), Tyler has geared the music so that a typical segment includes:

"You'll Never Find Another Love Like Mine," Lou Rawls; "Mrs. Robinson," Simon & Garfunkel; Theme from "Close Encounters Of A Third Kind," John Williams; "That's Life," Frank Sinatra; "I Honestly



WNEW PLANS STRATEGY. New WNEW-AM New York general manager Mel Karmazin (center) looks over new ad campaign for new morning man Ted Brown (right) as program director Dean Tyler looks on.



WHILE WNEW'S JAY LAWRENCE tunes up for afternoon battle with new WOR New York PM drive deejay Gene Klavin, Ted Brown settles into morning drive slot vacated by Klavin. WNEW's mid-day personality William B. Williams plans new Saturday show.

Love You," Olivia Newton-John; "Gimme A Little Sign," Rick Nelson; "Up, Up And Away," Fifth Dimension; "Feelings," Morris Albert; "Sweet, Sweet Smile," Carpenters; "It's Not For Me To Say," Johnny Mathis; "Eleanor Rigby," Beatles; "Can't Smile Without You," Barry Manilow; "Raindrops Keep Falling On My Head," B.J. Thomas and "Hallelujah, I Love Her So," Peggy Lee.

Just before Karmazin arrived, WOR general manager Rick Devlin hired away WNEW's AM drive man of 25 years Gene Klavin, and installed him in WOR's afternoon drive spot. Karmazin countered by revising a shift made by his predecessor Bill Dalton. When Klavin left

Dalton brought Jay Lawrence from Metromedia's KLAC, Los Angeles, to succeed Klavin. Karmazin decided two things: he needed a stronger name to succeed Klavin and Lawrence, who had done p.m. drive in L.A., was really better in afternoons. So he switched Lawrence with Ted Brown, who has, over the years, had extensive experience in a.m. drive. The move also puts the most unknown quantity and possibly weakest link up against Klavin.

A major campaign is about to be launched for Brown. In fact it is part of a vastly increased promotion budget for the whole station. This year the station will spend \$400,000 on promotion, including advertising versus \$180,000 spent in 1977. Of

course, there are trade outs on top of these figures.

The Brown campaign will include "Bumper To Bumper" with Brown, "Bagels And Brown," and one ad will show Brown coming out of a tube of toothpaste. Brown, who did morning drive at WHN, New York, in the 1960s says, "It's just great to get back to it." Noting the many voices and characters that Klavin has created, Brown says, "I'll be a real guy. I'll do some characters, but I won't talk to myself."

Brown faces an uphill battle to put WNEW-AM back on top. WOR's John Gambling is an institution and has been number one for some time. When Klavin left WNEW his ratings stood at 12th in the market.

Devlin Is Relying On Gene Klavin

Lawrence in his few weeks in that position didn't have any effect on this low standing. Tyler, in an apparent allusion to the over-low standing of the station and some disagreements Klavin had with the music that was programmed for him, said, "Maybe he was in the wrong place at the wrong time."

WOR is not known as a music station. In fact, until recently it was known as "The Talk Of New York." Now the station is known as "The Heart Of New York." Adding a large part to that heart is a DJ to whom music is very important. He is Gene Klavin, who after 25 years as WNEW-AM's morning drive man, has taken over the afternoon drive post on WOR.

"Music has to be the best. This is a conglomerate station and this is a variety show. I call it MOR. I play the best of everything. Jazz, rock, country and I play Broadway. If we don't play Broadway, who the hell will?" Klavin says. "I play at least two records a day from original casts or special material from a nightclub act."

Klavin also does a lot of talking too. He has an 18-minute an hour commercial load, but uses a long cast of characters he has created to make a string of commercials entertaining. He's also got 10-minute news blocks, helicopter traffic reports and consumer reports, but he manages to play 15 records in four hours. "Music is a bigger part than most people know."

What has the switch from a.m. to p.m. drive been like? In the afternoon, "They really listen to you. In the morning you have to work faster. This is more of a show."

It should be more fun. Klavin has a much more substantial audience. He's number one for the 3 to 7 p.m. daypart with a 7.0 share among adults in the metro survey area. WOR general manager Rick Devlin says of Klavin, "Strategically, Gene has worked wonders by not only helping to increase audience numbers of John Gambling's number one morning show, but by doubling WOR's drive-time share of audience. For the first time in many years, WOR enjoys the key number one position in the afternoon."

In the January/February Arbitron for the total survey area Klavin has increased men in his daypart by 48%, moving the station from seventh to fourth position. He has also increased women by 19%, moving up from number three to two. Among men 18-49 Klavin has increased the audience by 75%.

MARCH 25, 1978, BILLBOARD



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New Rating Co. Challenges ARB With 'TRAC 7'

NEW YORK—Arbitron is getting some new and formidable competition in radio ratings. Audits & Surveys, which participated in studies by an RAB task force in developing an alternative to Arbitron, has decided to take the plunge.

It seemed for a time that the RAB studies would come to naught since the organization abandoned plans to oversee formation of a new rating service. But it is understood the organization has been active in encouraging Audits & Surveys to continue to develop a service called TRAC 7, which was developed under the task force leadership.

Audits & Surveys will conduct audience measurements in phone interviews with the interviewers using on-line cathode ray tube computer terminals.

The new service will be competitively priced, according to president Sol Dutka. Herb Zeltner, who was consultant to the RAB task force, has been named development director for TRAC 7. The name stands for Telephone Radio Audience Cumulation with the seven referring to the number of times each respondent is interviewed.

Radio-TV Programming

USE PASSIVE RESEARCH

Country Outlets Expand Charts

By GERRY WOOD

NASHVILLE—Country radio stations are making significant strides in improving the depth and quality of their music charts, with several stations relying on passive research for the first time.

Not only is the information used to determine the stations' chart listings, it has become an important factor in determining mass appeal hot songs and records that have burned themselves out on the listeners.

"This passive system is very good because at least 90% of the listening public never calls for contests or requests, or purchases singles," comments Bob Mitchell, station manager and air personality at KCKC, San Bernardino, Calif.

An outside organization conducts passive research for the station by calling names in the telephone book without mentioning the station's call letters. The person answering the call is asked what radio station is listened to the most. If the answer is KCKC, the person is then asked to rate the station's list of records.

The research group often has to make 200 calls before connecting with 15 persons a week used to rate

the records. The survey aims at a 25-49 target age group and doesn't use information from anyone outside that age group. Songs are rated on a 1-10 scale.

"This is very valuable to us because it enables me to determine the relative popularity of a song at any given point in time," comments Mitchell. "It's particularly helpful with new songs."

The passive research information, a method used by KCKC during the past six months, is just one element used in determining the chart listings. Listener requests are tabulated, jukebox play is monitored through Tri-Amusement, four record stores are polled for sales and active call-outs are also made.

Mitchell personally calls 15 individuals—10 females and five males—and goes through the top 35 list for a rating. Then he locks himself in an office, takes the phone off the hook and spends several hours compiling the new weekly chart.

Mitchell reveals he is considering assembling the active research participants once a month for listening and discussion sessions on radio

programming and music selection. "It's all part of finding out what people want," he adds. "Research is not an end, but it's a means to an end."

WDAF-AM in the highly competitive country music market of Kansas City is another leader in the depth of research. Called 61 Country, the station uses seven methods in selecting its chart songs.

Some 100 calls are made to persons in its metro area each week, evaluating the familiarity of specific titles, negatives and burnouts of specific songs, demographic profiles of titles, mass appeal cuts on strong LPs and listener evaluation of non-music elements.

Store calls are made to outlets throughout the coverage area in Kansas, Missouri, Iowa and Nebraska. Some stores are called each week; others on a rotating basis. Wholesale and retail reports are tabbed separately, and some high volume/high credibility reports are weighed more heavily than others. These are tabulated weekly and serve as major contributors to the results indicated on the 61 Country charts.

The station tallies telephone requests by demographics, handling a barrage of calls during peak periods. WDAF has begun submitting some new releases for evaluation by a panel of active listeners. Though the panel concept is still in a developmental stage, it has been useful, according to Ted Cramer, music director.

One such group indicated that, contrary to the station's gut feel that the new Waylon Jennings/Willie Nelson single "I Can Get Off On You" would produce negative listener reaction, the song would be accepted positively by the audience. The song has gone on the air at WDAF with no negative reactions.

"We watch trade reports, particularly Billboard, for big chart jumps," says Cramer. "Starred records in the first column merit special consideration if we're not on them. Although adds by other key stations are not normally considered significant, big chart movement by stations whose research we respect are influential."

In conjunction with the all night

(Continued on page 98)

Vox Jox

By DOUG HALL

NEW YORK—Vox Jox is now being written out of Billboard's New York office. Please send all correspondence relating to this column to Doug Hall, radio/television editor, Billboard, 1 Astor Plaza, New York, N.Y. 10036.

Jim Davis has been named pro-

Bubbling Under The HOT 100

- 101—AM I LOSING YOU, Manhattans, Columbia 310674
- 102—TO DADDY, Emmylou Harris, Warner Bros. 8498
- 103—GET ON UP, Tyrone Davis, Columbia 3-10684
- 104—EVERYTIME TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists 1137
- 105—WITH PEN IN HAND, Dorothy Moore, Malaco 104 (TK)
- 106—NIGHT FEVER, Carol Douglas, Midsong 40860
- 107—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 108—WATCHING THE DETECTIVES, Elvis Costello, Columbia 3-10696
- 109—TWO HOT FOR LOVE, THP Orchestra, Butterfly 1206
- 110—CHATTANOOGA CHOO CHOO, Tuxedo Junction, Butterfly 007

Bubbling Under The Top LPs

- 201—ERUPTION, Eruption, Ariola SW 50033
- 202—BILL COSBY, Bill's Best Friend, Capitol ST 11731
- 203—RHYTHM HERITAGE, Sky's The Limit, ABC AA 1037
- 204—WHA KOD, Berkshire, ABC AA 1043
- 205—NILS LOFGREN, Night After Night, A&M 3707
- 206—JAN AKKERMANN, Atlantic SD 19159
- 207—LOVE UNLIMITED ORCHESTRA, My Musical Bouquet, 20th Century T-554
- 208—HOO DOD RHYTHM DEVILS, All Kidding Aside, Fantasy 9543
- 209—CLOVER, Love On The Wire, Mercury SRM1-3708
- 210—HAWKWIND, Quark Strangeness & Charm, Sire SRK 6047 (Warner Bros.)

gram director at ABC's WXYZ Detroit. He comes from a similar post at KLIF Dallas. ... Arnold Raskin, former account executive at WOR New York has joined WVNJ-AM-FM Newark, N.J., as director of operations.

WWDB marked the closing of famed Philadelphia burlesque house Troc Theatre by having station personalities Wynn Moore, Jack O'Reilly and Merrill Reese perform as burlesque comedians for the final two days of the theater's life. ... WGAR Cleveland staged a disco party at the Happy Apple. Guests included stars of "Saturday Night Fever" Paule Pape and Donna Pescow. \$1,000 in prizes were awarded in a disco contest.

Julie Power, "zookeeper" at KZEW-FM "The Zoo" in Dallas and "mother of the jocks" as assistant to the p.d., opens Saturday (25) for a performance by Martin Mull ("Fernwood Tonight"). Power will sing parodies, opening with a "zoo medley" consisting of "Bye Bye Black Bird," "Riding On A Camel" (sung to "Some Enchanted Evening"), "Muskrat Love," "Bird In A Gilded Cage" and "Don't Go In The Lion's Cage Tonight, Mama Darling."

Ed Kanoi is new p.d. and Roger Brossy new music director at Honolulu's KQMQ-FM, recently acquired by KKUA's owner Jock Fernhead. Kanoi formerly was all night DJ at KKUA. Brossy was an MOR DJ at island outlet KGU. KQMQ-FM plays Top 40, MOR and contemporary Hawaiian music. It's still looking for DJs.

Anthony R. Martin-Trigona, Chicago real estate investor, has bought WHET in Waltham, Mass. from Ted Jones, who retains sister station WCRB-FM. WHET's format will remain big band music from the '30s, '40s and '50s, with p.d. Bob Cusack and staff retained.

Dan Bennett, music director at

WREN, Topeka, Kansas thought enough of Bobby Vee's comeback single, "Well Alright," to drop us a line and suggest other music directors at least give it a listen. ... Jim Kelly, still gathering info on marital and firing habits of DJs, is now doing mornings at WVOR-FM "R-100" Rochester. ... Jim Maloy is new p.d. and music director at WQPD in Lakeland, Fla. Formerly, he was midday man at WMP5, Memphis. ... p.d. Gene Gugig says three-month old WGRC in Spring Valley, N.Y. has been stirring Rockland County residents with its "mellow gold" format, using soft hits from the '50s, '60s and '70s.

Program director Scott Kerr reports the "Rock of Dixie" crumbling in Vidalia, Ga., with WTCQ-FM's "98 Q" live rock format switching to automation. Sales figures made the decision for station management, Kerr says, not sound or format. Consequently, an entire on-air staff is looking for work. 912/537-9202.

Dick Downes, p.d. at KGGO-FM "Go 95" in Des Moines, has also assumed music director responsibilities. Additionally, he's created a news director slot at his station, which formerly relied on sister outlet KSO-AM for facilities. Downes offers top dollar and a one-man operation, geared to tie well with young people and music. 515/265-6181.

Stephen B. Williams is new p.d. at KULA-FM, Honolulu. ... Rick Carroll has quit as p.d. of KEZY, Anaheim, Calif., to work with his rock band, Eulogy. John Peters, his former assistant, eases into the spot. ... Mark Cooper has joined KMEL-FM, San Francisco as music director and midday DJ, a spot vacated when Bobby Cole assumed p.d. duties.

Dave Hammond has joined WWSW in Pittsburgh as program director. Most recently, he was p.d. at WBEN and WGR in Buffalo, and WBNS in Columbus, Ohio.

(Continued on page 80)

WIRE Awards Show Wins a 1979 Repeat

By SALLY HINKLE

NASHVILLE—A country music awards program with simulated action proved so successful for WIRE in Indianapolis that the station plans to make it an annual event.

"I really don't see how we would change the program, except maybe go with a 90-minute show instead of a 60-minute stanza we had," notes Bill Robinson, program director for the station.

The "WIRE Top Choice Awards Show" contained all the essential elements for an exciting evening of entertainment, complete with artist acceptance speeches.

"We put the program on as if it were being done in a big hall," explains Robinson. "There was a lot of pizzazz put into it with the aid of our deejays, a staff orchestra and audience applause and cheers. Everything to simulate a live awards program."

(Continued on page 104)

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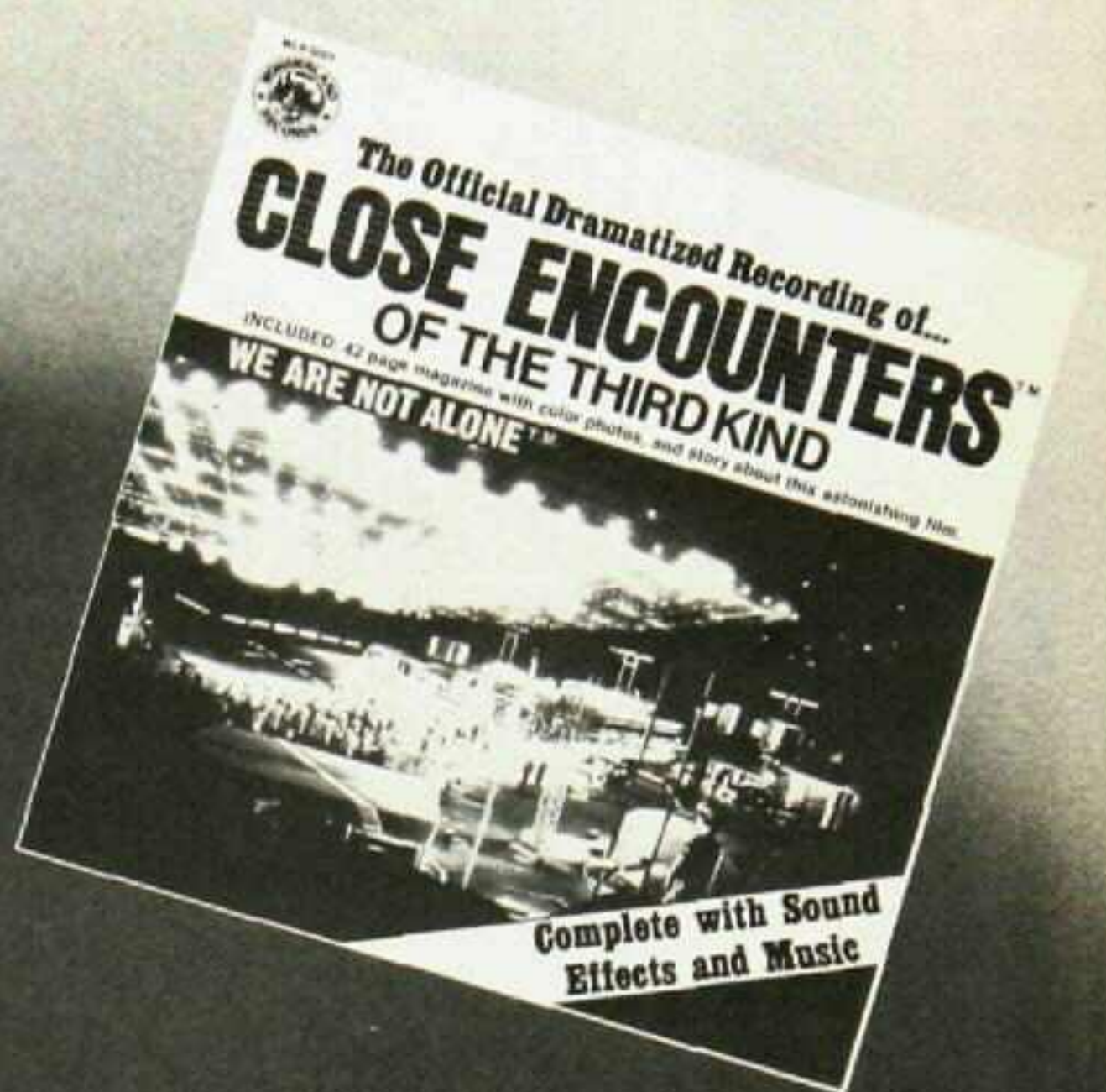


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ESF Favors Young, Finds Outlet Disfavor

• Continued from page 1
Chicago, Los Angeles, New York and Philadelphia, it was so unpopular with radio station management and researchers that it was dropped from the January/February books in all but Chicago.

Some observers believe that ESF so affected stations' standings that its removal from all but the Chicago book is why, for example, talk WOR New York knocked contemporary WABC New York out of top spot in that market and shook up ratings among several other stations.

These observers believe that ESF favors stations with younger audiences. This belief is based on research which shows persons with unlisted phones tend to be young, transient, blue collar, non-white, with low income and little education. These beliefs are particularly supported by the shifts in New York with ESF removed from the sampling.

In addition to the switch of WOR and WABC for the top spot in the

market, black WBLS and contemporary WNBC both show audience declines. But both news stations, WCBS-AM and WINS, which tend to have older audiences, gained with ESF gone. Bonneville-owned and "beautifully" formatted WRFM also turned around after slumping for several books.

A look at Chicago tells a different story. With ESF continuing there, little change in audience is registered for such stations as CBS news WBBM-AM, MOR WGN, AOR WDAI, or black WVON when they are compared to October/November figures which included ESF.

There are some shifts, but they are less pronounced than in New York. Contemporary WLS and WFYR are both down slightly while AOR WKQX inched up.

This apparent affect of ESF is less pronounced in Los Angeles and Philadelphia. Contemporary KHJ and KFI did lose audience, but so did "beautiful" KJOL, programmed by Schulke, and KRLA and KMPC



ZOO VISIT—A&M's Chuck Mangione plays a few notes with KZEW-FM "Zoo" DJ Jon Dillon on a recent concert visit to Dallas.

Vox Jox

• Continued from page 78

Monte Gast upped to station manager of hard rock KWST-FM, album-oriented Century Broadcasting outlet in Los Angeles. Gast had been sales manager. Robbie Roman has left WIXZ to join WEEP, both in Pittsburgh, as p.d. Replacing him as midday DJ at WIXZ is Steve Ott, formerly with WEEP as midday man. New WIXZ p.d. is afternoon personality Ken Wells.

Station Manager Scotty Renner of KQCA-FM, Canton, Mo., points out that Drake-Chenault is suing Decatur Broadcasting, not KQCA—the station has been sold and no longer is associated with Decatur. Bob Cope, programmer at

WHHH in Warren, Ohio, has shifted the format from adult to adult contemporary, realigning staff to include Gene Roberts, Lana Jones, Steve Martin, Floyd Ryel, Ed Black, Rick Myers and Gary Zocolo.

Larry Caringer is programming KFRU in Columbia, Mo., home of the Univ. of Missouri, Stephens College and Columbia College. He leans toward album-oriented pop-adult, and needs record service, particularly in rock. Bill Trousdale of WDDL (formerly WGAL) in Lancaster, Pa., reports a phenomenal first year for the adult contemporary format, but needs more record service at 24 S. Queen St., Lancaster, Pa. 17603. Richard Proctor and Mark Ward have joined KMEL-FM as the "morning maniacs" in San Francisco.

Johnny Magnus, long-time night personality on KMPC in Los Angeles until four years ago, has returned full-time to broadcasting in Las Vegas with CBS affiliate KLAV. Magnus is afternoon drive DJ on the pop adult station, working 11 a.m. to 4 p.m. Since leaving full-time broadcasting, Magnus filled in at KMPC and KGIL in L.A., and was on the verge of entering play-by-play sportscasting.

92Q & WMAK Consolidated In Tennessee

NASHVILLE—Hendersonville's contemporary FM station, 92Q, a property of Mooney Broadcasting, has consolidated its staff under one roof with another Mooney Nashville-based Top 40 AM property, WMAK.

"As convenience for record people, our 92Q music director will be in Nashville every Monday and Tuesday to save them a trip out to Hendersonville," says Bob Rich, general manager of both stations.

According to Rich, the consolidation only affects the staff in such areas as sales, traffic, clerical and copy and the general manager's position, which has been combined into one responsibility for both 92Q and WMAK.

92Q's program director, music director and air personalities will continue working out of the Hendersonville studio on a permanent basis.

"Since we're owned by the same company, and most of our commercial business comes from Nashville, of which Hendersonville is a suburb, it's more convenient for the office staff to be downtown and more efficient to operate with one manager," says Rich, who has replaced former general manager of WMAK, Sam Trent.

Rich indicates that there are no plans for simulcasting, but that other future changes, under investigation at this time, will probably involve a pool operation for news coverage utilizing members from both the 92Q and WMAK news staffs.



SHORT PRIZE—Bill Dudley, program director of KASH, Eugene, Ore., awards winner Tim Hehn shortbread cookies on "Short People Day."

NORFOLK WRAP Mellow Sound Will Broaden Audience, Executive Reckons

By JEAN WILLIAMS

LOS ANGELES—WRAP in Norfolk, Va., is attempting to change its image while broadening its audience.

The station, formerly geared to teens, is now setting its sights on the 12-49 age group, according to its new program/music director Barry Mayo.

He notes the outlet is moving from an all-hits, generally high energy format to a mellower, easy listening sound while retaining its young listeners.

WRAP will now incorporate current hits with oldies, re-current disks (records that have been in the top 10 in the past three months) and contemporary jazz.

In addition, says Mayo, all programs will be tightly structured, much like Top 40 radio.

Prior to the format change, Mayo, formerly of KALO in Little Rock, notes that programming was loosely structured with DJs taking the energetic approach to announcing.

Although the emphasis will now be on adults, Mayo says, "We plan to achieve our goal of capturing the

12-49 age group by offering an adult approach to music but a teen approach to promotions."

He explains the station will hold onto its teens by offering various youth involvement programs with the station. "We will give away a lot of LPs and will have a direct pipeline into the schools.

"We feel we can capture the adult audience not only through the music programmed but also through our air personalities. The announcers have toned down with a more natural delivery; this approach will appeal to an older audience."

He claims that while many stations are holding some labels at arms length, often not even seeing promotion representatives—unless they are partial to the label—"I am trying to tie in to the record companies.

"We now have a one-hour nightly show called "Eargasm" where we feature an LP, while giving away five free copies of the album. We encourage our listeners to call to tell us what they feel about the LP.

"We log this information and pass

it onto the record company. We are working on other programs whereby we will be able to work closely with record companies."

Mayo boasts of the 26-year-old station's stability and its low turnover rate, noting that the announcers have all been at the station several years. He adds that there will be no change in personnel "as the announcers are adaptable and capable of handling the format and on air personality change."

Station staffers include J.D. Jackson 6-10 a.m.; Mayo 10 a.m.-noon; Milton Buie 12-3 p.m.; Frankie Stewart 3-7 p.m.; Alvin Reaves 7 p.m.-midnight; H.J. Ellison 12 a.m.-5 a.m. and Jack Holmes with a gospel program 5-6 a.m.

Part-time and weekend announcers include J. Carmichael, Robert Ambrose and Ronald Lee, who is a high school student.

WRAP, a 24-hour outlet operating at 5,000 watts during the day and 1,000 at night, has purchased a new master control studio which it will move into this week. It will

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Driscoll's '10 Q' Rocks L.A. With Personality

PD Shuns Computer In DJ Playlist

By RAY HERBECK JR.

LOS ANGELES—John Driscoll rams another cartridge into the tape deck, leans nearer his microphone and eases up on his volume control to confide, "10 Q, fully blown and injected with Bachman-Turner Overdrive. When we turn it over, it stays turned."

Program director Driscoll has entered the stretch of his 6-10 a.m. drive slot at KTNQ, which just scored an ARB victory here. While traditional rock leader KHJ dropped two-tenths of one point, 10 Q rose one-tenth of a point and increased in every demographic to emerge solid AM victor. KTNQ's primary target is 18-49.

Driscoll leans back from the console and removes his earphones. "When the median age is 28 as it is here in L.A., you can't adhere to any traditional demographics," he explains, pointing out that a target of 12+ would be necessary to establish 10 Q in terms of, say, a WLS in Chicago.

"L.A. is different from any other market," he continues. "People who



Billboard photos by Bonnie Tiegel

Racking Ratings: Surrounded by racks of currents (35 carts) and oldies (800), KTNQ p.d. and morning driver John Driscoll claims DJ creativity gains listeners more than computer pre-programming.



KTNQ's general manager Paul Cassidy questions Driscoll about an upcoming promo spot.



Passing The Power: Driscoll hands midday DJ Gary Cochran his lead-off cartridge.

singing." "Emotion" by Samantha Sang already is playing beneath his voice, allowing no pause between songs. It's the fourth consecutive cut without a commercial. Off come the earphones.

"Peer group pressure affects people in L.A. faster than any other market," he says, adding that fads, the Hollywood film scene and the record industry here are catalysts.

"You'll find 14-year-olds who'll swear they like Aerosmith," he explains. "But that's only because if they said they liked Shaun Cassidy, they'd look like idiots at school. And a similar thing happens with adults who feel it's not 'in' to admit liking hard rock anymore. It's the L.A. syndrome."

He slips in another cartridge and Elton John's "Pinball Wizard" chases Samantha off the air with a fury, linked by Driscoll's intro: "KTNQ-10 Q—at nine o'clock, L.A.'s most music station."

Driscoll believes he's particularly well qualified to program an L.A.

station. Though born in San Francisco, he was reared in Santa Monica, a beach suburb of Los Angeles, where he attended high school and entered radio as a DJ with Santa Monica City College station KCRW.

Later, he toured the country via radio stations including KRUX in Phoenix, rocker WKRQ in Cincinnati and WMYQ-FM, Bartell's "Q" in Miami where he first programmed.

"I know L.A. is a rock market," he insists, pointing out that competitors here "have gone for what they learned in Minneapolis and other bland markets." He feels it's a fortunate situation because, if it were reversed, he might be forced into a different course.

"So, on the AM band right now, there's nobody but us really rocking," he adds. "Elsewhere, you hear the same old Bee Gees records over and over. I mean, KHJ has an hour and 10 minute rotation on its power records."

He leans again into the microphone briefly to announce, "10 Q at six after nine with Heat Wave and Driscoll." "Always And Forever" follows on the heels of Elton.

Driscoll pulls out several playlists, culled by his researchers who monitor every rock station in the market. One outlet has only nine to 13 records on its current list; another lists tunes which it seldom, if ever, plays. Two strong MOR stations, KMPC and KFI, "are trying to enter the rock battle by playing Bee Gees, staying soft and yet competing with us. So, KFI has taken a bath in the new ratings because now it's alienating the faithful MOR listeners."

KTNQ's current playlist is comprised of 35 records, many of which other L.A. stations "won't touch until we've blazed the trail," he says, citing "Hot Legs" by Rod Stewart, "Thunder Island" by Jay Ferguson and, earlier, "What's Your Name?" by Lynyrd Skynyrd.

He pauses long enough to insert a carted commercial for a local retail music chain, which is followed by a carted KTNQ jingle: "The new 10 Q." It leads into "Turn To Stone" by ELO.

Driscoll likes jingles. "I noticed that airline and wine sponsors were giving us more jingle spots. Their research had shown they work best with music stations instead of spoken word. So, I figure a jingle will work for us just as well."

He admits the idea runs contrary to dictums laid down by rock programming pioneers such as Bill Drake and Buz Bennett, with whom Driscoll worked at WMYQ-FM in Miami. "But when they designed those formats, it was different," he says. "Everybody was playing jingles and the air was cluttered. Now, nobody's playing jingles here but us... so, by the same reasoning, it's effective for us to do it."

He quickly inserts another cartridge with the words, "10 Q at 14 after nine. Hey, it's Driscoll 'Running On Empty' with Jackson Browne."

"There's another example," he resumes. "We're on that record before anyone else." It's on a power rotation at KTNQ, which means it plays every two hours. Other 10 Q rotations are three, four and five hours. "That's where we're different," he continues. "Out there, we don't sound 'over and over' like the other stations."

He adds that the station no longer plays "unfamiliar" music as it did prior to his takeover as p.d. in January from Jimi Fox, who moved south to KCBQ in San Diego. Driscoll, like Fox, was with the station at its birth in December 1976, when it ceased being KGBS-AM. (KGBS-FM remains country.)

He explains that now "you can pinpoint" what KTNQ is doing. "We're L.A.'s high energy rock station playing the most music. In this hour, I've had three commercials,

Sets Pace In Morning Drive Niche

well spaced. Any local FM outlet would have run five, probably clustered. We never run two spots together."

He points out that playing "more music" was Fox's idea, but the placement of music and commercials now is different. Driscoll returns to the microphone.

"10 Q with the most music and Paul McCartney and Wings." As "Jet" takes off, he marks the time at which it became airborne in his oldies log. Driscoll doesn't believe in computerized pre-programming of music and has developed his own unique approach.

He has designed it to insure consistency in playlist and blend of music. "The problem with most L.A. stations is that when 10 o'clock in the morning rolls around, they go 'midday-housewife.' That's an insult to the American woman, especially in L.A., because housewives here at 10 a.m. are out playing tennis, driving to the beach, going to college, or whatever—and they don't want to hear Engelbert. They want Clapton, Welch... they want to rock."



Driscoll: "L.A. is a rock market."

To Driscoll, the proof is in the numbers. Midday is down for others, up for KTNQ. He insists on the same playlist day and night, though he admits in early morning or late evening "you may not play a particular heavy tune as much."

Returning to the console, Driscoll says, "And 10 Q sends you some punk/reggae from Elvis Costello, who's out 'Watching The Detectives.'"

He describes his approach as "a comfortable way of programming and getting the people on the air involved with what they're doing." He admits his system represents what was going on in the '60s, but it also presents a solid music format which gives him control.

"When you impart the appearance of DJ selection to the music," he explains, "it looks good, like on a jukebox. And the air personality says to himself, 'I can do this... or put that together...' He can create, and that's a force you can remove from a DJ by having all the songs laid out in front of him on a computer printout."

Driscoll believes such printouts can be counter productive. "A DJ may go out of his way to prove to the p.d., the person who saddled him with that format, that it's not going to work." He feels it's in the nature of experienced DJs to rebel in that manner, because the DJ expects some credit for being able to put music together on the air. "I know my guys are good," he continues. "So, why should I have them subcon-

(Continued on page 88)



Driscoll intently watches the clock before going into a musical intro.

are older here want to be young; people who are young want to be older. So, in one sense, that makes it easier to program. But also, it means people don't always say what they really like." Back go the earphones as BTO whines on down the highway.

"It's Driscoll with 10 Q and congratulations to Rebecca of Silverlake, who receives her favorite album and a 10 Q T-shirt, while Samantha's still

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Mark Ford, Drake Chenault's special features operations manager, loves rock music.



Ernie Sheesley prepares duplicate copies of the company's program for clients.



Mike Williams, he's the operations manager who works on formats.

Drake-Chenault's Services Now Embrace 250 Stations

By RAY HERBECK JR.

LOS ANGELES—The lobby of Drake-Chenault Enterprises here consists of a receptionist's desk, a sprawling electronic map of the U.S. with hundreds of blinking lights... and a radio station, disguised as a stack of four reel-to-reel tape recorders with a matching, five-foot high control console at one end of the room.

The "station" is a Schafer 903 Automation Unit and, combined with similar products by Harris, SMC and IGM, it is in large part responsible for the 250 blinking lights on the map. Each light is an automated radio station subscribing to Drake-Chenault's "software" programming of music formats.

"We don't just send tapes out to a station for playing," says Jim Kefford, executive vice president and general manager. "We consult with our stations on practically a day-to-day basis. Music is our product, but backup is the key as to why we have 250 stations, while other program syndicators can muster 10 or 12."

Kefford used the automation unit to demonstrate various programs for clients, current and prospective. There are eight Drake-Chenault formats now available: beautiful music, MOR, soft contemporary, Top 40, album-oriented rock, black, country and oldies.

Although Drake-Chenault is experimenting with formats now which may be used as an adjunct by live stations, Kefford sees no prospects for a backslide from automation. He estimates between 10% and

25% of all U.S. radio is automated and for what he considers good reasons.

"First, there simply is no longer enough qualified talent available," he says, "and, particularly for a small market station, the talent which is available is too costly."

Additionally, automated programming offers that same manager quality control, music control, production and research which he could likewise ill afford," the executive claims.

"Today, what we offer is exactly what some stations paid Bill Drake and Gene Chenault \$100,000 a year for back in the '60s," he explains, "for full-time consulting. And all it costs, on an average, is what one full-time announcer would charge in salary per year."

Drake-Chenault began in 1963 when Chenault, owner of KYNO in Fresno, Calif., heard Drake on the air in San Francisco with KYA, which Drake was programming at that time for Bartell.

"It was the best sounding station I'd ever heard," recalls Chenault, who promptly took Drake with him back to Fresno. KYNO became number one shortly thereafter.

"Bill took the carnival out of Top 40 radio at that time," Chenault continues. "He built a clean, professional format using top DJs, more music and less clutter."

Using that format as a basis, the pair decided to enter consultancy work in 1964, initially signing KGB in San Diego. KHJ followed in L.A.

in 1965, with the entire chain of RKO outlets signing in 1967. The first programming syndication effort sprang out of the KHJ relationship in 1968.

"This whole thing started as a serendipity," Chenault says with a chuckle. "At that time, the FCC ruled that AM and FM bands could no longer be simulcast in major markets, so there was an immediate search for programming."

Reel-to-reel music services were available, he adds, but no formats. "So, I suggested to RKO that we program a format for KHJ-FM here, using four reels and a random select. Believe me, I had no idea that soon the tail would be wagging the dog."

Chenault says the industry as a whole was ripe for musical programming for several reasons. One, the

SCORECARD

LOS ANGELES—Drake Chenault has winners exceeding losers by a better than a two to one margin in the October/November Arbitron books. An exclusive analysis by *Billboard* shows the syndicator gaining audience in 14 markets, while losing in six. The strongest gainers are running "Great American Country": WAMZ Louisville, with a 12+ metro share up from 2.1 to 5.6; and WJNO West Palm Beach, up from 3.5 to 7.2.



Gary Theroux: he cowrote the massive history of rock'n'roll which is a plumb show for the syndicator.



Hank Landsberg: he's the director of engineering working with a Schafer automation system called "Murphy."



Bill Drake: his ear is tuned to all kinds of music.



Gene Chenault: he's Drake's business savvy partner.

wire networks "were down to basic news services." Another, the lack of expertise. "So, now we've grown into what I think of as the Baskin-Robbins of radio," he adds, "with a flavor for everybody."

That first format was called "The Hit Parade," which eventually evolved into Drake-Chenault's current soft contemporary program, "Contempo 300."

"Back then, the people who were putting music on tape were primarily equipment salesmen for demo purposes," adds Kefford. "Nobody had ever thought this thing would develop into a radio station."

Over the years, Drake-Chenault has used KYNO in Fresno, which Chenault still owns, and KIQQ "K-100" FM here as testing stations for programming innovations. KIQQ,

formerly owned by the firm, was recently sold to the Outlet Co.

"They were used as working labs," says Kefford. "In fact, a marketing campaign and on-air promo mix developed by KYNO now has been shared with all our album-oriented rock stations nationwide."

Marketing development is a cornerstone of today's Drake-Chenault operation, Kefford adds. "One of our primary goals is to help our small market stations make money with the programming."

Toward this end complete step-by-step marketing kits are available, covering word-by-word proposals to potential advertisers, on air spots, news releases for local papers, etc. Nothing is left to chance.

The case in point is Drake-

(Continued on page 88)



Denise Cox, she's the company's music director with plenty of LPs in the library.

WESTBOUND
W

*Westbound Records
keeps on truckin'
those hits to ya!*

The Detroit Emeralds, one of the Motor City's premier vocal forces, have just recorded a fittingly classy and classic new album, "Let's Get Together." Recorded primarily in Detroit, with session help from the Dearborn Orchestra, the Detroit Emeralds' new album is eight sides of steamy funk.



Produced by James Mitchell, Abrim Tilmon, Jr., Marvin Willis and Mike Theodore - WT 6101

Fuzzy Haskins, a prominent member of the Bel-Aires, Parliament, Funkadelics, Parliament-Funkadelics and Parlafunkadelicment, steps out on his own on an exciting solo album, "Radio Active." All the tunes, with one exception, are Haskins originals and recorded at PAC 3 Recording Co. And in this environment, Fuzzy gets to stretch out—with his own music, his own voice and even lending a hand on guitar and drums.



A Gig Production - WT 6102

KHJ Slump Claims M.G. Kelly, Newsmen

By RAY HERBECK JR.

LOS ANGELES—KHJ has lost afternoon drive personality M.G. "Machine Gun" Kelly, news director Dave Cooke and morning news co-anchorman Bob Morrison as a result of moves by program director John Sebastian to "shore up" the RKO outlet's sagging ratings posture. In the case of the newsmen, the station is trimming its news to allow more time for music.

The January/February ARB saw KHJ drop another two-tenths of a point to 3.3 of the market share, down from 4.0 one year ago. Meanwhile, rock competitors KTNQ and KIS-AM and FM have continued to rise.

"When I took over as p.d. Jan. 1," says Sebastian, "I told everyone to forget about the January/February book; it was too late to do anything about it."

"I think the results are a good indication of how badly the station was slipping before I got here. These moves are part of an effort to come back by April."

FM Era Tracked

MARCH 25, 1978, BILLBOARD

LOS ANGELES—Radio stations have an opportunity to ride the publicity bandwagon following April 28's Universal Studios release of the film "FM" in the form of a special four-part series of the syndicated weekly show, "Inner-View," due May 1.

Entitled "A History Of FM Radio," the 60-minute programs will combine interviews with artists, many of whom are heard in the film, with interviews of pioneers in FM broadcasting, according to host and writer Jim Ladd. Producer is Bill Levy.

"We see the show as a tribute to everyone in FM radio," he says. "These people starved for many years, quit or were fired over principle many times, but eventually were proven right. They've helped change our culture."

Included will be interviews with Eliot Mintz, Tom Yates, B. Mitchell Reed, Tim Powell and Sam Bellamy, p.d. at KMET-FM in Los Angeles. An incident in Bellamy's career triggered the plot structure of the film "FM" (*Billboard*, March 4, 1978).

Also featured will be comments by Rachel Donahue, widow of Tom Donahue "who started free-form radio in San Francisco," adds Ladd.

Inner-View has been in syndication 2½ years to 120 stations. Ladd says response to date for the special show, available to non-*Inner-View* subscribers, has been "amazing." He anticipates 200 by air date.

Pat Boone Family Preps TV Special

LOS ANGELES—"Pat Boone And Family" will be telecast at 8 p.m. April 5 on ABC-TV as a family special.

Debby Boone will be spotlighted in the 60-minute variety show, which also will guest Parker Stevenson and Dick Van Patten.

Producers are Bernard Rothman and Jack Wohl, with Perry Rosemond directing. Music director is George Wyle, with special material to be provided by Ray Charles.

"We're going to make KHJ the dominant music force in Los Angeles again." Sebastian replaced Michael Spears three days before the sweep for the new ARB report began. Spears has since formed his own radio consulting firm here.

Kelly has been with KHJ on and off four years, often mixing radio responsibilities with feature film parts including roles in "The Enforcers" and "A Star Is Born." Sebastian temporarily has replaced Kelly in the afternoon slot with "The Unknown DJ," a veritable masked man of the local airwaves who previously rode the morning drive trail.

Kelly was axed because his "on-air style did not comfortably mesh" with the direction Sebastian sees KHJ taking. Though Sebastian says it was a mutual decision, other sources say Kelly was surprised by the move.

News director Cooke and Morrison, on the other hand, resigned "as a matter of integrity," Cooke says. "With the continuing de-emphasizing of news at KHJ, we both felt we should seek positions with a station which emphasizes news."

Station manager Tim Sullivan regrets the stand taken by Cooke and Morrison, adding "they're the best in the business. I'm sorry to see them go."

However, Sebastian comments, "We're a music station, not a news station," explaining that he cut the duration of newscasts by 50% to increase music exposure on this competitive market. The reduction triggered Cooke and Morrison's exit.

'Jazz Countdown' Syndicated Show Hits 58 Stations

LOS ANGELES—"Jazz Album Countdown," the Orcas Productions three-hour syndicated program is now heard on 58 stations.

In L.A. the show airs on KBCA-FM, Southern California's all-jazz outlet on Sunday afternoons.

Rod McGrew, host of the program which uses *Billboard's* top jazz LP survey and jazz news reports as the nucleus for the program, is resigning his executive post with KJLH-FM to go full-time with the program.

Orcas has thus far fed five programs to its infant network of jazz broadcasters, notes Dick Cook, the show's radio relations director.

The show has sold 11 of its 15 minutes of commercials to such label sponsors as A&M, ABC, Atlantic, CBS, Elektra/Asylum, Fantasy, Polydor, United Artists and Warner Bros.

The programs are shipped to stations in three stereo disks with three pages of continuity and a "proof of performance" card which is returned to the producers.

Among the stations airing the first all-jazz LP countdown are: WBCN, Boston; WAOK, Atlanta; WXOK, Baton Rouge; KPAS-FM, El Paso; WJAX-FM, Jacksonville; KTNW, Minneapolis; WYLD, New Orleans; KNOR, Oklahoma City; KXPC-FM, Phoenix; KVAN, Portland; WXLN, Savannah; KGB-AM, San Diego; KYAC, Seattle; WSPD, Toledo; and WQIB, Ann Arbor.

Cook says 90% of the stations program the show on Sundays.

WXLO'S RICH Bobby Moves Into An Unenviable Job As N.Y. Program Director

By DOUG HALL

NEW YORK—Bobby Rich has his work cut out for him. Taking over as program director of WXLO, also known as 99X, he moves into a station that has had four program directors in the past 18 months and has been without a p.d. for more than a month.

He must overcome an image that 99X is a teeny-bopper station, "which is really no help at all because we're number four in teens in the market," Rich explains.

The station is supposed to be aimed at an audience of 15 to 34 to get more of this audience. Rich, who came here from KFMB-FM San Diego, also known as B-100, will try to develop an image of "a certain kind of hipness—street hip, but remain mass appeal."

Rich insists he will do "nothing like what I did in San Diego" and he vows not to make any radical changes. He is revamping placement of music and rotation. And he is "moving toward fewer oldies."

"I'm getting rid of some 10-year-old stuff." He will be playing more album versions of hits. He feels it is important to balance rock, ballads and soul.

"I'm stressing flexibility. I have no hard and fast rules," he says. "I want to be able to follow a trend so rapidly that the majority of listeners will think that we started it." He also says, "I believe a lot in morale. I will do something for the sake of the jocks, but without hurting the audience."

Rich has developed a number of clever category names, for internal use only, to chart the use of different music used in the format. "Flavor snacks," for example, are songs that are not big hits—album cuts that will never be released as singles, such as "Happy Man" by Chicago and "Landslide" by Fleetwood Mac.

The "Madison Square Garden" category is records by those artists who would be booked into the Garden. *Gold is divided into the "BMT"* and the "IRT"—named after branches of the New York subway system. The "BMT" which has nicer trains designates better records.

The "Cosmos," named for the soccer team, designates new gold and the "Big Apples" are the "red hot currents." Among the things Rich is introducing are no talk segues from record to record—never done before at the station—and a new 99-second newscast, an idea borrowed from B-100 where he introduced 100-second news.

Rich will be dropping 10-minute news books which have been running in AM drive. He is also looking for a news director. Rick Patrick just left for a position at CBS.

Rich is no stranger to the East. Before running the programming on B-100, he was at WAVZ in New Haven, Conn. An 18-year radio veteran, Rich has worked at 13 stations in 11 states, including a stint at 99X's sister station, KHJ in Los Angeles.

Fete Alabama DJ

BIRMINGHAM—DJ Shelley Stewart, known to WATV listeners here as "Shelley The Playboy," will be honored Saturday (18) for his 29 years on the air, longer than any other black personality here.

The affair will be held at the Kahler Plaza Hotel, B.B. King, Lou Rawls, Timmy Thomas, Joe Simon and Aretha Franklin are expected to attend, among other industry celebrities.

Stewart began in radio in 1949 on WEDR in Birmingham.



RICH CONFERS. WXLO's new pd Bobby Rich looks over schedules of station deejay Glen Morgan.

KJAZ & KMPX

Bay Area Stations Plead Their Cases

By JACK McDONOUGH

SAN FRANCISCO—Controversy is stirring here over the possible fate of two stations, KJAZ and KMPX, both of which maintain unique formats in the Bay Area.

KJAZ is a jazz-only station which leans toward more conservative sounds and shies away from new jazz, while KMPX plays the music of the 1930s and 1940s, concentrating on big bands.

Although in each case the parties involved declare their intentions of saving the formats that now exist, the circumstances surrounding the two situations differ radically.

KJAZ owner Patrick Henry is having his license challenged by the San Jose-based Committee for Open Media for alleged failure to meet the public-interest programming requirements of the FCC. The challenge was first filed in 1974. In June 1976 the FCC renewed the KJAZ license and later reaffirmed the renewal. The media group then filed an appeal with the U.S. Court of Appeals in Washington.

In July 1977, in an unusual move, the Commission asked the court to remand the case, saying that facts on which it had relied "were indeed subject to conflicting interpretations and should be examined in the context of a hearing."

The Commission also said it was concerned about whether KJAZ had performed as promised in regard to programs designed to meet local needs. In late November the court granted the Commission's request to remand, and thus KJAZ now faces a full hearing.

In response to the challenge and to help KJAZ raise the funds for the hearing a group of locals has founded the San Francisco Bay Area Jazz Foundation.

The board of directors of the new foundation includes Jimmy Lyons,

founder of the Monterey Jazz Festival; Orrin Keepnews, director of jazz production at Fantasy Records; Jean (Mrs. Ralph J.) Gleason; Todd Barkan, owner of Keystone Korner; producer David Rubinson; Tom and Jean Bradshaw, owners of the Great American Music Hall; bassist Vernon Alley; saxophonist John Handy; actor Clint Eastwood and writers Phil Elwood and John Wasserman.

The group has scheduled a \$100-per-ticket benefit concert for Monday (20) at the Music Hall. Earl "Fatha" Hines, Sarah Vaughan, Bill Evans and Tony Bennett all will appear in a "Celebration For KJAZ" concert that evening. The Jazz Foundation will also become involved in a continuing series of jazz-supporting projects. Possibilities include a traveling "jazzmobile," a jazz museum and establishment of various scholarships and grants.

Another local group, the KMPX Listeners Guild, is raising money through concerts to try to save the KMPX format. This is, however, the only similarity in the situations.

Whereas KJAZ owner Henry is attempting to keep his license, the KMPX owners (National Science Network, Washington, D.C.) want to sell their license.

KMPX is part of a proposed four-way shuffle of local licenses now under consideration by the FCC. The principal force behind the complex proposal is KCBS-FM, which wants to purchase the dial position of religious station KEAR.

This would enable KCBS to boost its wattage from 4,000 to 82,000. KEAR would move over to the 80,000-watt KMPX position, with KMPX going off the air. Golden Gate Radio, the corporate name for a local black couple, would take over the old KCBS spot.

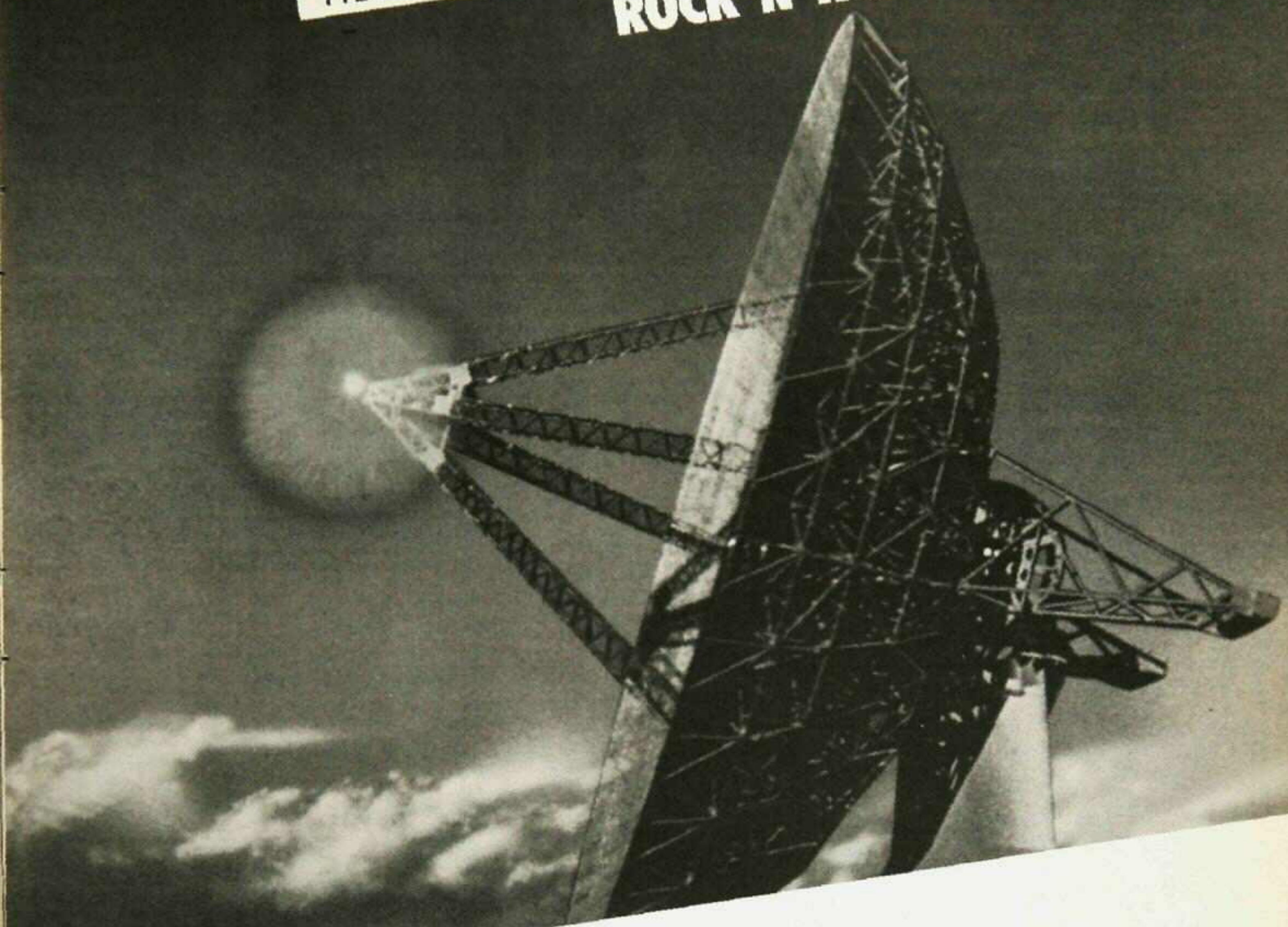
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SIDE ONE COYOTE BRING BACK THE SIXTIES MAN SUNSHINE THROUGH MY WINDOW ROCK AND ROLL AGAIN

SIDE TWO DARKSHIP Y-O-U SOUTHERN CROSS SPACE PATROL U.F.O. GET IT TOGETHER

NATIONAL, WESTERN, AND SOUTHEAST BREAKOUT-BILLBOARD ALBUM RADIO ACTION 3/10
#8 MOST ADDED-RECORD WORLD FM AIRPLAY REPORT 3/10
#8 MOST ADDED-FRIDAY MORNING QUARTERBACK, BILL HARD ALBUM REPORT 3/3

ON FANTASY RECORDS AND GRT TAPES.
F-9544



Fantasy
GRT



Rock Singles Best Sellers

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As Of 3/13/78

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

- | | |
|--|--|
| 1 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883 | 21 NAME OF THE GAME—Abba, Atlantic 3449 |
| 2 WE ARE THE CHAMPIONS—Queen, Elektra 45441 | 22 POOR POOR PITIFUL ME—Linda Ronstadt—Asylum 45462 |
| 3 STAYIN' ALIVE—Bee Gees, RSO 885 | 23 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646 |
| 4 LAY DOWN SALLY—Eric Clapton, RSO 886 | 24 HOT LEGS—Rod Stewart, Warner Bros. 8535 |
| 5 NIGHT FEVER—Bee Gees, RSO 889 | 25 FALLING—LeBlanc & Carr—Big Tree 16100 |
| 6 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305 | 26 SWEET TALKING WOMAN—Electric Light Orchestra, Jet 1145 (United Artists) |
| 7 EMOTION—Samantha Sang, Private Stock 45178 | 27 THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge, A&M 2004 |
| 8 EBONY EYES—Bob Welch—Capitol 4543 | 28 FEELS SO GOOD—Chuck Mangione, A&M 2001 |
| 9 SHORT PEOPLE—Randy Newman, Warner Bros. 8492 | 29 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 |
| 10 I GO CRAZY—Paul Davis, Bang 733 (Webb IV) | 30 ISN'T IT TIME—Babys, Chrysalis 2173 |
| 11 THEME FROM CLOSE ENCOUNTERS—John Williams, Arista 0300 | 31 THE WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272 |
| 12 NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley, Big Tree 16110 | 32 FOOLING YOURSELF—Styx, A&M 2007 |
| 13 SWEET SWEET SMILE—Carpenters—A&M 2008 | 33 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630 |
| 14 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355 | 34 HARD TIMES—Boyz Scaggs, Columbia 3-10606 |
| 15 DANCE, DANCE, DANCE—Chic, Atlantic 3435 | 35 PEG—Steely Dan, ABC 12320 |
| 16 DUST IN THE WIND—Kansas—Kirshner 84274 | 36 IF I CAN'T HAVE YOU—Yvonne Elliman, RSO 884 |
| 17 WONDERFUL WORLD—Art Garfunkel, Columbia 3-10676 | 37 SENTIMENTAL LADY—Bob Welch, Capitol 4479 |
| 18 HAPPY ANNIVERSARY—Little River Band, Capitol 4524 | 38 COME SAIL AWAY—Styx, A&M 1977 |
| 19 GOODBYE GIRL—David Gates, Elektra 45450 | 39 DAYBREAK—Barry Manilow, Arista 273 |
| 20 THUNDER ISLAND—Jay Ferguson—Asylum 45444 | 40 JACK & JILL—Raydio, Arista 0283 |

Rock LP Best Sellers

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As Of 3/13/78

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

- | | |
|---|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2-4001 | 21 FOREIGNER—Foreigner—Atlantic SD 18215 |
| 2 EVEN NOW—Barry Manilow—Arista AB 4164 | 22 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300 |
| 3 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 23 HERE AT LAST . . . LIVE—Bee Gees, RSO RS-3901 (Polydor) |
| 4 LIVE—Barry Manilow—Arista AL 8500 | 24 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550 |
| 5 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic) | 25 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 |
| 6 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 26 SLOWHAND—Eric Clapton, RSO RS-1-3030 |
| 7 NEWS OF THE WORLD—Queen, Elektra 6E-112 | 27 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 |
| 8 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 28 ALL'N' ALL—Earth, Wind & Fire, Columbia JC 34905 |
| 9 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 29 EMOTION—Samantha Sang—Private Stock 7009 |
| 10 ALIVE II—Kiss—NBLP 7076 | 30 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 |
| 11 YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb WBS 8455 | 31 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019 |
| 12 AJA—Steely Dan—ABC AB 1006 | 32 LET'S GET SMALL—Steve Martin, Warner Bros. BSK 3090 |
| 13 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 | 33 BOSTON—Epic PE 34188 |
| 14 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 34 FRENCH KISS—Bob Welch—Capitol SW 11663 |
| 15 RUNNING ON EMPTY—Jackson Browne—Asylum 6E-113 | 35 LONGER FUSE—Dan Hill—20th Century 2T 541 |
| 16 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 36 RAYDIO—Arista AB-4163 |
| 17 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 37 ELVIS IN CONCERT—Elvis Presley—APL 2-2587 |
| 18 THE STRANGER—Billy Joel—Columbia JC 34987 | 38 OUT OF THE BLUE—Electric Light Orchestra—Jet JTLA 823 (United Artists) |
| 19 TEN YEARS OF GOLD—Kenny Rogers, United Artists, UALA 835H | 39 DOUBLE LIVE GONZO—Ted Nugent—Epic KE2-35069 |
| 20 THE GRAND ILLUSION—Styx, A&M SP 4637 | 40 LEIF GARRETT—Atlantic SD 19152 |

Salsoul Ties 'N.Y.' Disk Media Promo

NEW YORK—Salsoul Records is in the midst of a media campaign to promote its disco version of "I Love New York," a song written and produced for New York State to attract visitors to New York City.

The Salsoul record is performed by Metropolis. Salsoul is releasing a single and an extended 12-inch disk

for disco play mixed by Tom Moulton.

The disco disk was premiered at a special "I Love New York" Valentine's Day dance at Studio 54. Later specially marked first edition copies of the record were handed out at a luncheon given by Gov. Carey. The record uses the same logo as the state ad campaign.

Radio-TV Programming

Drake-Chenault's Services

• Continued from page 84

Chenault's monumental epic, "The History Of Rock 'N' Roll," a 52-hour blockbuster due to premier in early April on all of the firm's rock-oriented outlets and then some, now numbering 110.

It is the first official offering of the company's infant special features division, though a 48-hour turnaround to produce a special tribute to Elvis following his death could serve as the kickoff.

For the rock history, Kefford and crew have put together the epitome of a marketing campaign, complete with artwork design (for \$10,000) by Tom Jung, "Star Wars" graphics designer. Contests, posters, promo spots and ads are provided. Promotional ideas are taped and sent to all subscribing stations as soon as received by Drake-Chenault from any outlet which spawns an idea.

As a premium, the company has published a 64-page, full-color book on the history of rock, which will sell for \$2.75. Kefford points out that the epic, written primarily by Bill Drake himself and staffer Gary Theroux, has been in the works three years.

Other divisions within Drake-Chenault are formats, production and programming. Drake consults the programming division personally on almost a day to day basis, Kefford adds. Chenault handles the business side of the firm.

Formats are married for all practical purposes, to the individual stations. Kefford points out that the marriages work best when the aspect of live consultancy, as in the firm's earlier days, is applied to programmed music to promote two-way communications.

"When we started, the tapes were sent out to a station with an instruction sheet saying play these and you'll sound great," he says. "Today, we don't even sign up a client without first visiting the outlet."

Chenault says every one of the eight formats has many "different shades," each depending on the particular input provided by the outlet as to specific needs for a local audience. "It's due to the capabilities of the equipment," he explains. "The state of the art today allows for this flexibility. Back then, it was just a Mack truck; you set it in gear and let it go forward."

Automation today allows for programming from three to seven days in advance, Kefford explains. "Yet, it can sound as 'immediate' or 'alive' as anybody at any radio station wants it to be," he adds, citing that specific input from clients is the necessary qualifier. "We're no better than the station's implementation of the format."

Kefford cites WRAL in Raleigh, N.C., as a typical success story. The station employs good technicians and also research personnel, who constantly feed information as to community attitudes, breaking records, etc., to Drake-Chenault programming consultants here. Appropriate changes in the format can be incorporated to reflect the locality. "The crux is for a station to have good sales and operations people," he says, "feeding us the right information."

He points out that Drake-Chenault distributes sales, promotion, marketing, public relations, operations and research "seminars"—"how-to" discussions on tape—to clients as aids in improving staff efficiency. Most are 15-minute programs designed to be played at staff meetings.

For many years, such fine points as cue tone placement were dis-

cussed on paper, Kefford explains. But through trial and error, it was learned that one demonstration on tape was worth a thousand words. Now, everything goes on tape, with appropriate written backup material.

A similar trial-and-error procedure has led to a refinement process at Drake-Chenault where the programming systems operate on a virtually flawless basis, he says, and offer practically "alive" flexibility.

"For instance, our beautiful music format offers guarantees that no title, let alone the same recording, will repeat within a five to seven-hour span."

Additionally, the format offers "era control," where selected songs are geared to specific age brackets

for certain times of day. "If our station is to play for 50-year-old housewives at one point, we can program to select Broadway show tunes and music recorded only within the last 25 years," he explains.

The over-all goal is quality control for stations using a variety of almost personalized programmed formats, he concludes. The combination of format flexibility with feature shows provides practically endless combinations to suit any station's need, he says.

"Somebody once called us a 'supermarket for radio,'" he admits, "and I'm sure it was meant in a derogatory manner. But I think it's a hell of a compliment. I would like to have something for everyone."



Production Time: Driscoll works with weekend DJ and production head Dave Sebastian on a station spot.

Driscoll Drives KTNQ's Pop Push

• Continued from page 82

sciously trying to defeat me, when I could be having them help me?"

His system consists of the current playlist cartridges on a revolving console rack, each cart color-keyed to its rotation pattern; a computer printout which only logs commercials and times; a corresponding dialog book for voiceovers, and a time log for any oldies the DJ may choose to play. The 800 cartridges are racked on two walls behind the console.

Key to the operation is a rotation format clock taped to the console. The clock divides the broadcast day into so many pieces of pie, color-coded to the current playlist cartridges.

"I can get the effectiveness of a computer pre-programmed format with my clock," he declares, "be-

cause I still get those important records played when I need them. But I also get the spontaneity of a DJ's creativity."

He turns to insert a cart of a call-for-cash winner: "Why do you want to be a winner?" he asks. "Because I'm always lucky," a girl responds. "You sure are . . . you just won \$50!" "Oh, thank you," she squeals. "What?!" squawks Driscoll indignantly. "Oops . . . I mean, '10 Q.'" Immediately, the heavy metal strains of "Ebony Eyes" and Bob Welch rise.

"It's not easy allowing personalities more freedom on the air," he concludes. "But it keeps listeners from burning out and, otherwise, there's no creativity. If the pre-programmed method becomes too prevalent, I'll have to start worrying about the future of radio in general."

'Opry' On PBS Attracts \$ Gifts

NASHVILLE—The first live telecast of the "Grand Ole Opry" highlighted a blockbuster kick-off weekend for PBS' "Festival '78," a nationwide public awareness and fund raising campaign for public television.

Stations in large metropolitan areas such as Detroit, Cleveland, San Francisco and Boston noted record levels of viewer contributions surrounding local broadcasts of the "Opry," while preliminary reports from 97 public tv stations showed close to \$2 million pledged in viewer contributions for the weekend.

The results from the first few days of this year's "Festival" more than doubled the dollars pledged during a comparable period from "Festival '77." Last year's viewers pledged \$909,587 by the first Monday, compared to this year's \$1,997,556.

The annual "Festival" campaigns, coordinated by PBS since 1975, are the major national fund raising activity for viewer contributions to public tv stations and are coordinated with special programs, produced and acquired for local stations, to schedule on their "Festival" celebrations.

Tubes Run Contest On Phoenix KRUX

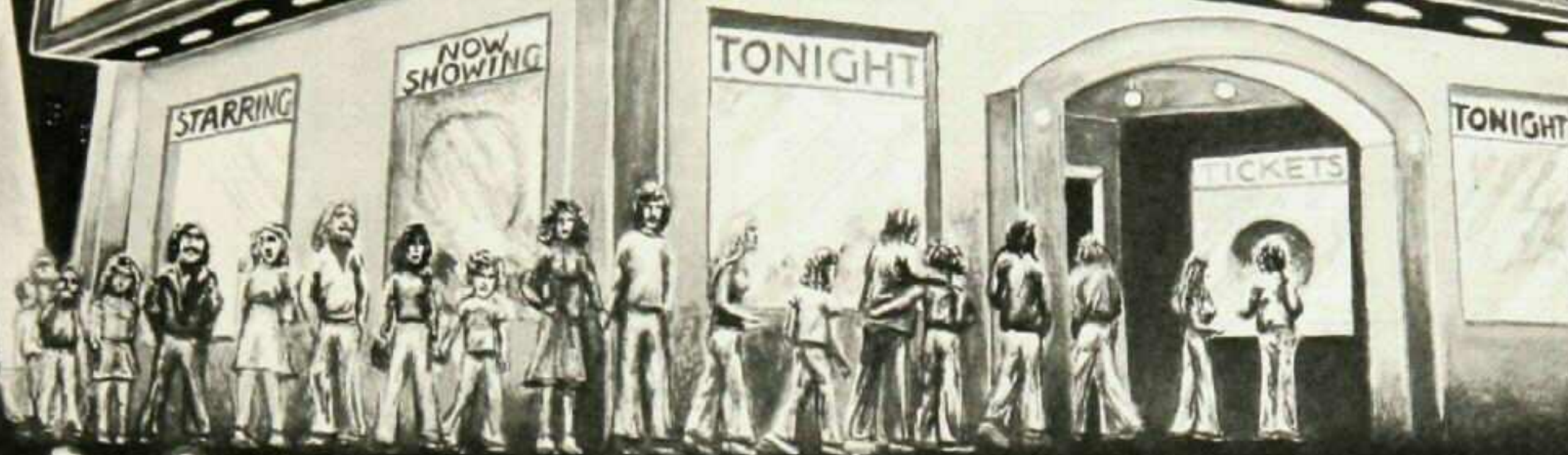
PHOENIX—Rock station KRUX here recently co-sponsored an "Eat It With The Tubes" contest, following the A&M act's three-day SRO appearances.

Joining in the promotion were A&M and World Records, local retail chain.

Winners received a color television set (a "tube") plus dinner with the act and tickets to the concert.

WINTERLAND PRODUCTIONS

WINTERLAND PRODUCTIONS
A BILL GRAHAM ENTERPRISE

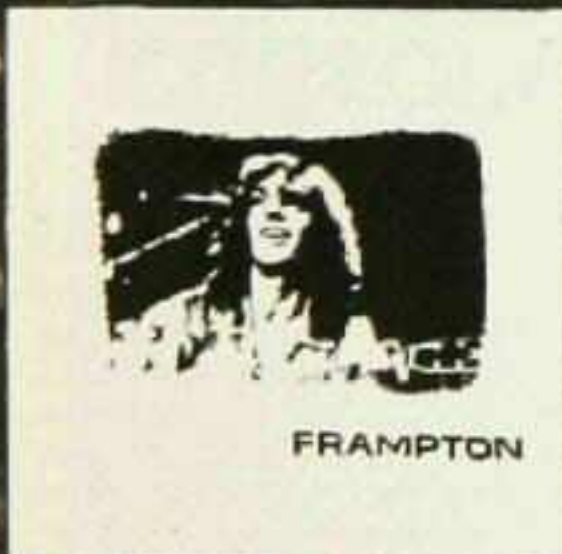


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Winterland Productions
890 Tennessee St. San Francisco, Ca. 94107



Easy Listening

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

This Week
Last Week
Weeks on Chart

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

1	2	4	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
2	1	8	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
3	3	10	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7075, (Sailmaker/Chappel, ASCAP)
4	4	7	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moore, CAPAC)
5	5	9	(What A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3 10676 (Kags, BMI)
6	6	7	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists-1136 (Aunt Polly, BMI)
7	7	16	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
8	8	11	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
9	11	8	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
10	15	6	IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP)
11	10	10	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
12	12	9	FALLING LeBanic & Carr, Big Tree 16100 (Atlantic) (Carrhom, BMI/Music Mill, ASCAP)
13	13	16	LADY LOVE Lou Rawls, Philadelphia International 8-3534 (CBS), (Mighty Three, BMI)
14	16	9	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
15	14	17	JUST THE WAY YOU ARE Billy Joel, Columbia 3 10646 (Joesongs, BMI)
16	9	10	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
17	21	8	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
18	18	13	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
19	19	17	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
20	17	13	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
21	20	7	CALIFORNIA Debby Boone, Warner/Curb 8511 (Big Hill, ASCAP)
22	22	5	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
23	23	15	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
24	26	4	THANK YOU FOR BEING A FRIEND Andrew Gold, Asylum 45456 (Luckyu/Special Songs, BMI)
25	25	17	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
26	24	10	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
27	28	6	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
28	30	6	LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
29	27	21	I GO CRAZY Paul Davis, Bang 733 (Web IV), (Web IV, BMI)
30	29	14	CURIOUS MINDS (UM, UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner-Tamerlane, BMI)
31	31	18	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/loye/Hugh & Barbara Gibb/Unichappell, BMI)
32	32	7	POOR POOR PITIFUL ME Linda Ronstadt, Asylum 45462 (Warner-Tamerlane/Darkroom, BMI)
33	33	5	THE ONE AND ONLY Kacey Cuyk, ABC 12333 (Famous, ASCAP/Ensign, BMI)
34	43	3	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Denise Williams, Columbia 3 10693 (Homebased House, BMI)
35	37	5	WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacey, Keugerand 301 (Trustin/Mercer, ASCAP)
36	35	26	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
37	49	2	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Waylon & Willie, RCA 11198 (Tree/Sugarplum, BMI)
38	38	3	A LOVER'S QUESTION Jacky Ward, Mercury 55018 (Times Square/Eden/Unichappell, BMI)
39	36	13	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
40	41	4	DON'T BREAK THE HEART THAT LOVES YOU Margo Smith, Warner Bros. 8508 (Gyrus, ASCAP)
41	39	4	SILVER DREAMS Babys, Chrysalis 2201 (Madison Bay, BMI)
42	42	4	THE AIR THAT I BREATHE Mary Travers, Chrysalis 2202 (Landers Roberts, ASCAP)
43	34	9	PEG Steely Dan, ABC 12320 (ABC/Dunhill, BMI)
44	44	3	TO LOVE SOMEBODY Jackie De Shannon, Amherst 728 (Cassero/Unichappell, BMI)
45	48	8	MINSTREL MAN Madison Street, Millennium 605 (Casablanca) (Fiddleback, BMI)
46	47	3	LITTLE ONE Chicago, Columbia 3-10683 (Balloon Head/Big Ek, ASCAP)
47	NEW ENTRY		IMAGINARY LOVER Atlanta Rhythm Section, Polydor 14459 (Low Sat, BMI)
48	NEW ENTRY		TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
49	50	2	ONE LAST TIME Al Martino, Capitol 4551 (Ocean Blue/Blackwood, BMI)
50	45	3	DD I LOVE YOU (Yes In Every Way) Donna Fargo, Warner Bros. 8509 (Spanka, BMI)

Classical

IN MAJOR RADIO AREAS

Polygram Labels Ready For Big Opera Splash

By ALAN PENCHANSKY

CHICAGO—A series of regionally exclusive radio promotions worked with major market stations is aiding the expansion of the Polygram labels into operatic repertoire.

Sister labels Philips and DG—which both will pay increased attention to opera in 1978—are utilizing specially arranged "regional broadcast premieres" of new opera recordings and broadcast "opera festivals" with exclusive intermission features to spur interest in their new operatic disks, many of which feature infrequently heard works.

The radio promotions are part of an overall thrust into operatic repertoire being made by Philips and DG, catalogs that were relatively under represented in opera until the 1970s.

"We've been committed to opera all along, and we've been building over the past few years," explains Scott Mampe, U.S. a&r head for Philips.

Mampe says her label's next major radio promotion will feature all of the early operas of Verdi, highlighting six complete recordings on Philips as well as Angel and London opera sets.

The "Early Verdi Festival," to air in the spring, provides radio stations with a taped feature to accompany each broadcast.

Cost of the promotion, including payment to the annotator, studio time and dubbing, is just under \$1,000, Philips estimates.

Deutsche Grammophon is continuing its expanded opera coverage this month with a broadcast promotion surrounding Mozart's early opera "Mitridate, Re di Ponto." The new four LP set is the opera's premier on disk reportedly.

According to DG, 25 of the

U.S. major classical stations were selected to premier the recording in their area, with broadcast dates in the first two weeks of March.

DG's recent releases of Rimsky-Korsakov's "May Night," Nicolai's "Merry Wives Of Windsor" and Cimarosa's "Il Matrimonio Segreto,"—each a stereo recording premier—received similar air promotions upon introduction.

"Since most of our operas are first recordings, it's the majority of American's first chance to hear them," explains Mampe. "The promotions are designed to introduce audiences to these works."

According to Mampe, strong retail interest in operatic releases was reflected at Polygram's recent classical sales meeting, an annual gathering of representatives from Phonogram, Polydor and Polygram Distribution.

Both DG and Philips will be moving "heavily into opera," Mampe confirms.

According to Harry Losk, Phonogram national sales manager, the opera promotions have proved effective from a sales and marketing standpoint.

"We have definitely seen positive results from the broadcast promotions," he states.

Losk explains that the special broadcasts often are supported with print and radio ads run during the time frame of the premiers. Local publicity also is sought through the stations, many of which publish program guides.

According to Losk, the broadcasts also are coordinated with key retail accounts by Polygram Distribution.

AT CARNEGIE Ticket Sales For Horowitz Investigated

By ROBERT ROTH

NEW YORK—An alleged discrepancy between the number of tickets said to be available and amount actually sold at the box-office for the Vladimir Horowitz concerts at Carnegie Hall March 12 and 19 has sparked an investigation by the state attorney general.

Advertisements in local papers had stated that 4,500 tickets would go on sale Jan. 17. Horowitz fans who had camped out in front of the hall the night before organized a line and gave out numbered slips to people as they arrived.

When the boxoffice closed that afternoon, 861 persons had bought tickets. Angry fans calculated that 3,444 tickets were sold based upon the maximum of four per buyer, for which about 1,000 tickets were left unaccounted.

Special deputy attorney general Charles Grutman says his office has received "hundreds of calls and letters" from fans of the maestro who were unable to purchase tickets.

Following the first of the two "anniversary concerts," Grutman and five members of his staff in the securities bureau distributed questionnaires to concertgoers asking the source of their tickets. The stubs of that night's tickets were voluntarily turned over by Carnegie officials for a special audit.

The procedure is expected to be repeated at the second recital.

Grutman will say only that the Carnegie Hall case "is part of our continuing investigation into ticket sales" at New York venues. The attorney general "has both civil and criminal jurisdiction" in this case but refuses to discuss what charges, if any, might be made, or against whom.

Julius Bloom, president of Carnegie Hall, says the hall thinks the investigation is a good idea. "We're leaving this all to the attorney general's people since they're so thorough."

Bloom says a new system will probably be devised to handle future sales for superstars like Horowitz, and will be "clearly announced to the public."

BERNSTEIN ALBUM

\$100G For Amnesty Intl

VIENNA—Leonard Bernstein has handed over a check for about \$100,000 to Franz Schneider, manager of the Austrian division of Amnesty International.

The sum represents the proceeds of a recording by Bernstein with the Bavarian Radio Symphony Orchestra and pianist Claudio Arrau. All donated their services.

The double album was a live recording of a gala concert given in aid of Amnesty International in Munich, Oct. 17, 1976, and it aroused a great deal of attention during what was dubbed "Prisoner of Conscience Year, 1977." It sold particularly well in Germany, where half the proceeds were realized.

With other artists, Leonard Bernstein has in recent years been particularly active in the general fight for

human rights. He says: "The long struggle for those rights goes on and it is more important than ever that we participate in this struggle wherever in the world those rights are denied."

Following the check presentation, Bernstein started recording Beethoven's "Fidelio" in the Vienna Grosser Musikvereinsaal for DGG, with a cast comprising Gundula Janowitz, Rene Kollo, Hans Sotin, Manfred Jungwirth, Lucia Popp, Adolf Dallapozza, and Dietrich Fischer-Dieskau.

Meanwhile, Bernstein is continuing his recording project of the complete Beethoven symphonies for DGG with the Vienna Philharmonic which he began last September with the Fifth. Earlier this month the Second and Third Symphonies were taped.

Oakland Move: Farberman Out

OAKLAND—The Oakland Symphony has announced that Harold Farberman will resign as principal conductor and music director in June 1979 after eight years with the orchestra.

Farberman has agreed to conduct a minimum of eight appearances as

principal guest conductor for 1979-80 and to an unspecified number of such appearances for the succeeding season.

The conductor will accept more guest assignments in Europe and America and also plans to pursue recording and writing opportunities.

Classical Notes

Transplant Successful, Gian Carlo Menotti's Spoleto Festival, introduced to the U.S. last year, is thriving in new soil. The festival returns to Charleston, S.C. this summer for three weeks of opera, chamber music, jazz, ballet, country music, theatre, film and arts exhibits, taking place in churches, theatres and historical settings throughout the port city. Highlights of the expanded second season include a new production of Samuel Barber's "Vanessa," performances of two short Menotti operas in a church setting, "A Musical Evening With Leonard Bernstein," and a two-day "Janacek Celebration."

Harold Farberman, stepping down as principal conductor of the Oakland Symphony next season, looks back upon a tenure that saw acquisition of the orchestra's new home, the remodeled Paramount Theatre, and the orchestra's budget more than doubled. The number of season subscribers increased 300% and sponsorship of a prestigious recital series was assumed under Farberman's reign.

ALAN PENCHANSKY

Chicago Symphony

Giulini

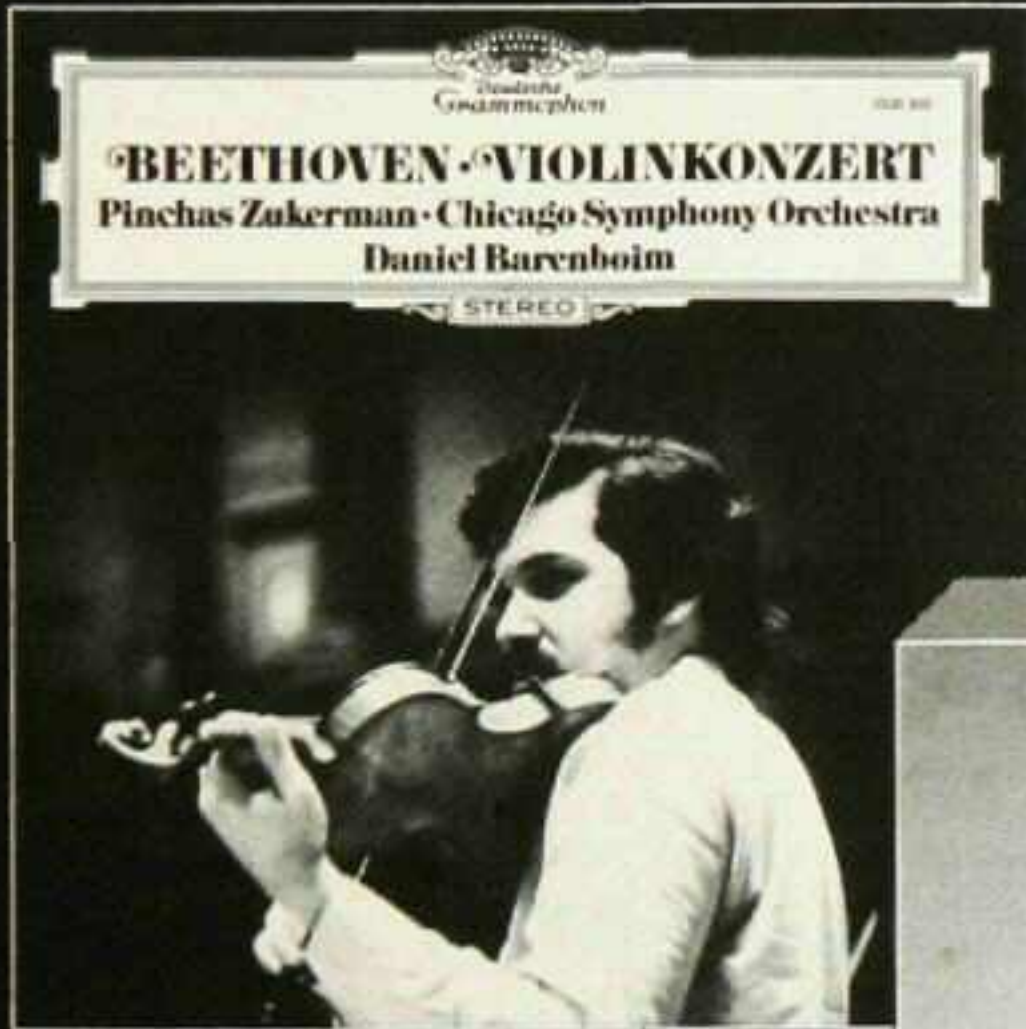


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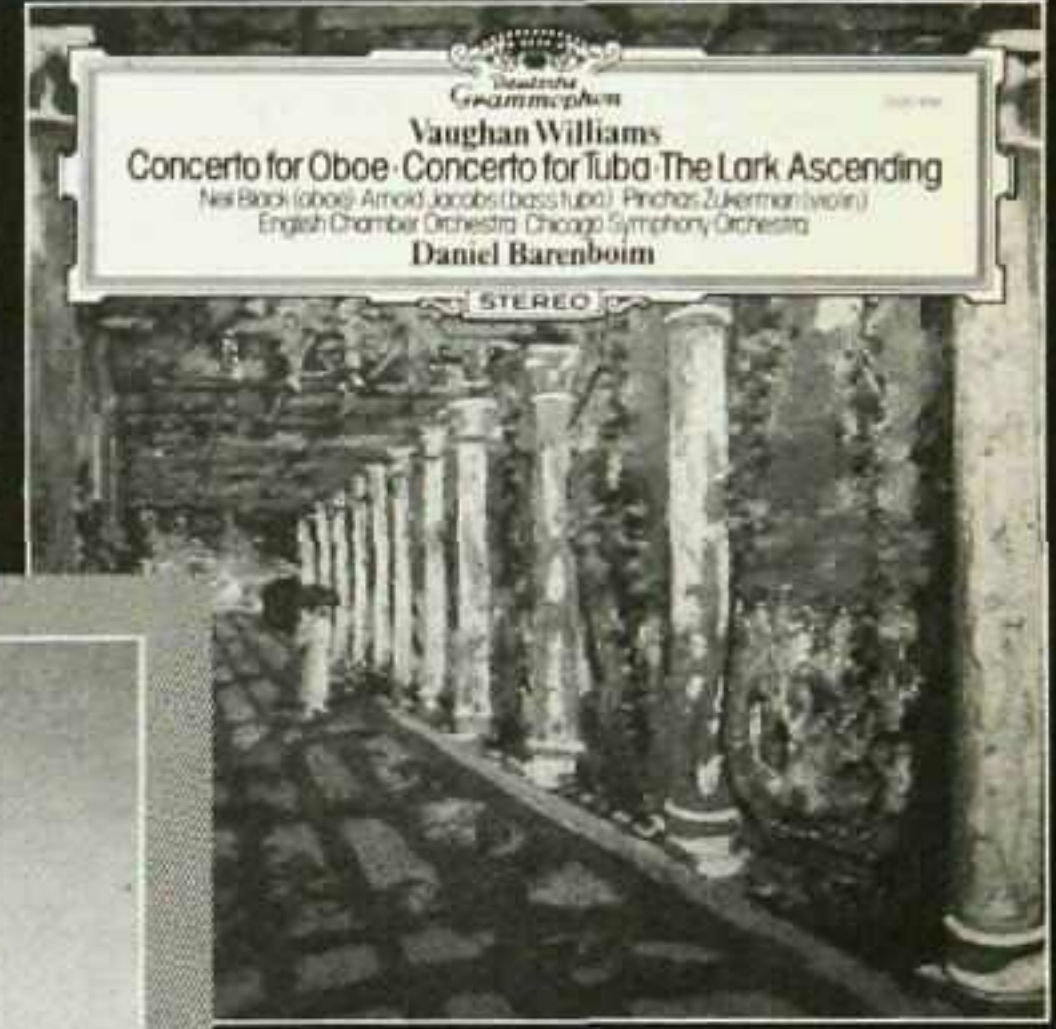


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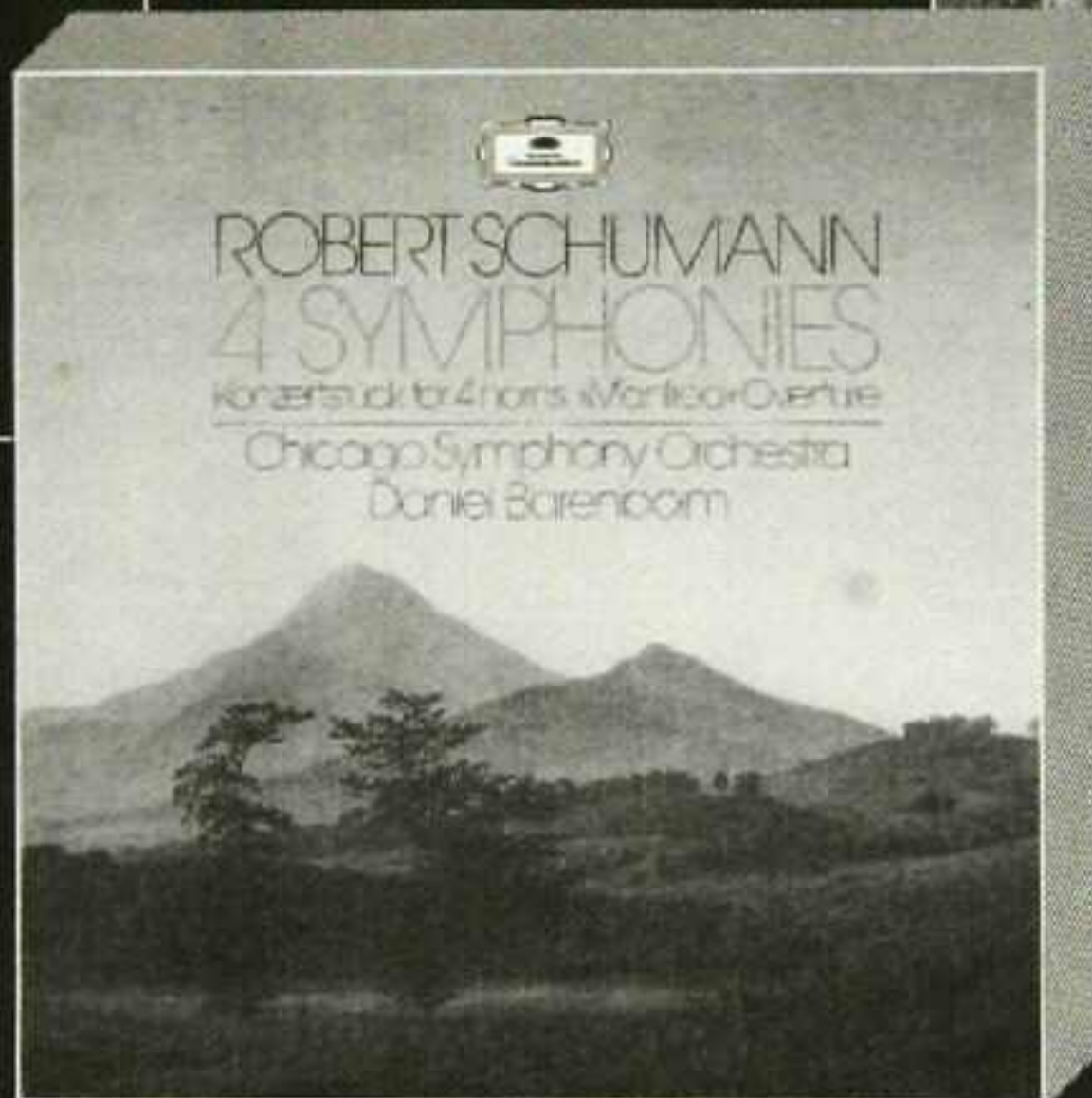
Barenboim



2530 903
3300 903



2530 906



2709 075 - 3 LPs
3371 035 - 3 MCs



"the mark of quality"

Soul Sauce

Cornelius, Griffey End Partnership

By JEAN WILLIAMS

LOS ANGELES—Don Cornelius and Dick Griffey have dissolved their partnership, with Cornelius reportedly putting all his energies into television and Griffey into a new record company.

With the dissolution of the partnership goes Soul Train Records. Griffey has formed a new label SOLAR Records (Soul Of L.A. Records), distributed by RCA Records.

At the same time, acts formerly signed to Soul Train Records are now with SOLAR—the Whispers and Carrie Lucas. And the label plans to sign more.

According to Ray Harris, RCA's director of r&b promotion and merchandising, RCA plans a "major campaign" to launch the label while plugging the new LPs by Lucas and the Whispers sometime in April.

Harris, who has recently upped from director of r&b promotion, notes that RCA is expanding its r&b merchandising/promotion department—first by combining the two departments and second by bringing on additional personnel.

The label, according to Harris, will also begin signing new acts, but only on a selective basis.

Heretofore, RCA's r&b acts (in many cases), have had charted records but made few personal appearances. Most did not tour.

Harris maintains this situation is being rectified and the acts the label signs will not only have RCA's backing but the acts will also support their product.

In expanding the r&b promotion/marketing department, the label has brought on veteran record man Bill Staton to handle national promotion.

Harris points out that his entire staff is comprised of persons with experience in both promotion and marketing. RCA's r&b staff is Artie Dunning in Cleveland, Mike Williams, who left the label for ABC Records and has returned working in the Memphis area; Lygia Brown, West Coast; John Young, South-west; Richard Evans, the Carolinas; Pat Spencer, Baltimore/Washington; Sharon Heyward, New York; Leroy Phillips, Chicago; and Sonny Woods, Southeast. Walter Johnson heads up the r&b merchandising department.

Rod McGrew, general manager of KJLH-FM in L.A., is leaving his post May 13 to pursue other areas of broadcasting and music.

After nearly seven years with the station, McGrew will devote his time to his own Love & Happiness Production firm, while hosting a syndicated radio show, "Jazz Album Countdown."

"I want to fully develop jazz in radio," he says. "We are finding with this program that we're reaching people in small towns who are viewing jazz as a new form of music. Therefore, the idea is not only to pull in people who are already familiar with jazz but to garner an entirely new audience too.

"At the same time, we're giving jazz artists such as Charlie Parker, Wes Montgomery plus today's contemporary artists their proper recognition." "Jazz Album Countdown"

(Continued on page 94)

Billboard Hot Soul Singles

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Billboard SPECIAL SURVEY For Week Ending 3/25/78

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))					
★	2	8	BOOTZILLA—Bootsy's Rubber Band (W. Collins, C. Collins) Warner Bros. 9512 (Rubber Band, BM)	★	44	5	YOUR LOVE IS SO GOOD FOR ME—Diana Ross (K. Patterson, Motown 1476 (Prestige/Souls, BM)	69	35	10	CLOSE ENCOUNTERS OF THE THIRD KIND—Gene Page (J. Williams, Arista 0302 (Gold House, BM)					
	2	1	FLASH LIGHT—Parliament (G. Clinton, B. Womack, W. Collins) Casablanca 999 (Rock/Motiv, BM)	★	45	6	OCEAN OF THOUGHT AND DREAMS—Oranization (E. Robinson, D. Davis) ABC 12331 (Glovesville, BM/Conquistador, ASCAP)	70	58	13	FOR YOUR LOVE, LOVE, LOVE—Joe Simon (T. Randazzo, (Randazzo, BM), Spring 175 (Polydor)					
★	5	7	THE CLOSER I GET TO YOU—Barbra Fialk with Donny Hathaway (J. Williams, R. Lucas) Atlantic 3463 (Soulab, Ensign, BM)	★	36	41	6	LOVE IS ALL YOU NEED—High Energy (C. Drayton) Gordy 7157 (Motown) (Jobete, ASCAP)	71	62	9	NEW HORIZON—Slyers (L. Sylvers, R. Sylvers) Capitol 4532 (Rox, ASCAP)				
	4	3	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lameck) (Dorsey Moon, Willow Gap, BM) (Dorsey Moon, Sky Tower, ASCAP) (Rudkew 1124 (United Artists)	★	47	6	6	I COULD HAVE LOVED YOU—Monetta (Not Listed) Stang 5075 (Unichappel/Regina/Fedora, BM)	★	82	2	THE ONE AND ONLY—Gladys Knight & The Pips (A. Bergman, W. Bergman, P. Williams) Buddah 572 (Arista) (Famous/Ensign, ASCAP, BM)				
	5	4	10	STAYIN' ALIVE—Bee Gees (B. Gibb, R. Gibb, M. Gibb) RSO 885 (Polydor) (Shepherd, BM)	★	38	34	17	WITH PEN IN HAND—Dorothy Moore (E. Goldstein) Melrose 1047 (T.K.) (Shear, BM)	★	83	2	WHY YOU WANNA SEE MY BAD SIDE—Smookey Robinson (S. Robinson, J. Bradford) Tamla 5429 (Motown) (Bertan, ASCAP)			
	6	7	9	AM I LOSING YOU—Manhattan (A. Fields, B. Moore, D. Sanders) Columbia 3-10674 (Columbia/Scepticon, BM)	★	40	38	8	8	FIND ME A GIRL—The Jacksons (K. Gamble, L. Huff) Epic 8-50496 (Mighty Three, BM)	★	92	3	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson, R. Moore) W-78505 (Cream) (Music Shoals Sound, BM)		
★	9	13	13	REACHING FOR THE SKY—Peabo Bryson (P. Brown) (P.B., ASCAP), Capitol 4522	★	51	5	5	GET ON UP—Tyronne Davis (L. Graham) Columbia 3-10684 (Gambit/Tyronne, BM)	75	80	3	YOU ARE MY REASON—Fifth Downtown (H. Johnson) Motown 1437 (Jobete, ASCAP)			
	8	8	13	LET ME PARTY WITH YOU—Sunny Slight (B. Slight, K. Miller, R. Earl, J. Miller) (Lucky Three/Sunny, BM), Gold Mine 4016 (Shear)	★	42	50	5	5	HEAVEN IS ONLY ONE STEP AWAY—Contrabands (D. Camon) Juana 3415 (T.K.) (Every Knight, BM)	★	86	2	TWO HOT FOR LOVE—The Four Tops (B. Levi, Butterfly 1206 (Ample Parking, ASCAP)		
★	11	10	10	WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly) Capitol 4531 (Paché, BM)	★	53	4	4	4	RIDING HIGH—Faze-O (K. Harrison, T. Cruz, R. Skeez, R. Parker, R. Neal, J. S. The 8700 (Atlantic) (Flytone, BM)	★	87	2	DANCE ACROSS THE FLOOR—Jimmy "Be" Herr (H.W. Casey, R. Foster) Sunshine Sound 1002 (TK) (Sterling-Harrick, BM)		
	10	10	10	DON'T COST YOU NOTHING—Ashford and Simpson (N. Ashford, V. Simpson) Warner Bros. 9514 (Nick O'Neil, ASCAP)	★	54	4	4	4	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang) Decca 901 (Phonogram) (Deightful/Gang, BM)	78	64	10	OUT OF THE GHETTO—Isaac Hayes (I. Hayes) Polydor 14446 (A&M, BM)		
★	15	6	6	NEVER GET ENOUGH OF YOUR LOVE—LTD (R. DeLong) A&M 2905 (Sister International, BM)	★	55	4	4	4	RUMOUR HAS IT—Dennis Summer (D. Summer, C. Mirador, P. Bellotte) Casablanca 916 (Rick's, BM)	79	79	6	IF I CAN'T STOP YOU—C.B. Overton (McQueen, Roberts, Williams) Shock 9 (AR/Jam/Song Pen/Penetrated, BM)		
★	24	5	5	FANTASY—Earth, Wind & Fire (M. White, E. DeBorja, J. White) Columbia 3-10680 (Saffire, BM)	★	46	42	7	7	EMOTION—Samantha Sang (B. Gibb, R. Gibb) Private Stock 45178	80	56	22	DANCE, DANCE, DANCE—Chic (K. Leffman, B. Woods, N. Rodgers) Atlantic 3425 (Columbia/Bruner, BM)		
★	16	7	7	DANCE WITH ME—Peter Brown (P. Brown, R. Ross) Drive 6259 (T.K.) (Shear/Decker, BM)	★	57	6	6	6	TRUST YOUR HEART—Bobby Womack (B. Womack, E. Ware, D. Davis) Columbia 3-10672 (Tracks/Island, BM) (Scepticon, ASCAP)	★	NEW ENTRY	82	88	4	CONFUNKSHUNIZEYA—Can Funk Shun (M. Cooper) Mercury 547 (4AL/Epic, BM)
★	18	4	4	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Finger, J. V. White) Columbia 3-10693 (HomeMade Music, BM)	★	59	4	4	4	BOOGIE SHOES—K.C. & The Sunshine Band (H. W. Carey, E. Fordy) TK 1075 (Shear, BM)	★	NEW ENTRY	82	88	4	SITTIN' ON A POOR MAN'S THRONE—Bobby Short (R. Miller, R. Womack, B. Womack) ABC 12330 (Unichappel, BM) (Chappell, ASCAP)
	15	6	17	WHICH WAY IS UP—Stargard (N. Whitefield) MCA 40825 (Warner-Tamela/May 17th/Duchess, BM)	★	60	6	6	6	LETS ALL CHANT—The Michael Zager Band (K. Fields, M. Zager) Private Stock 45184 (Soma, BM)	★	NEW ENTRY	82	88	4	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson) 20th Century 2365 (Savette, BM)
	16	13	19	OUR LOVE—Natalie Cole (C. Jackson, M. Ross) Capitol 4509 (J&W Enterprises/Chappell, ASCAP)	★	61	4	4	4	I LOVE MY MUSIC—Wild Cherry (R. Parrott) Epic 8-50500 (Bema-RWP, ASCAP)	★	NEW ENTRY	82	88	4	IT'S SERIOUS—Cameo (G. Johnson, L. Blackmon) Chocolate City 011 (Casablanca) (Betty Day, BM)
★	23	10	10	DO YOU LOVE SOMEBODY—Luther Ingram (J. Rayles) Arista 028 (Arista, BM)	★	63	5	5	5	WE FELL IN LOVE WHILE DANCING—Bill Brandon (J. Bruce, M. Dilford) Prelude 21167 (Sung Takers/Billy-Tony, BM)	★	NEW ENTRY	82	88	4	STAY—Rufus/Chaka Khan (R. Gilman (Chaka Khan) ABC 12349 (American Broadcasting, ASCAP) (High Seas, BM)
	18	22	9	L-O-V-E-U—Brass Construction (R. Mueller) United Artists 1170 (Dorsey Moon/Big Horn, ASCAP)	★	64	5	5	5	WISHING ON A STAR—Rose Royce (B. Calvan) Whetstone 8531 (Warner Bros.) (Mey Jwett/Warner-Tamela, BM)	86	89	3	IF I HAD MY WAY—Walter Jackson (J. Moore) Ch. Sound 1146 (United Artists) (Gaeltan/J&M, BM)		
	19	12	14	ALWAYS AND FOREVER—Heatwave (R. Temperon) Epic 8-50490 (Almo/Reidar, London LTD, ASCAP)	★	65	4	4	4	MAKIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White) (Teasdale/Swamp Fox, ASCAP) Old World 1100	★	NEW ENTRY	82	88	4	MS.—David Oliver (D. Oliver, R. Robinson) Mercury 543 (Epic/Imperial/Released, BM)
★	26	6	6	ALL THE WAY LOVER—Millie Jackson (B. Latimer) Spring 179 (Polydor) (Ghrlyon, BM)	★	66	3	3	3	CAN YOU GET IT—Mandrill (C. Wilson, C. S. John, R. Wilson, C. Cave, J. Fouz, M. Santiago, W. Wilson) Arista 0304 (Mandrill, ASCAP)	88	94	2	WE'RE ON OUR WAY HOME—Brunstrom (C.P. Kent) Tappi-CSI 5502 (Lester/Jing, BM)		
	21	19	19	JACK AND JILL—Boyz II (R. Parker, Jr.) Arista 0283 (Raybolla, ASCAP)	★	67	3	3	3	PLAYING YOUR GAME BABY—Sally White (A. Johnson, S. Williams) (Savette, BM), 20th Century 236	★	NEW ENTRY	82	88	4	BABY, I'M THROUGH—Lunatics (J. Mulholland) Star 3096 (Fantasy) (Pampaloni, BM)
	22	24	8	THE PARTY SONG—Slyce (M. Adams, C. Bradley, T. Dorsey, M. Hock, T. Lockett, F. Miller, R. Turner, S. Washington, D. Webster, D. White) Columbia 44231 (Motown) (Capri/Toni/Columbia, BM)	★	68	3	3	3	BABY, YOU GOT MY NOSE OPEN—Harold Melvin & The Blue Notes (J. Jones) ABC 12327 (M&M/Neil-New Beginning, BM)	90	93	2	RISKY CHANGES—Bionic Boogie (S. Diamond) Polydor 14450 (Diamond Touch/Arista, ASCAP)		
	23	21	18	LOVE ME RIGHT—Denon La Salle (D. LaSalle) ABC 45-1721 (Warner-Tamela/Ordone, BM)	★	69	4	4	4	THINK OF YOURSELF—Temptations (R. Ross, B. Sedler, N. Harris) Atlantic 3461 (Six Strings/Cadence/Flores, BM)	★	NEW ENTRY	91	NEW ENTRY	91	I'D RATHER HURT MYSELF—Randy Brown (R. Banks, C. Hampton) Parachute 504 (Casablanca) (Jing, BM)
	24	17	14	AIN'T GONNA HURT NOBODY—Black (R. Huggins) Bang 725 (Columbia/Motiv/Gold High Music, ASCAP)	★	70	3	3	3	LOVE IS—Brothers Johnson (L. Johnson, C. Johnson, D. Jones, P. Jones) A&M 2915 (Rudola/Scepticon, BM)	92	97	3	DANCE—Sun (K. Heathcoat) Capitol 4538 (Greenwood/Detours, ASCAP)		
	25	25	16	SHOUT IT OUT—B.I. Express (B. Nichols, M. Ruffin, A. Williams) Columbia 3-10695 (Travis G. Brown, BM)	★	71	3	3	3	IT'S ALL IN YOUR MIND—Sole Effect (Johnston, Moko, Pelton, Henderson, St. James) Fantasy 858 (Whetstone/Happy Birthdays, BM)	93	96	2	HOLDIN' OUT—Rhythm Heritage (M. Omartino, M. Price, D. Wright) ABC 12334 (Wind Song/Garden Curve/See The House, ASCAP)		
★	37	3	3	ON BROADWAY—George Brown (R. Mann, C. Wolf, J. Loder) Warner Bros. 9542 (Sharon Galt, BM)	★	72	5	5	5	THIS TIME THEY TOLD THE TRUTH—E.E. Hul (J. Knight) Columbia 3-10886 (Two Night, BM)	★	NEW ENTRY	94	NEW ENTRY	94	THE BEAT GOES ON & ON—Bylle (J. Smith, K. Carter, W. Carter, B. Shaver, V. Banks, R. Levi) Solosol 2057 (Lucky Three, BM) (Savette, ASCAP)
	27	27	10	INTIMATE FRIENDS—Eddie Kendricks (S. Oliver) Tamla 54790 (Motown) (G&P, ASCAP)	★	73	6	6	6	TRUST ME—Miki Matthews (M. Matthews) W & L 4662 (Buck, ASCAP)	95	84	15	SOFT AND EASY—The Backbeats (D. Saunders) Fantasy 809 (Blackbird, BM)		
	28	28	13	LET'S HAVE SOME FUN—Bar Kays (J. Alexander, E. Gilliam, B. Jones, W. Stewart, M. Reed, E. Allen, W. Woodson, J. Smith, J. Thompson) (Bar Kays/Warner-Tamela, BM) (Murray, J. Zieg) (Phonogram)	★	74	3	3	3	MISS BROADWAY—Belle Poeppel (J. Lender, A. Weyman) Big Tone 2098 (Atlantic) (Phonogram, ASCAP)	96	68	14	YOU AND I—Linn' Poole (V. Bellack, C. Gordon) Jugar 522 (Lemon-Black Gel, BM)		
	29	31	8	FREAKY DEAKY—Roy Ayers (J. Becking, E. Ayers) Polydor 4451 (Phonogram) (Mecelle Red/Roy Ayers/Shepard, ASCAP)	★	75	4	4	4	WHERE DID LOVE GO—Leroy Hutson (G. Bakay) Columbia 3-1134 (Warner Bros.) (Arista, BM)	97	85	7	FEELS SO GOOD—Chuck Mangione (C. Mangione) A&M 2001 (Gates, BM)		
	30	30	15	LADY LOVE—Loo Hwa's (V. Gray, S. Marshall) Philadelphia International 8363 (Epic) (Mighty House, BM)	★	76	3	3	3	PASADO—Pockets (J. Burke, C. Burke, R. Maxwell) Columbia 3-10887 (Columbia, BM) (ASCAP)	98	67	6	LOVE THAT WILL NOT DIE—Johnny "Guitar" Watson (J. Watson) DIM 1034 (Amwest) (Wolfe, BM)		
	31	29	18	LE SPANK—La Fompelemist (W.B. Lewis, L. Rubin, C. Karim, J. Williams) Ensign, BM (AVI-153)	★	77	3	3	3	CAUSE YOU'RE MINE NOW—R.B. Hudson (D. Bakay) Columbia 3443 (Atlantic) (Hurd) Sunshine Notes, BM)	99	95	6	NIGHT PEOPLE—Lee Dorsey (A. Tomblin) ABC 12326 (Motown, BM)		
★	40	4	4	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb) RSO 887 (Shepherd, BM)	★	78	4	4	4	I CAN'T STAND THE RAIN—Fruition (R. Bryant, A. Peables, B. Miller) Arista 7656 (Bluebird, BM)	100	98	10	SISTER FINE—Impact (M. Lujan, M. Daniels) Fantasy 813 (Winet, BM)		
	33	32	17	BABY COME BACK—Playa (P. Beckett, E. Conley) RSO 879 (Polydor) (Touch of Gold/Doveback/Shepherd, BM)	★											

MARCH 25, 1978, BILLBOARD



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CBS Community Relations

• Continued from page 6
years ago Atlantic was active, but I don't really see anything now."
With a packed suitcase setting in his office as he prepares to fly out to Chicago and Detroit to meet with local black retailers, Taylor declares that his involvement with the dealers is "extensive."
"It is one thing to develop all these market strategies; it's another to have the retailers who can sell your product," he says. "We have been seeking to strengthen the black retailers as businessmen. He is at a disadvantage because of lack of business acumen and experience, which has been a disadvantage not only to the black (record) retailer but to black entrepreneurs generally around the country."
But while CBS has been involved in recent NARM seminars for retailers, where black retailers have been invited, and while the company is pondering setting up seminars of its own, Taylor declares that "CBS is not in the retail business."
He says the company is not, nor does it plan to directly invest in black retail shops, nor is its aid so

pervasive so as to actually be doing the books for retailers.
"The bottom line is that we have some financial experts in the company who give assistance in terms of verbal communications, some guidance, if you will. But it's free advice," says Taylor. "Our primary function is a marketing function."
"The black consumer is a different type of person than the white, though as his income goes up, the interests get closer. Let's face it, more than 50% of the black population resides in the inner city, and also some 50% lives in the South."
He says that radio is the key to reaching the black community because blacks are loyal to their stations, "although in most communities the black radio station doesn't adequately cover the community in terms of coverage and power."
"Normally for black stores you do not have 2,000 or 3,000 square foot stores. You have smaller stores so consequently your merchandising materials differ. We wouldn't put up a huge stand-up easel in a small store. The displays are usually smaller," he says.

Soul Sauce

• Continued from page 92

is compiled from Billboard's jazz charts.

McGrew recently produced his first concert under the Love & Happiness Production umbrella—the sellout Al Green concert at L.A.'s Music Center Feb. 13.

He notes that he plans two more major concerts this year, one in the summer and another in the fall. McGrew has hired Ava Jordan and Michael Ballin as staffers in the production firm.

According to McGrew, the company will also produce television commercials in addition to record production.

Another area which will grab a sizable chunk of his time is the scholarship fund started July 24, 1977, in McGrew's name by members of the broadcast and music industries. The scholarship is awarded to those seeking to become communicators.

A program is being worked out whereby events will be held in the name of the Rod McGrew Scholarship Fund.

He explains the first program is a yearly salute to communicators across country. This year an affair will be held in July with a tribute to male record producers and writers who have given the world positive, optimistic, message music.

Next year's tribute, says McGrew, will go to females who have contributed similar messages via music, and 1980 will see a salute to broadcasters.

McGrew, one of the most respected programmers in the country, will also throw his hat into the ring of independent radio programming consultants.

A bill entitled "An Act" was passed by the Georgia Senate and will come before the house to be voted on. The Senate bill 460 is designed to attract the record industry to the state of Georgia.

The bill states that within the department of Industry and Trade a music recording industry advisory committee will be created.

The committee will consist of 15 members. Five members shall be appointed by the governor, five appointed by the president of the senate and five by the speaker of the House of Representatives.

The responsibility of the committee will be to advise and assist the Dept. of Industry and Trade in the promotion and facilitation of the location in Georgia of all segments of the music recording industry. The act will become effective July 1, 1978, and will stand repealed as of Dec. 31, 1980.

The Jacksons have resumed their touring schedule following an eight-month hiatus due to Michael's role in "The Wiz."

The group has returned from Trinidad, where it did its first three-day concert stint this year, then they flew to Oakland for a performance at the Coliseum.

Mayor Lionel Wilson of Oakland proclaimed March 3 Jackson Day and presented a key to the city. The Jacksons presented him with a donation for the KARMA Foundation for Boys, a home being built in Oakland for orphans and underprivileged boys.

Remember... we're in communications, so let's communicate.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	7	4	PLAYER OF THE YEAR Bobby's Rubber Band, Warner Bros. BSX 3093	31	30	26	SECRETS Don Funk Shun, Mercury SRM 1-1180
	2	1	SATURDAY NIGHT FEVER Various Artists, RSO RS-7-4001	32	32	18	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2
	3	4	WEEKEND IN L.A. George Benson, Warner Bros. ZWB-3129	33	33	19	BRASS CONSTRUCTION III Brass Construction, United Artists UA759H
	4	3	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	34	25	27	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543
	5	5	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	35	35	14	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DIM DL/PK714
	6	6	STREET PLAYER Rufus "Chaka" Khan, ABC AA 1049				
	7	2	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34985	36	26	29	BRICK Brick, Bmg BLP 405 (WB)
	8	8	THANKFUL Natalie Cole, Capitol SW 11708	37	37	14	THE BELLE ALBUM Al Green, Hi NLP5004
	9	9	GOLDEN TIME OF THE DAY Mace featuring Frankie Beverly, Capitol ST 11710	38	29	31	IN FULL BLOOM Rose Royce, Whitfield WH 3034
	10	10	LIVE AT THE BIJOU Coker Washington, Jr., Kudu KUD 3637 (Motown)	39	34	24	ACTION Blackbyrds, Fantasy FFS25
	11	11	ONCE UPON A DREAM Enchantment, Roadshow RG 811 (U.A.)	40	40	13	MR. MEAN Ohio Players, Mercury SRM 13707
				★	NEW ENTRY		FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
★	14	3	STARGARD Stargard, MCA MCA2321	42	41	18	SONGBIRD Deniece Williams, Columbia JC 34511
★	16	9	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	43	43	24	ODYSSEY Odyssey, RCA AFL1-2254
★	20	4	RAYDIO Raydio, Arista AB 4163	44	44	8	PLAYER Player, RSO RG 1-3026
	15	12	FLYING HIGH ON YOUR LOVE Bar Ray, Mercury SRM 11181 (Polydor)	45	42	21	MENAGERIE Bill Withers, Columbia JC 34983
	16	15	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International 12 35036 (ZCC)	46	47	35	SOMETHING TO LOVE LTD, ABM SP 4646
	17	17	CHIC Chic, Atlantic SD19153	47	48	13	THE BITCH IS BAD Denise LaSalle, ABC AB1027
	18	18	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	48	50	3	AT HIS BEST Eddie Kendricks, Tamla T 354 (Motown)
	19	19	SHOUT IT OUT B.T. Express, Roadshow/Columbia JC 3507	★	NEW ENTRY		LOVE BREEZE Smiley Robinson, Tamla T-359 (Motown)
	20	24	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	★	NEW ENTRY		VINTAGE "78" Eddie Kendricks, Arista AB-4170
	21	13	GALAXY Wiz, MCA MCA 3030	51	51	6	ELOISE Elton John, ABC AB 1022
★	31	4	THERE'S NO GOOD IN GOODBYE Marshall, Columbia JC 35252	52	55	4	GOOD TO SEE YOU Walter Jackson, Oh Sound/U.A. OH-LA844
	23	27	SENT IT Ashford & Simpson, Warner Bros. RS3088	53	★	NEW ENTRY	MY MUSICAL BOUQUET Low Unlimited Orchestra, 20th Century T 554
	24	21	LIVE Commodores, Motown M834	54	56	2	I LOVE MY MUSIC Wild Cherry, Sweet City/Epic JE 35011
	25	22	TOO HOT TO HANDLE Heatwave, Epic PE 34761	55	53	17	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080
★	36	7	LET ME PARTY WITH YOU Bunni Blyler, Gold Mind 7502 (Salsoul)	56	★	NEW ENTRY	HALF & HALF Yicki Sue Robinson, RCA AFL 1-2254
	27	23	DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENNET RCA AFL1 7402	57	59	17	SUNSHINE Emotions, Star 4100 (Fantasy)
	28	28	FEELIN' BITCHY Miller Jackson, Spring SP106715 (Polydor)	58	60	6	LE SPANK Le-Popplemousse, AVI 6832
★	39	2	LET'S DO IT Bar Ayres, Polydor PD 1-6126	59	52	24	COME GO WITH US Pockets, Columbia PC3487H
★	38	6	RIDING HIGH Faye O. SNE, SH 740 (Atlantic)	60	57	5	SKY'S THE LIMIT Rhythm Heritage, ABC AA 1037

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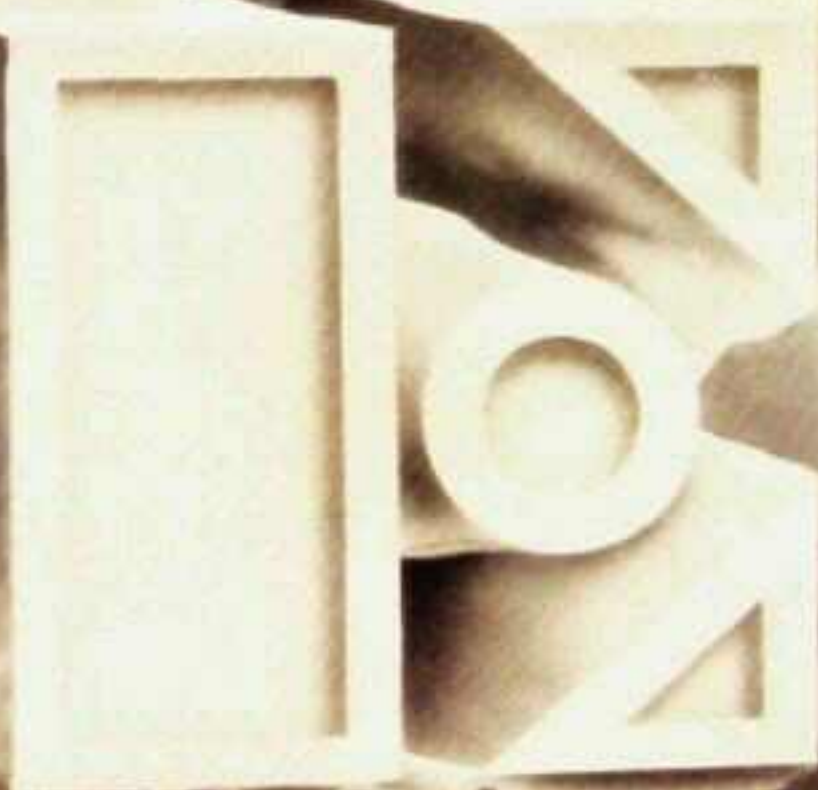
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RECORD U.K. BOSSES LOOK FOR ECONOMIC UPSURGE



Tony Morris, Polydor managing director: "We in the record industry are singularly bad at attracting people's money."



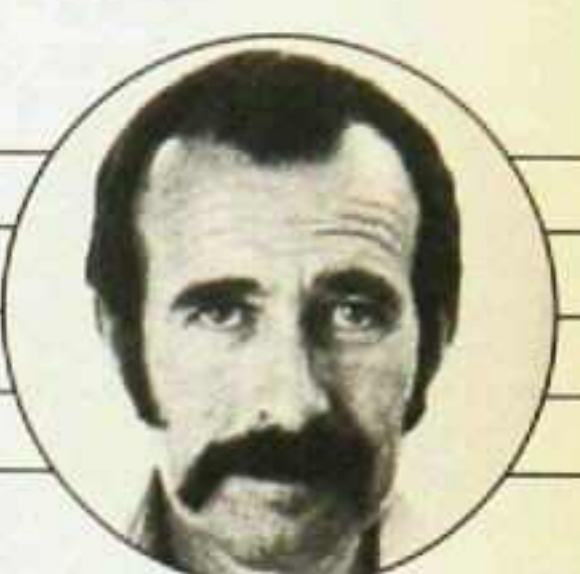
David Croker, Rocket Records chief: "Records are peripheral, but we have hopes."



Stephen James, DJM managing director: "The problem is getting the dealer to take new product."



Bill Townsley, Decca chief executive: "Initiative for new ideas is needed."



John Fruin, managing director WEA U.K.: "Talk of increased consumer spending is just political hype."



Ken Maliphant, Phonogram U.K. managing director: "We now have the paradox of cheap discounted top-selling product and expensive back catalog."



Cliff Busby, United Artists boss in London: "The real bite will come in August and September."



Leslie Hill, EMI director, group music: "We need a new creative surge."



Brian O'Donoghue, RSO U.K. managing director: "Come what may good records will sell."

By PETER JONES

With many economic pointers suggesting increased consumer spending just around the corner, British record industry bosses look for at least some profit expansion in 1978. But at the same time, there is awareness of the need to face head-on some problems, including price cutting, plus a need for new ideas in marketing allied to seeking easier ways of breaking new talent.

Some company heads are reluctant to accept optimistic views of the future economy. One, John Fruin, managing director of WEA, asserts firmly that these economy boost theories are simply "political hype." But an overall view is that there are grounds for renewed hope in the industry after a period of stagnation.

Leslie Hill, former managing director of EMI U.K. and now director, group music, says: "The main task of the British record industry in 1978 should be to generate a new creative surge such as that which sparked the prosperity of the 1960s and early 1970s.

"It is a feature of the British music scene which should concern us all. We seem to have run out of the creative boom and the new wave is not providing the full answer because, with the exception of Elvis Costello, it doesn't seem to be making a real impact in the U.S.

"We must get stuck into developing repertoire in order to restore the situation. I don't know if it is because the atmosphere is not right or if the record companies are simply not being all that clever. It may be simply a question of the mechanics of promotion today which seem to make it increasingly difficult to break new acts and get exposure for new British records.

"EMI puts far more new British acts into the charts than any other U.K. company, but it is still not enough. Chart analysis shows that one in two artists who get into the top 50 never have a second hit. I think this is a worrying feature of the British scene."

Looking at sales volume prospects for 1978, Hill believes that with the U.K. economy on the upturn, inflation down below 10% and the prospect of the April budget boosting consumer spending, then unit sales could show a reasonable increase. "Real incomes are likely to grow for the first time in three or four years and this should help record sales. There may, however, be a countering tendency if the Value Added Tax rate is increased.

"While 1977 in unit sale terms was just about the same as in 1976, and unit sales are the only way to judge the health of a market, the second half of 1977 was 5% better in units and we hope this trend will continue through 1978, continue and accelerate."

Hill sees cassette sales continuing to expand as they did last year but cartridges, which showed a 40% decline last year, seem likely to disappear altogether. With inflation running at

around 10% still, prices are likely to increase by the same amount.

He feels intensive promotion through tv advertising is here to stay. Some \$20 million was spent in 1977 and there is an anticipated \$24 million for 1978, which adds up to a rough levelling out, taking inflation into account.

His view on retailing: "There will be more extensive discounting and it seems likely that market share of the smaller dealer will decline a little. One-stops, which have grown rapidly, will continue to grow into 1978."

On the controversy about industry charts, he says he hopes a new format using a larger sample will be developed and adds that EMI is pledged to invest money in a better chart and a better sample.

For EMI, this year sees the start of benefits of its substantial investment in aR&R development with Tom Robinson, Kate Bush and the Rich Kids. Generally speaking though, he feels there has been a growth of the U.S. companies in Britain at the expense of the U.K. companies.

But there is a continuing dilemma between volume of production and limitation of airplay and general exposure. Hill sees this continuing because in the U.K., unlike the U.S. where the single is largely an album promotional tool, it is possible to make money on a single if it becomes a hit.

"So we will always tend to produce a lot of singles in the U.K. I don't believe in the mud-on-the-wall philosophy but in some areas, notably MOR, you really need to release a lot of records in order to get one or two hits.

"Also you have artist obligations, plus the fact that there seem to be new labels all the time, adding to the singles output."

Bob Mercer, EMI executive involved both with repertoire and marketing in his career, says: "It's been a hard time over the past few years. The market has been static in unit terms. We look for a slight improvement now, maybe 5%-10%, simply because the market hasn't been tailing off.

"The boom time for consumer spending was 1972-73. Then people bought, and purchased hardware, and then bought more albums to keep their interest going. That kind of situation has reached a saturation point. Of course when you get something like 'Mull Of Kintyre,' by Wings, sales come, whatever the overall position."

Fruin, WEA managing director, says firmly: "My view is directly opposed to that of the treasury and the financial experts. I don't agree with that philosophy because it's just political hype. There is no evidence of greater consumer spending, and my own evidence comes from retailers."

His view is that the record industry share of spending will be the same size as the 1977, but he adds that some people in the business will be getting more of the market. "January and February have already been good for us, with two No. 1 albums, but LP sales generally are not so good.

"You have to think of Abba at the top of the album chart

and selling nearly five times that of the Andy Williams LP at number two. There's just no basis for optimism. I'm going to steal from the others.

"Records were once a novelty, now they are a luxury. Once people bought their equipment and then purchased 20 albums. They are expensive to produce, but records are worth what they cost. Anyway, our market share at WEA is increasing."

In comes Tony Morris, managing director of Polydor U.K. His view: "Statistics say there is more money available, though I notice the financial columns of some newspapers express doubts about that. It's not just a feeling. It's based on statistics I have at my disposal—if there has been an upsurge in spending then none of it has come back into the industry.

"I don't see any problem in our ability to meet increased demand, because we have the machinery. But as an industry here in the U.K., we are singularly bad at attracting peoples' money. We desperately need an upsurge of expenditure to make up for volume of sales and to take into account the fact that we may bring in more money though on fewer albums.

"For the past couple of years there has been a 5% decline. There has been the virtual death of 8-track cartridges and a vast increase in blank tape. I have some general figures of 16 million blank tapes a few years ago and the figure is now around 60 million.

"The biggest thing in Britain is Abba. But, and this is no sour grapes because they're not with us, there's no tremendous excitement around them, as there was with the Beatles. We need an act selling across a mass market.

"There are good things. We have Ritchie Blackmore's Rainbow, Who, Bryan Ferry and others have 10cc or Thin Lizzy, and the hot property is of course the Bee Gees. We expect a flood of top five singles from the Bee Gees. But sales are for the moment low in the top 10. I just hope things do pick up."

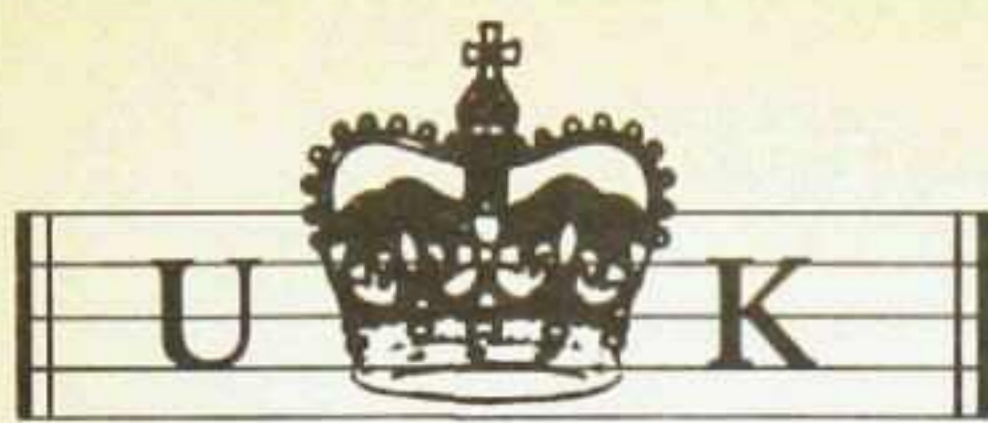
Cliff Busby, managing director of United Artists U.K. holds the opinion that there will be an upsurge in consumer spending, but not until after the summer holiday season. "The real bite will come in August and September. I don't think consumers with more money will go after the big stuff, because they can get things on hire-purchase. If there is more money, then we'll get a chunk of it.

"United Artists will continue its progress, which means we'll be taking someone else's market, but I don't think the industry is generating extra trade. I feel we'll take someone else's pitch, but otherwise it is quiet.

"As for discounting, it may have drawbacks, but it does generate cash flow. And on the prices side, ours have been the same since September, 1977. Obviously price depends to some extent on how a company is faring. If it is not doing so well, then price increases must follow.

"I'd like to see expansion. I'm not pessimistic, but I have to

(Continued on page UK-30)
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ONE-STOPS EXPLODE ON U.K. MARKETING SCENE

One-stops are a relatively new phenomena on the U.K. record scene, yet they already seem set to revolutionize the country's record marketing pattern.

To some extent, the business is turning full circle. Up to the late 1960s, most British record retailers looked for their supplies to wholesalers who offered a variety of product from different companies.

All that changed when the companies set up their own distribution network, so cutting out the middle man and, for a while, pegging prices. But as time went by, new problems emerged. In order to make their operations financially viable, the companies started imposing minimum order limitations, say as much as \$5,000 worth of stock to open an account and a \$50 per individual order restriction, thus cutting out unprofitable deliveries of two or three albums.

This suited bigger stores fine, but many of the traditional pure record outlets, especially those which specialized in certain types of music, found they could not meet these minimum order requirements with each and every one of the major manufacturers.

They were faced then with the choice of not stocking anything from a particular label, or looking elsewhere for their supplies. Enter, at this point, the one-stop.

The first serious one-stop operation to open its doors in Britain, and still the most successful, was Lightning Records, which started business in the basement of a retail shop and then just over two years ago moved into a vast warehouse where a staff of 70 is now employed.

Alan Davison, Lightning director and a former label manager for Tamla Motown at EMI in London, says: "One-stops account for a giant portion of business in the U.S. In Britain it is just 15% but that has been built in little over two years and the signs are that such trade will grow in importance."

He does not, however, see British one-stop operations as competing for sales with the record companies' own distribution set-ups. "We complement their operations rather than compete with them. We are filling a gap in their marketing, enabling them to get their product to smaller outlets which could not provide them with a worthwhile account and to the specialist outlets which may deal primarily in, say, reggae or Irish music or new wave but which sometimes have need of regular chart product."

Lightning currently ships some 120,000 singles a week and is heading towards an annual turnover of 6.5 million units. Says Davison: "Albums account for 50% of our trade in cash terms which means, of course, that we ship far fewer units than with singles."

Sales are split virtually 50-50 between cash orders pulled from the racks by dealers themselves and telephone orders. "We currently run around 1,700 accounts with dealers throughout the country, operating on a settlement with next order basis. We prefer the cash-and-carry side of things as dealers who come in tend to spend more because they can see the product on display and be tempted. Each personal caller, on average, is worth three phone orders."

Though, on paper, Lightning's prices are higher than those gained by direct orders to manufacturers, dealers often find they save themselves money by dealing with the one-stop. "We carry a full depth of stock, keeping every new release on our shelves, as well as a range of more than 4,000 golden oldies. We also offer specialist music such as disco, reggae and country. Then there is the stock of chart-angled material."

Davison adds: "His saving in time and administration costs can easily outweigh the disadvantage of our higher pricing structure with the added advantage that he will find the vast majority of his order being filled immediately. He also finds it easier to trace obscure records on obscure labels than he would if he made inquiries with individual companies."

Lightning's standard pricing structure is a discount of 27½% off manufacturer's recommended retail price for orders in a week of a sterling equivalent of \$120, 30% for orders of \$120-\$400 and 35% for orders upwards of \$400. A dealer can qualify for full discount via several separate orders in that week.

Says Davison: "If we really believe in a record, then we'll gamble on it, take a very big order to secure a good discount from the manufacturer, then aggressively promote the record to our dealers. We can show sales figures to prove we were instrumental in building several major hits. For instance, EMI was not doing a thing with the Wurzels' 'Combine Harvester,' but we sold enough stock to push it into the chart and from there it soared to No. 1."

Since Lightning opened up, several other one-stops have come into existence, one of the most successful being Wynd-

up Records, based in the bustling northern city of Manchester. Smaller in scale are Rock Bottom, in the South London suburb of Croydon; Warren's in London's West End; and Scotia in Scotland.

Lightning's most serious competitors are the appropriately named One-Stop Records, which is a separately-run subsidiary company of Non-Stop, a successful import and export operation.

One-Stop is based in the William Road, London, warehouse which has previously served as a distribution depot for first EMI and then CBS. This is a 5,900 square foot facility where the company started operations last November.

Ernie Webster, company sales manager and formerly with Polydor, says: "We've been pleased with the way things have gone. We've been exceeding our sales targets by an extremely healthy margin. In fact, we've been doing weekly figures on a daily basis."

"There is no argument about it. As far as the U.K. record industry is concerned, one-stops are here to stay."



The Top 50 Album department of Lightning Records, LPs accounting for 50% of the one-stop operation's turnover business.

Alan Davison, a&r director of Lightning Records.



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COMMERCIAL RADIO:

STRUGGLING OUT OF INFANCY



By GODFREY RUST

The road to hell, it is said, is paved with good intentions. Whoever actually said it might well have spent a year or two in British commercial radio.

Independent Local Radio, ILR, became a reality less than five years ago, yet for the last two the dust has been steadily collecting on whatever plans there are to expand the present fragmented network of 19 stations covering, between them, barely two-thirds of the U.K. population.

It is not that commercial radio does not pay. Quite the contrary. London's Capital Radio, the oldest and largest music-based station, has 3.5 million listeners and in its fourth year of operation could boast seven-figure profits—that is, upwards of \$2 million annually.

Most U.K. ratings would turn an American executive green with envy. Northern Ireland's only outlet, Downtown Radio, reaches 70% of its market population weekly and in Glasgow Radio Clyde has not only been trading profitably since the day it opened but claims more listeners in West Scotland than the BBC's four national networks put together.

The embarrassments, if any, are on the other side. Tied by agreements of various kinds to spend money for the public good, and faced with the prospect of handing back increasingly large slices of profits to the Broadcasting Authority, more than one company lucky enough to have landed a big city franchise is fast reaching the point of literally not being able to get rid of its money fast enough.

Radio's difficulties, despite early setbacks, are not financial but political. Inevitably, they go back to the BBC and the pecu-

liar place that the corporation holds in the British tradition. Its networks may be criticized, often fiercely, but the British citizen would no more doubt its essential wholesomeness than he would doubt the right of the Queen to live in Buckingham Palace.

It is this well-intentioned jealousy of its good broadcasting traditions which has led successive governments to create a radio "system" that now comprises four national channels, a network of 19 commercial stations too large to be truly local, but with a reach too small to be counted national, and a

parallel network of 20 BBC local stations, forced by crippling needtime restrictions to be speech-based but lacking the resources to do a community job properly.

While in some towns BBC and independent local stations compete, others, including the Welsh capital city, Cardiff, have no local radio at all. This irrational state of affairs has come about not through carelessness but the peculiarly British combination of extreme caution and total lack of foresight.

The BBC itself did not remove its dinner jacket, or tuxedo, or loosen its bow-tie, until it was dragged complaining into the world of pop music by the pirate stations, a score of offshore rebels who hijacked every available frequency in the 1960s to fill the quite obvious need for pop radio.

When the government sank the pirates in 1967 it did so allied with the dual promise of a national pop network and legal commercial local radio.

The network, Radio 1, came on air within weeks of the pirates going off. The BBC simply creamed off the best pirate disk jockeys, copied the formats and jingles and took on the massive audience the pirates had already proved existed.

Commercial radio, under the Labor Government, took longer. And in the meantime a string of BBC stations, paid for out of the television license money and woefully under-financed, sprang up to provide the community service that, it was decided, was so badly needed. Sadly what the public needs and wants are not always the same thing. BBC local radio became an instant anachronism, ridiculed for failing to do a job it never set out to do: entertain.

The Conservative victory in 1970 made commercial radio a reality, but Labor's return in 1974 posed Parliament a problem. It could not go back, but did it want to go forward?

The usual solution to this kind of dilemma is to call a Royal Commission. It rarely comes up with a radical solution but sits for so long that by the time it reports back the problem will normally have resolved itself or changed out of all recognition, so making the whole exercise somewhat academic.

So the Annan Committee duly sat, the expansion of commercial radio was frozen, and two years passed by. Unfortunately when Annan reported back, in the spring of 1977, not only had the problem refused to go away but the committee came back with a solution, combining all local radio under a single new authority, which pleased no one except the committee and which only provoked the by now entrenched factions into a propaganda war of dramatic proportions.

Having treated its local stations as poor relations for so long, the BBC, willed on no doubt purely by territorial instincts because commercially it had nothing to gain, suddenly turned them into a cause celebre, claiming at one stage that to take them away would cut the corporation's lines of communications to its roots.

They must, remarked one parliamentary critic acidly, be the only roots to grow fifty years after the tree.

With no prospect of winning the local radio power game (while it held onto the local radio with one hand, the other was stretched out for a further increase in the tv license to prevent its television service from drifting further on to the rocks of old films and re-runs) the BBC nevertheless played at dog-in-the-manger so successfully that by the end of 1977 it was no longer a question of whether it would hang on to its local brood but whether it would be given freedom to expand.

Independent local radio, meanwhile, was in its infancy, no match for the sophistication of "Auntie" BBC, though the latter part of the year it found a number of outspoken campaigners increasingly confident, as station after station moved from loss to profit, to stand up and proclaim loudly that commercial radio was not only more entertaining than the BBC variety but was more worthy, too.

This new aggression has been transferred to other battlefields. Agreements signed by the Independent Broadcasting Authority and the stations' trade association in the days when it had little bargaining power have saddled the companies with paying out 18% of their annual income, in royalty, copyright and musicians' union fees once they have been on the air five years.

This is a rate unparalleled anywhere in the world and, at the current annual level of \$23 million in revenue, represents a lot of money (as more than one executive has put it) to pay record

(Continued on page UK-29)



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Chris Spirianou: projected turnover for Caroline Exports for 1978 is around \$2 million.



EXPANSION PLANS REIGN IN EXPORT/IMPORT

Importers and exporters could hardly be described as the most popular figures in the music industry, and it is undeniable that record company international departments have occasionally seen fit to utter unkind words about them.

But on the whole the industry accepts their existence, understands the function they perform and, inevitably, avails itself frequently of their services. In Britain, almost every business working in this field reports turnover growing rapidly and expansion plans on the way.

Until recently, growth was confined largely to the export side of the business but the last year has seen the emergence of a new force in wholesaling with the birth of a number of British one-stop operations, which has in turn stimulated the import business.

Caroline Exports is one of the major names in the field. Born out of the original Virgin mailorder operation to cope with foreign inquiries, Caroline existed for some time on tiny overseas orders handled by a staff of two, before it was decided to expand to sell in bulk.

Negotiations with the record companies took place, a new warehouse was acquired and the chain of events was set up that resulted in today's Caroline operation, with a staff of 30, a stock of a million records and customers in territories as remote as the Seychelles, Venezuela and Lebanon.

Managing director Chris Spirianou describes the current Caroline Exports situation: "Our projected turnover for 1978 is of the order of \$12 million, a quarter of which will come from Virgin product and from Virgin licensees, for we look after them as well. In addition, we handle all the majors and a lot of smaller labels besides.

"We have practically pulled out of Northern Europe now because there is so much competition there it is no longer an attractive market and so we are looking farther afield. We deal with Venezuela and Brazil, though the import situation makes it far easier for Americans to do business there.

"Import duty is something like 160% for us. But we sell a great deal of punk rock to Australia, Japan and the U.S. When punk first broke, we had customers who would take 500

copies of any punk single, but now they are getting more choosy. We sell a lot of reggae music to Africa, while Morocco for some reason seems to be particularly keen on Peter Frampton.

"Customers vary a lot. In America and Japan, they tend to be retail chains, and in Europe mostly wholesalers, but in places like Africa it could be any old guy. Our biggest customer in Nigeria imports fridges for a living. In tiny countries, we usually sell direct to a shop, making up an order of a couple of thousand every few weeks."

Spirianou is unconcerned by industry reaction to imports and the like. "My feeling is that major companies often have to blame someone for their own incompetence. In the first place, when a licensee complains about some imported piece of product he often doesn't say that he is not releasing it anyway.

"Few Virgin licensees release everything. They like some and hate others. CBS in the U.S. releases perhaps 20 of the 150 titles in Virgin's catalog. In the second place, if a licensee can't get the material out on time, then he's only got himself to blame. We've been sending the Sex Pistols album to Japan since last year. But the licensee there has only just released it.

"Often they do it on purpose. They get an option to release notified a month before U.K. release but they decide to wait and see how the record does on import. They might even call the importer and ask whether the record is going to be hot on import, though the answers they get aren't invariably honest.

"Our relations with record companies are good indeed. In the first place, we give them turnover, like \$2 million to EMI last year as an example. In the second place, you can't stop exporting. Since purchase tax disappeared, anyone can walk into a place like Record Merchandisers, buy a load of records and set himself up as an exporter. So the record companies realize if it is going to exist, they might as well make the best of it and deal with the people who are aboveboard. That way they can at least keep track of where their product is going."

Pacific Records is another major name, closely linked with America's foremost importer, Jem Records. Not surprisingly, the U.S. is Pacific's biggest customer, with several tons of rec-

ords dispatched every Friday from the firm's warehouse to Jem. In addition Pacific has its own Passport and Visa labels in the U.S. Often the material exported is an English pressing of an act from the U.S., for which there is something of a U.S. craze, a curious case of sending coal to Newcastle to cite a British expression.

Peter Macklin, Pacific sales manager, says: "We are the second largest exporters, though

we have a staff of only nine, in Britain. By the end of this year we intend to be the biggest. We deal with every record-buying country in the world, distributors not shops, and our problem is not in finding customers but in coping with demand.

"We deal mainly in rock, with some jazz and folk thrown in, and handle singles, but comparatively few tapes. Our second biggest market is Europe and the bestsellers there at the moment seem to be the ELO, the Stranglers and similar acts."

Non-Stop Records operates on the same scale as Caroline and Pacific. Recent turnover of the 10-year-old company is currently running at about \$9 million a year at dealer prices.

The company employs 30 persons and each week mails release information to 500 customers in 29 countries, ranging from private collectors right through to universities and governments. It handles product covering the widest possible spectrum and claims to supply any record available in Britain. It was one of the first export companies to become actively involved in selling and promoting new wave material.

John Yorke, director, says: "Like most exporters, we try to keep away from the spotlight and go about our business in a discreet way. So far as we are concerned, the whole secret is delivery to order, and you have to be sophisticated to get the cheapest rates. Clients come to us partly as a matter of availability for the range of product we offer. In Australia, for instance, the retail trade is very sophisticated and quite often wants product that just isn't released there."

But he adds that a second reason, also important, is price. Though British record prices are getting close to European levels, currency fluctuations and other factors make it worthwhile always for someone to import.

"Record companies dislike parallel imports and some make a point of having wholly owned subsidiaries instead of licensees so they can control them but you can't legislate against the import export trade, not unless prices were standardized internationally."

In November last year, Non-Stop opened a one-stop operation, a sign of the increasing profitability of importing.

(Continued on page UK-28)



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In the year that the new wave broke, causing the biggest upheaval in British rock circles since the Beatles, the world of concert promotion also went through some significant changes.

New promoters emerged to service the punk bands and among the established figures there was a marked tendency to develop parallel interests, some turning to management, film interests and television properties.



Mel Bush: "British music leads the world, yet the authorities treat those of us in the industry as second class citizens."

Much remained the same, though, and that was true of the basic problems. These include the shortage of large venues throughout Britain, continuing pressure on ticket prices from ever-increasing costs, and less than full cooperation from local councils and official bodies.

Difficulties in coming through with the right acts at the right time reduced the number of open air events in 1977 to just two. Then the shipping company Townsend Thoresen put a few noses out of joint in announcing plans to sponsor a series of Palladium concerts this year, organized in conjunction with promoter Derek Block and boasting a lineup of stars in the Diana Ross category.

Block, whose group of companies has interests throughout the show business world, has decided views on the principles of good promotion. "First thing, you have to be professional. You have to take care of business.

"Second thing, you have to be sensible about money. You don't necessarily do the thing that is going to earn you the most. Money's not a problem if you have the confidence of your clients. Artists who overprice themselves do no one any good. Their own careers don't develop and the public may react in a negative way. You have to let everybody live."

Block's credo calls for what can be termed creative promo-



Harvey Goldsmith: Seeking to promote many more concerts by comparatively new bands this year.

tion: close involvement with the artist's career, not just a quick in-and-out operation. "We persuaded Johnny Mathis to do one London

Palladium show and two weeks cabaret at Batley. He trusted us and after working closely with CBS and his management we brought him back last year for 11 shows at the London Palladium and 24 days outside. It's our insurance for the company.

PROMOTERS FIGHT VENUE SHORTAGE WITH CREATIVITY AND DIVERSIFICATION

"We brought Dave Brubeck in for one show last year. It cost us a fee, plus \$6,000 expenses, so there was no way we were going to make money. But we didn't cry about it. We treated him superbly. And the result is that this year he is coming back for 10 days to work for us."

This kind of promotion relates closely to Block's work as an agent. His artists agency represents William Morris Agency acts in Europe and he has a small roster of his own acts. This year he will sit down at the negotiating table with promoters who would normally be rivals to arrange appearances for acts under the WMA banner like Manhattan



Derek Block: "We're ambitious. They used to talk about the Grade Organization. By 1980 I want them to talk about the Block Organization in the same way."

Transfer, George Benson and the Crusaders. Block is also involved as an agent with the David Bowie tour planned for this summer.

Among his own promotions a particularly interesting event is the South Bank Music Fair, a relatively low-budget production dreamed up by Block and the Greater London Council to support contemporary music while providing something a little special for tourists during the July-August holiday season.



Robert Paterson: It took him years of talking to persuade Neil Diamond to play an open air concert at the Woburn Abbey home.

He says: "In 1977 we did 17 days, with a different act each day, like Osibisa, Brubeck, Acker Bilk,

Dave Bromberg, the Bothy Band and so on. Then the Greater London Council moved in to do two weeks of classical concerts."

This year, Block plans to concentrate more on television. He manages tv personality, comedian-impressionist Mike Yarwood and packaged three tv specials in 1977. "I've done more than that already this year. We are ambitious and I make no bones about that. We want to be the new establishment. They



Jeffrey Kruger: "Marvin Gaye didn't want to tour. But for two weeks of his time we got him a tv special, a live double album, plus the concerts."

used to talk about the Grade Organization. By 1980 I want them to talk about the Block Organization in the same way."

In rock promotion, Harvey Goldsmith and Mel Bush remain the big U.K. names. Goldsmith put on the Eagles, Black Sabbath, Pink Floyd, Queen, Yes and Elton John's last concert, among a host of rock attractions, making the most of the handful of big venues available, such as the Empire Pool, Wembley in North London and the New Bingley Hall in Stafford.

But as Paul Loasby, assistant to Goldsmith, says: "We haven't got a decent major venue in the whole of Wales, nor in the southwest, nor in the north. Even London sites like Earls Court and the Wembley Empire Pool are awkward because they are not primarily for concerts and you have to book ages ahead at a time when you don't even know if you're going to have a band available."

Mel Bush goes further: "The shortage of 8,000-10,000 seat halls in Britain has always been a problem and there is little sign of anything being done about it. It's deeper than that anyway. The British music industry leads the world, which is true of few industries in Britain, yet the authorities treat us like second class citizens."

But Loasby takes a more charitable view, though Harvey Goldsmith Entertainments suffered the unhappy experience
(Continued on page UK-28)

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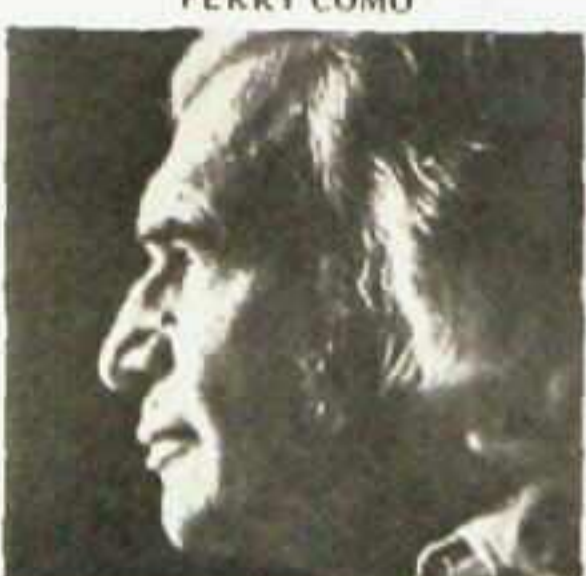
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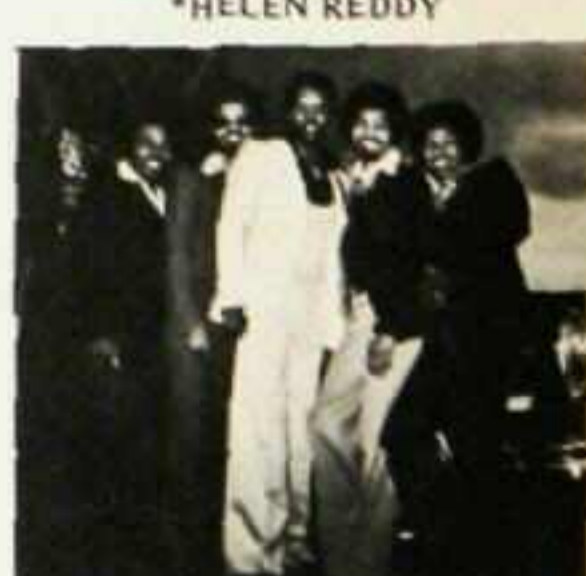
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JAZZ ENJOYS HEALTH AND VARIETY

By BARRY McRAE

Kenny Ball: tempers his jazz traditionalism with show biz window dressing.



It is probably true that at least four European countries, as well as Japan, regard themselves as the leading jazz nation after the U.S. Even allowing for natural chauvinism, it is hard to see Britain as the preeminent one, but it does have a healthy jazz scene and, perhaps more important, a varied one. All styles are represented and local musicians have proved themselves well able to work with all visiting Americans.

The media's response to these musicians is not always so encouraging. Television coverage, apart from the odd "arts" program, tends to present the safe middle-of-the-road jazz and to have commentaries that hint at patronizing.

National radio presentation is rather similar, exercising its own form of prejudice by its timing: orthodox jazz at peak listening hours and the more experimental at either early evening or late at night. Regional stations are better, but in relationship to the amount of pop music that is heard, jazz is not well treated overall.



Eddie Thompson: Tatumsque pianist who lived a while in the U.S.



John Surman: a major figure, inspired by Sonny Rollins, but with a style essentially his own.

The live position is altogether better. There are regular annual festivals at Bracknell in the south and at Newcastle in the north. Camden, one of London's more enlightened boroughs, supports two weeks of concerts and at all of these events local talent is mixed with overseas attractions to give wide stylistic coverage.

Backing, as well as expert advice, is forthcoming from the Jazz Centre Society, an ambitious organization



Chris Barber: embodies blues into his music even if the result is sometimes an uneasy hybrid.

promoting jazz on a nationwide basis and with plans to have its own music complex in London in the near future. It envisages a building that will include a concert hall, library, lecture rooms and rehearsal areas which can be made available to jazz players of all persuasions.

While the excellent Ronnie Scott Club remains our only internationally famous room, the club scene in Britain is generally flourishing. It is hardly a mighty movement, but new clubs are opening and, more significantly, staying open. There are also an increasing number of restaurants, wine bars and public houses presenting jazz and in some cases not charging their patrons for the privilege of listening. In the main, their musical policy is traditional, but this is not always the case and in London there are several modern "free entrance" spots.

What then of the music itself? Numerically at least the traditional movement is the strongest. Most towns have their own New Orleans or dixieland unit, and British bands are popular in Europe. Naturally they face a problem that confronts all but the elderly originators, that of recreating a music that finished its development in the late 1920s. One method is to make slavish copies of the original recordings, but this is a course of action taken by very few.

One leading figure in Britain is Ken Colyer, a man who traveled to New Orleans, played with the veterans and formed a firm opinion of how such jazz should be performed. He is a limited trumpeter whose fine sense of note placement cannot disguise a paucity of improvisational skills. Like the ragtime trumpeters of the early 1920s, he embellishes rather than



Ken Colyer: the Englishman who traveled to New Orleans and played with the veterans.

rebuilds; a policy conditioned by the fact that he takes his inspiration from a specialized part of the New Orleans tradition.

He follows the men who, for whatever reason, remained in their hometown and whose musical attitudes later became influenced by what critics thought their jazz should sound like. He is no mindless copyist, however, and he has taught his fellow traditionalists that the idiom could and should be subtle. Each successive Colyer band was given his trademark of light bouncing ensembles and cleanly executed breaks. Solos were kept to a minimum and a true collective spirit achieved.

In total contrast, a band formed entirely of Colyer's former sidemen championed the alternative course. Chris Barber's group has always embraced any suitable material and the leader has allowed the style to blossom. In trumpet Pat Halcox he has built an impressive book tailored to the men in the band. The extent of Barber's personal contribution to Britain's r&b scene is not always fully appreciated and today he maintains a strong blues element in the music, even if the result is sometimes something of an uneasy hybrid.

Similar ambitions have recently led to the breakup of Britain's best dixieland combo. The Alex Welsh Band was originally a Condonesque unit, featuring good soloists and led by the leader's Wild Bill Davison-like horn. Unfortunately the highly talented Roy Williams (trombone) and Johnny Barnes



Humphrey Lyttelton: once a British traditionalist but now working totally in the swing era style.

(reeds) found the formula too restricting and left.

For a time Welsh had held them by including a number of jump tunes in the program. This did allow the solo space they required but, aided by nothing more imaginative than boring uni-

(Continued on page UK-28)



Ronnie Scott: host at Britain's only internationally famous jazz room.

A Billboard Spotlight

MARCH 25, 1978, BILLBOARD

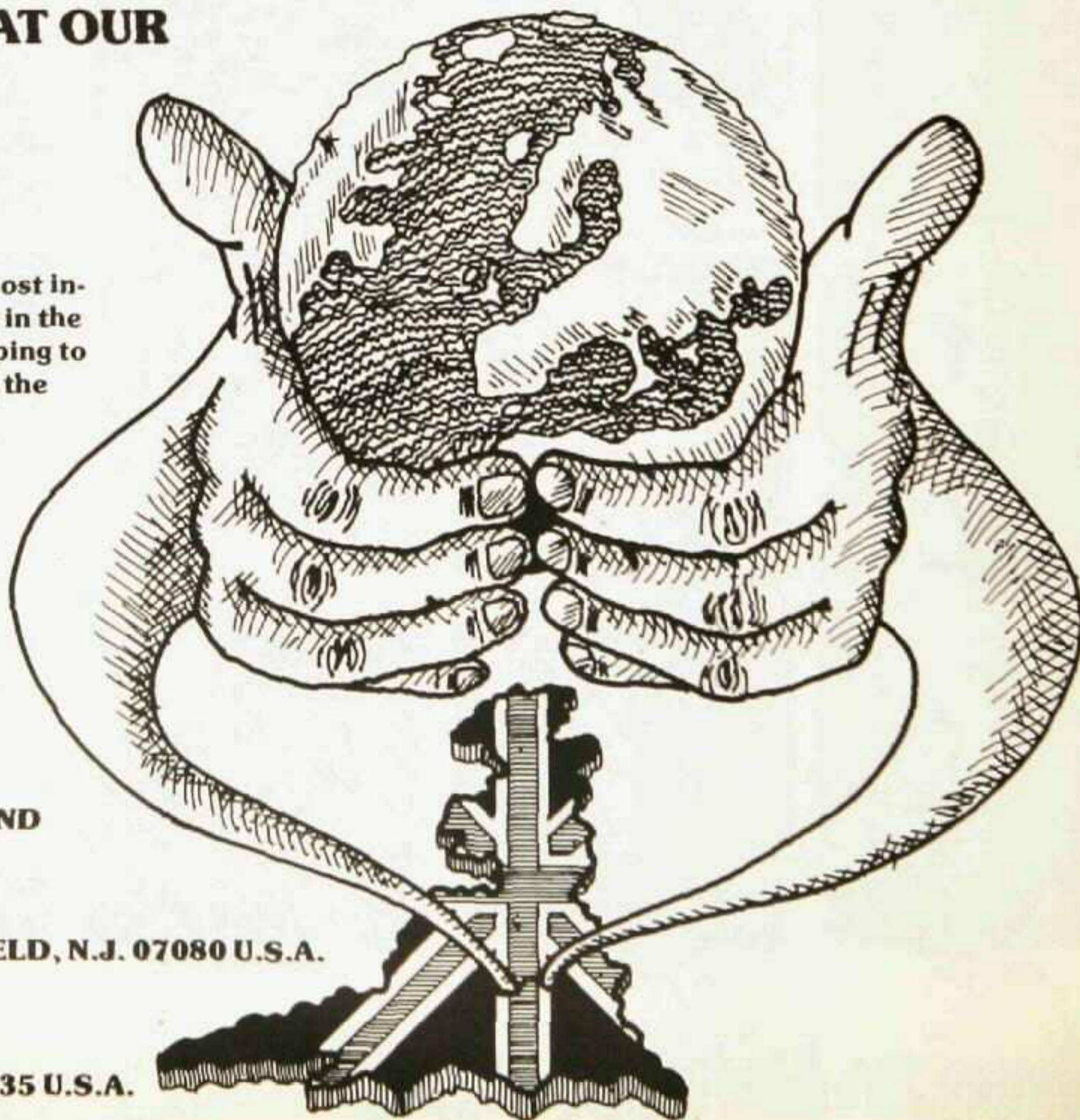
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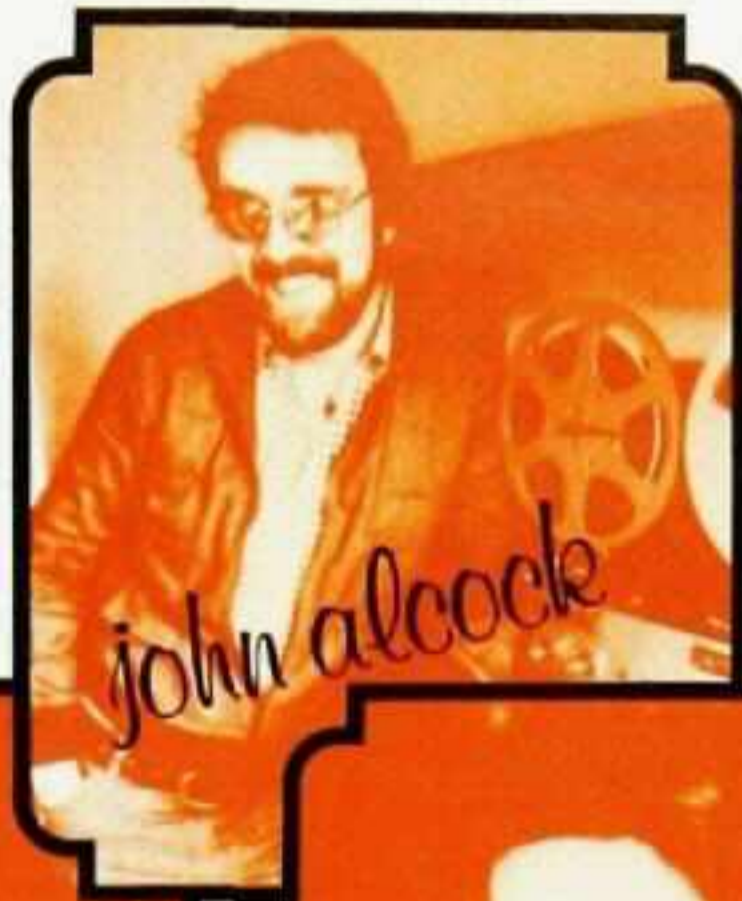
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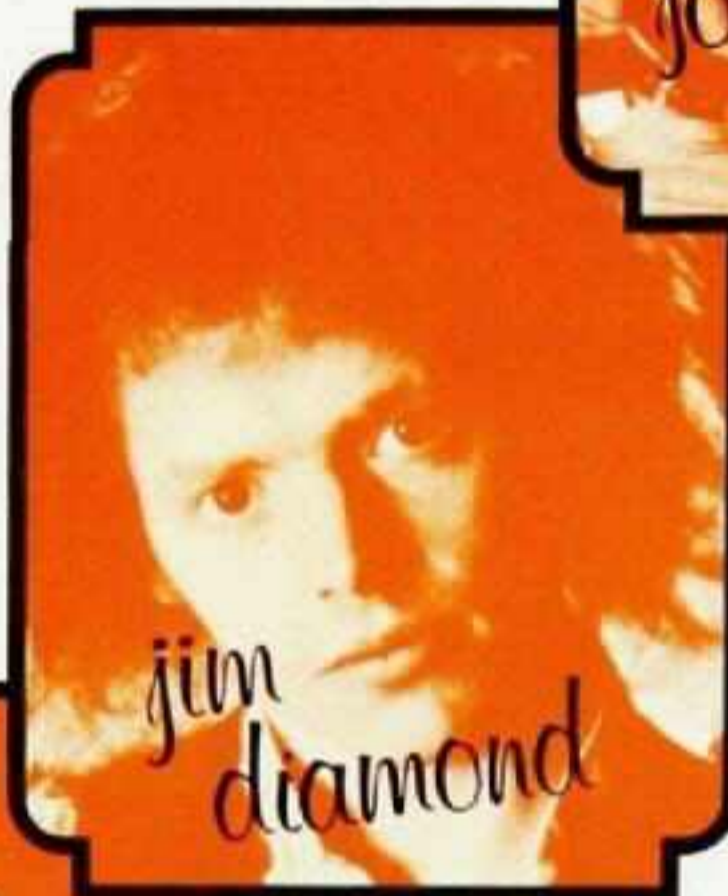




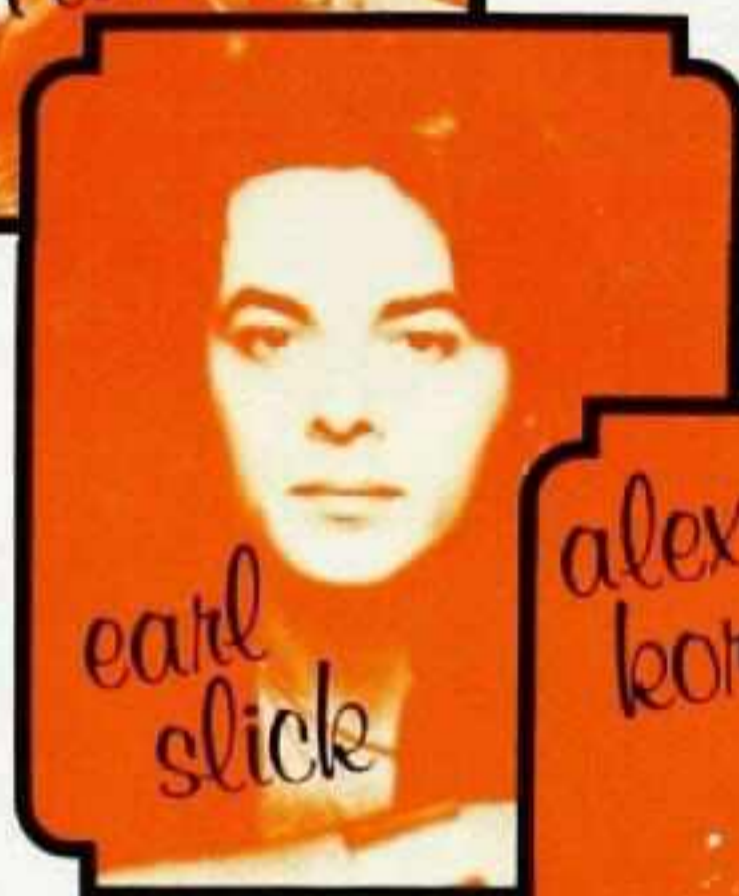
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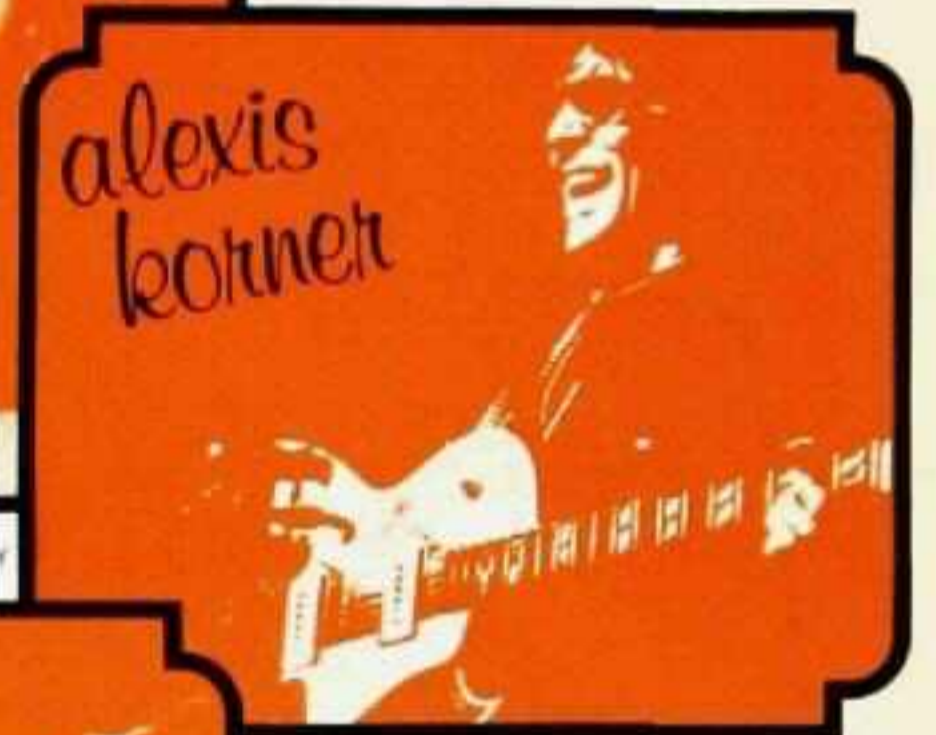
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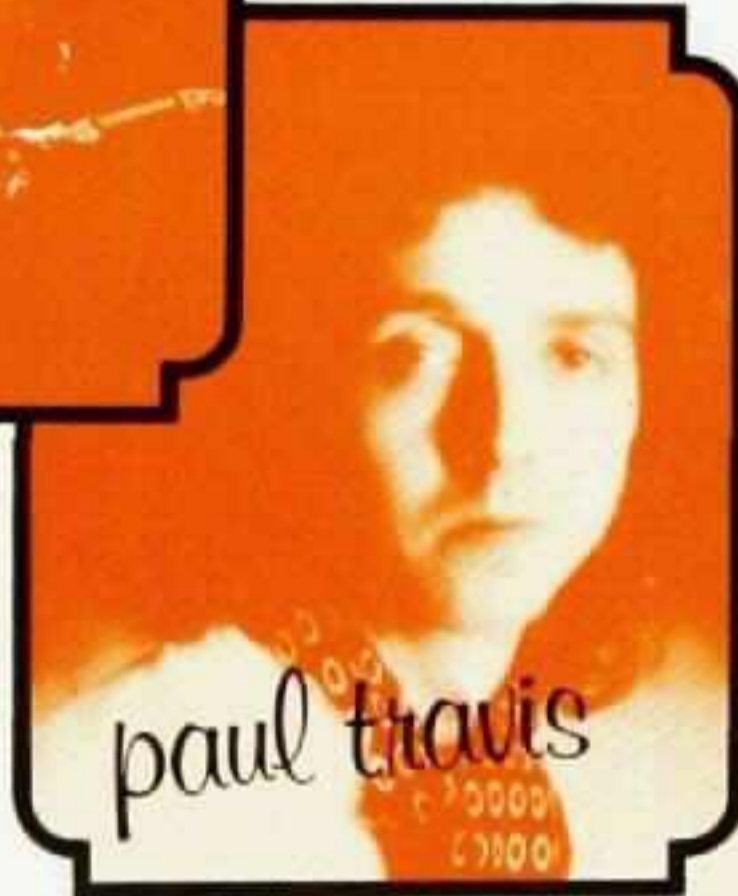
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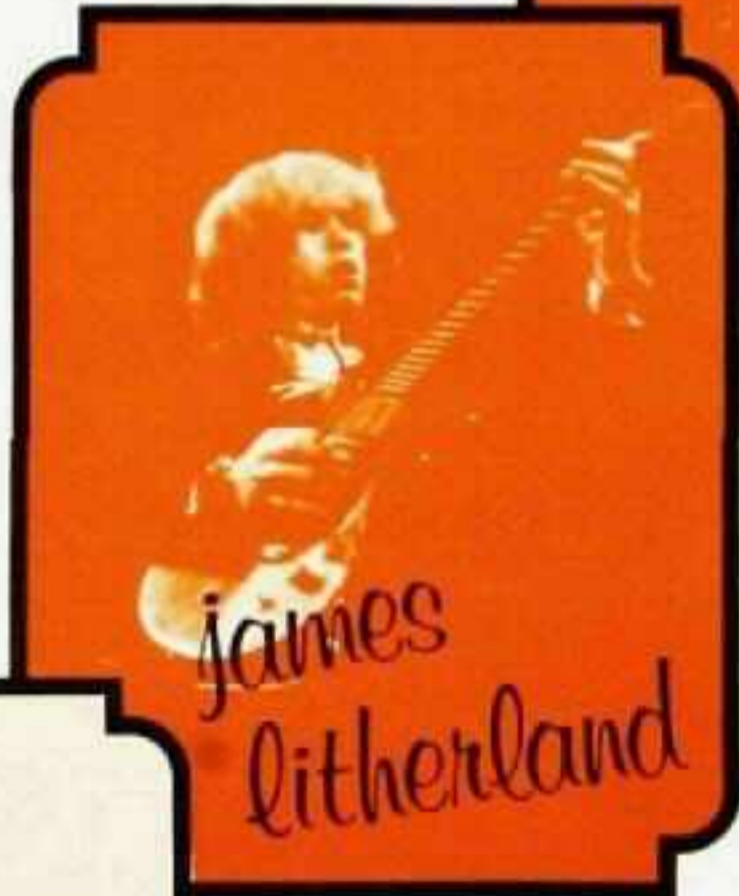
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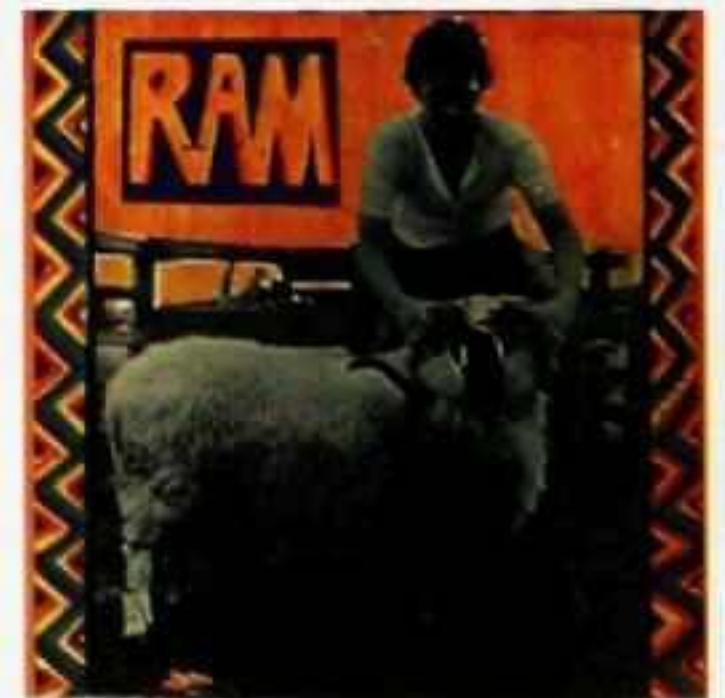
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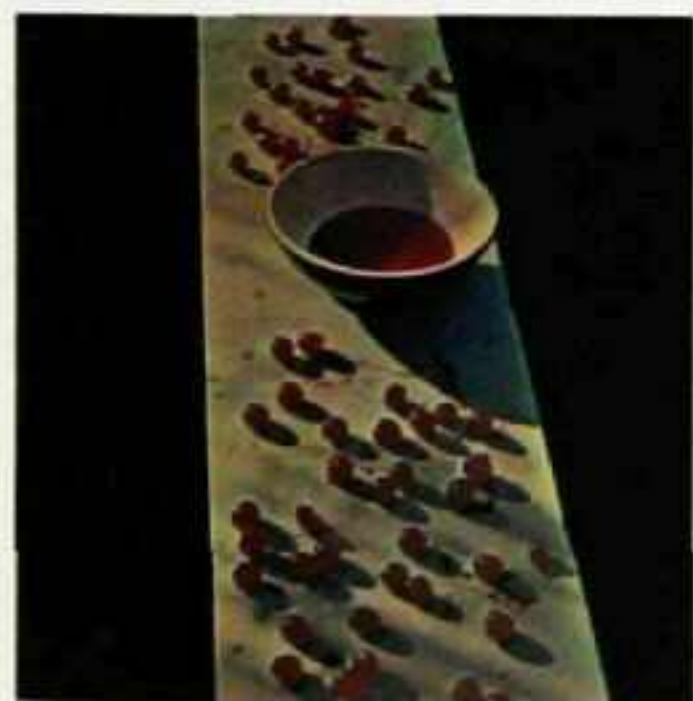
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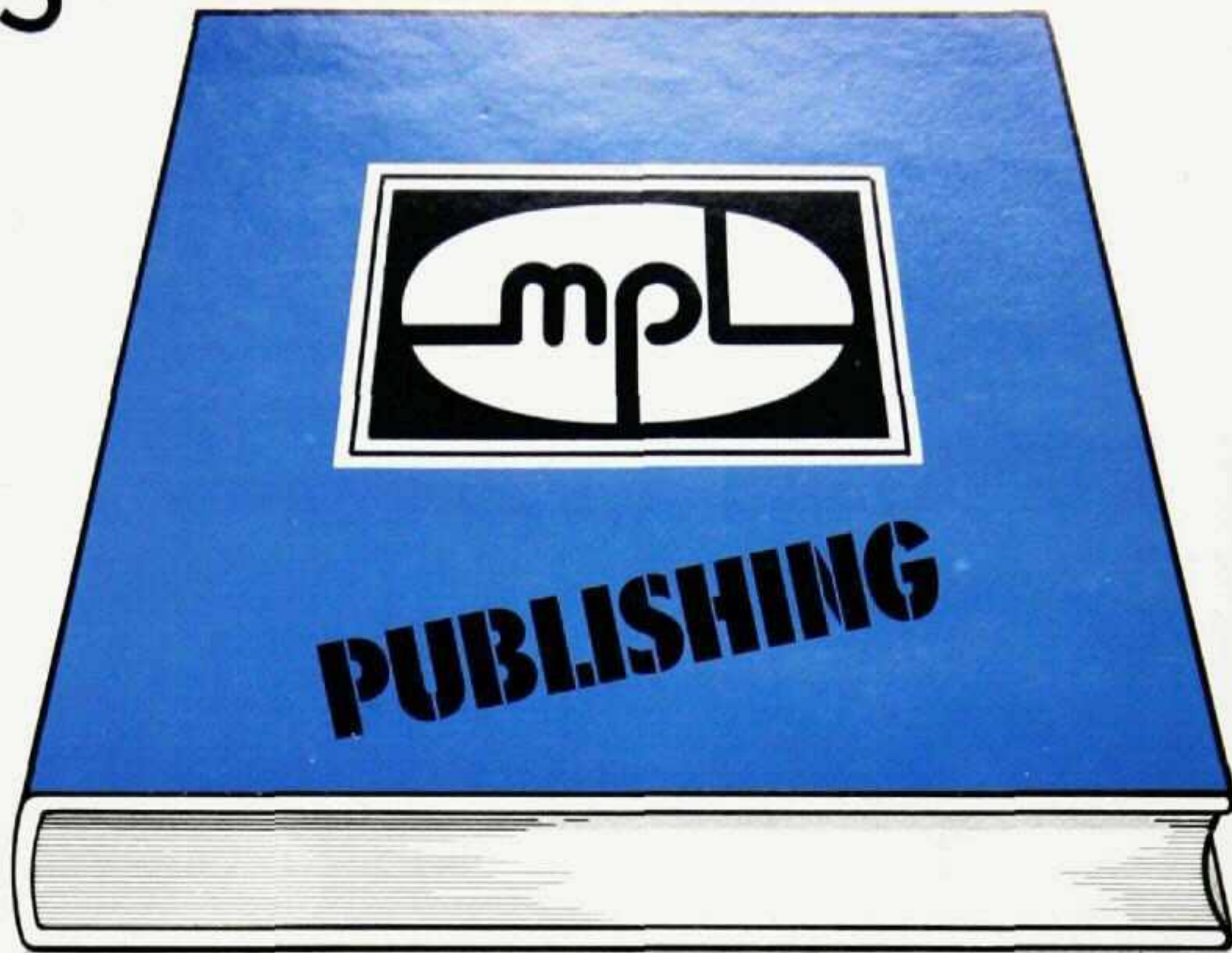
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COUNTRY LEAPS INTO THE MAINSTREAM

By TONY BYWORTH



Mervyn Conn, whose series of International Festivals of Country Music at the Empire Pool Wembley have done much to boost the country market in Britain and through Europe.

The times they have a-changed. Ten years ago the release of country records in Britain was very limited, with a predictable selection of artists chosen for release.

Jim Reeves, Johnny Cash and Slim Whitman headed the list of a select few whose product was readily available. They were cited as "household names" but if an artist didn't fall under that prestigious title, then releases were few and far between. Country music then was still regarded as a minority interest and, more often than not, country enthusiasts had to seek out records direct from the U.S.

David Allan, who began his country music career as a disk jockey on an offshore pirate radio station in the mid-1960s and now co-hosts with Wally Whyton the only networked country program "Country Club" on the BBC as well as his own weekly overseas program, remembers the days well.

He recalls: "There was a market for country music but it was treated rather cynically by the industry. Of course a number of artists did have records released spasmodically over here, artists like Jean Shepard, Bill Anderson, Hank Thompson and Ferlin Husky, but in the main we had to shop around for U.S. copies.

"One incident I particularly remember was going to Nashville in 1968 and coming back with a new album by Porter Wagoner and Dolly Parton. It took two years for that album to get a British release."

The beginning of the 1970s was a turning point. In 1969, Mervyn Conn had staged his first International Festival of Country Music, a one-day event then at Wembley's Empire Pool, and, contrary to the predictions of the critics, it was a massive boxoffice success. It gave a first indication of the con-

siderable potential that lay in the promotion of country music and, directly, the sale of country records.

The strengthening of Britain's country music market is interesting. With the exception of RCA Records, which established its own mid-priced series devoted to the releasing of country albums at the beginning of the decade, the majority of record companies tended to shelve the greater part of their country product in order to release it at the time of the Wembley Festival.

The reasoning was simple. Wembley was an ideal marketplace and with more and more press and media attention turned towards the festival as each year passed, the record companies were provided with instant, built-in promotion facilities.

But such marketing campaigns also carried their own disadvantages through the sheer weight of product to be flooded onto the market at one particular time and, by the time of the Sixth International Festival, in 1974, it was estimated that around 80 albums were released during the six-week period leading up to the event.

On the other hand, the fest had proved its point. Country music was a most viable, commercial proposition and was no longer regarded as a specialist market. Today, with the 10th International Festival, now stretching over a three-day period, being staged this Easter, country music is now regularly scheduled throughout the year by all companies, though the amount of product varies from company to company.

Says the festival's innovator Conn: "Wembley has been most significant for the establishment of country music in Britain. Without Wembley, there would have been no radio, television or press coverage. It has become the focal point of the year for country music and, from it, the industry has been able to launch campaigns frequently stretching throughout the rest of the year, as well as establishing artists in the public forefront.

"But the festival has also proved itself important as the stepping stone into Europe. Successes in the market there stem from the U.K. rather than the U.S. and the establishment of a healthy, active British scene is now resulting in the creation of artists' careers in Europe."

On the record company front, the change of attitude towards country music is clearly evident, and the music now

finds a regular slot in the monthly release schedules.

RCA, through its successful mid-price series and continuous scheduling of albums, has established itself among the foremost of the companies in the country music stakes and many of its acts, including Dolly Parton, Waylon Jennings and Charley Pride, are as well-known to pop buyers as to country enthusiasts.

Says Shaun Greenfield, who works in RCA's a&r team: "We're not looking for either minimum or maximum sales on albums, but rather letting the product speak for itself. We're led basically by the U.S. where the company has a very strong country catalog and it is our aim to develop it over here."

RCA's lead in the promotion of country product is now being strongly challenged by a number of other companies, among them UA which has the aim, according to Dennis Knowles, marketing manager, of "coming out as top U.K. country label."

UA has built its activities upon a solid foundation through the sales of Whitman's recordings, for he is surely the most successful country artist in Britain, and then strengthened its position through a succession of chart singles by Billie Jo Spears as well as a chart-topper in "Lucille" by Kenny Rogers.

"The attitude towards country music has changed in recent years," says Knowles. "The support for country music has always been there; the record companies have changed.

"We look upon our artists as a company of specialists working within their own fields. A few years ago I might have said 'don't saddle me with a narrow country label on Whitman, because he has a broad appeal that wins him over to all ages.' But country music itself has that broad appeal. A country audience is an MOR audience, but country music has a far larger appeal than MOR music. There's a difference. I honestly believe that country is successful because it has sentimentality and is put over with great sincerity."

Anchor Records, which licenses ABC and ABC/Dot product, (Continued on page UK-29)



Dave Allan, BBC disk jockey specializing in country music and a professional observer of the way country has grown in the U.K. from minority specialist interest into across-the-board attraction.

A Billboard Spotlight

MARCH 25, 1978, BILLBOARD



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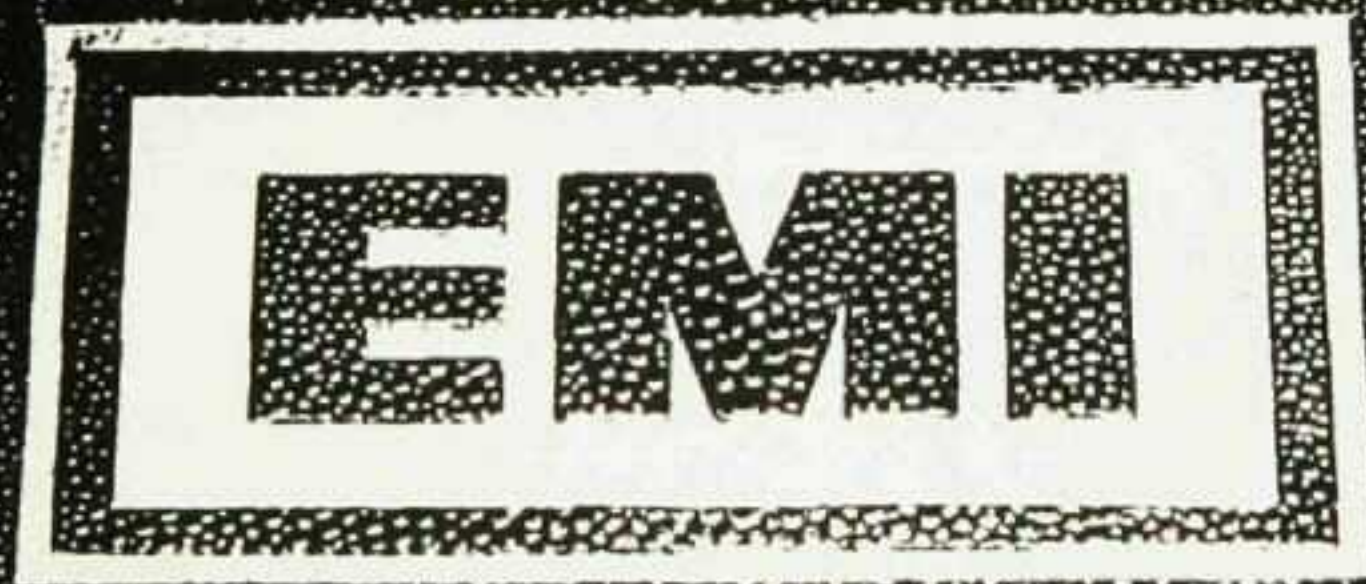
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The UK Record Company



British recording artists continue to enjoy immense popularity in the U.S. on disks and in person, but in the hard-nosed, competitive '70s, this popularity is not lightly achieved.

The acts most favored are unquestionably those which have made the most commitment to America—financially, geographically and even emotionally; the ones prepared to record in the U.S., perform there and perhaps even relocate there.

Virtually all of the U.K. names who figured in Billboard's year-end survey for 1977 made that sort of commitment at some point in their career, and continue to do so. They include Rod Stewart, whose "Tonight's The Night" shaped up as the top single; Peter Frampton, whose years criss-crossing the U.S. eventually paid off beyond his wildest expectations; the Electric Light Orchestra, whose musical evolution meshed perfectly with the developing needs of American radio; and, of course, the all-conquering Bee Gees, whose recent U.S. disk success may match that of the Beatles in their '60s heyday.

The boxoffice business for last year confirms the wisdom of that commitment, too. Bill Graham's "Day On The Green" last July, headlined by Frampton, grossed more than \$1 million in receipts across two days. Led Zeppelin's Pontiac date for Concerts West last April generated some \$750,000. A June date showcasing Pink Floyd generated \$670,000. Same city, same month, a lineup featuring Emerson, Lake & Palmer, Foghat and the Climax Blues Band pulled \$647,000. In other stadiums, arenas and auditoriums the song remained the same: the big British bands were those that worked hardest.

No one recognizes the importance of total commitment to the American market for U.K. acts more than British-owned RSO Records. As well as the Bee Gees, the books of the year-so-far's hottest label boast Eric Clapton, newly-signed Alvin Lee (who will support his first album for the label with an extensive U.S. concert tour, echoing the treks he made with Ten Years After) and Paul Nicholas.

The first two, guitar aces both, have disk and road credentials which stretch back to the last decade and guarantee big U.S. business. Nicholas, known first as a thespian in "Jesus Christ, Superstar" and later via his huge "Heaven On The Seventh Floor" hit, is of younger vintage. RSO recognizes the amount of effort necessary if he is not to become a passing Top 40 fancy, like so many British singles-oriented artists before him. The company is placing much hope on his role in the

BRITISH INVASION CONTINUES TO ROCK STATES

By ADAM WHITE



Pink Floyd, one of the most successful U.K. bands on the U.S. touring circuit.

upcoming Stigwood movie, "Sgt. Pepper's Lonely Hearts Club Band," in which he plays the brother of Billy Shears (Peter Frampton). At the same time, RSO is looking to get television exposure for Nicholas, believing that this, too, is where he has much potential.

For a British act to hit big in America, it is not simply a matter of hitting the charts. Even when a U.K. record gains U.S. sales and airwaves acceptance—and there is still a substantial difference between singles buyers in the two countries (a little difference governed largely by radio)—the artist may carry little weight in management terms.

This makes it hard, if not impossible, for in-person dates of value and substance to be arranged; the impact of the hit disk can be dissipated, the chart momentum lost.

The consensus, then, is that British artists must get themselves local muscle, to ensure the full and sustained commitment of the record label in question and to organize the right live work. Results rarely come from a U.K. manager's three-



Eric Clapton (left), a perennial British superstar on both sides of the Atlantic.



Paul Nicholas, whose singles success with "Heaven On The Seventh Floor" RSO hopes to bolster with movie and tv appearances.



Renaissance, whose success in the U.S. has been greater than in its homeland.

day whistlestop visit to New York or Los Angeles. The commitment must be ongoing, and most of the successful British acts today are those which linked up with U.S. management outfits for such essential services.

This factor, and the innate conservatism of American radio, may combine to defeat Britain's newest burst of creative energy, punk, on this side of the Atlantic. The going has certainly been slow to date—except for the disk importers—and only the weighty deals (the Sex Pistols to Warner Bros., for example, and Stiff Records through Arista) may pay big dividends.

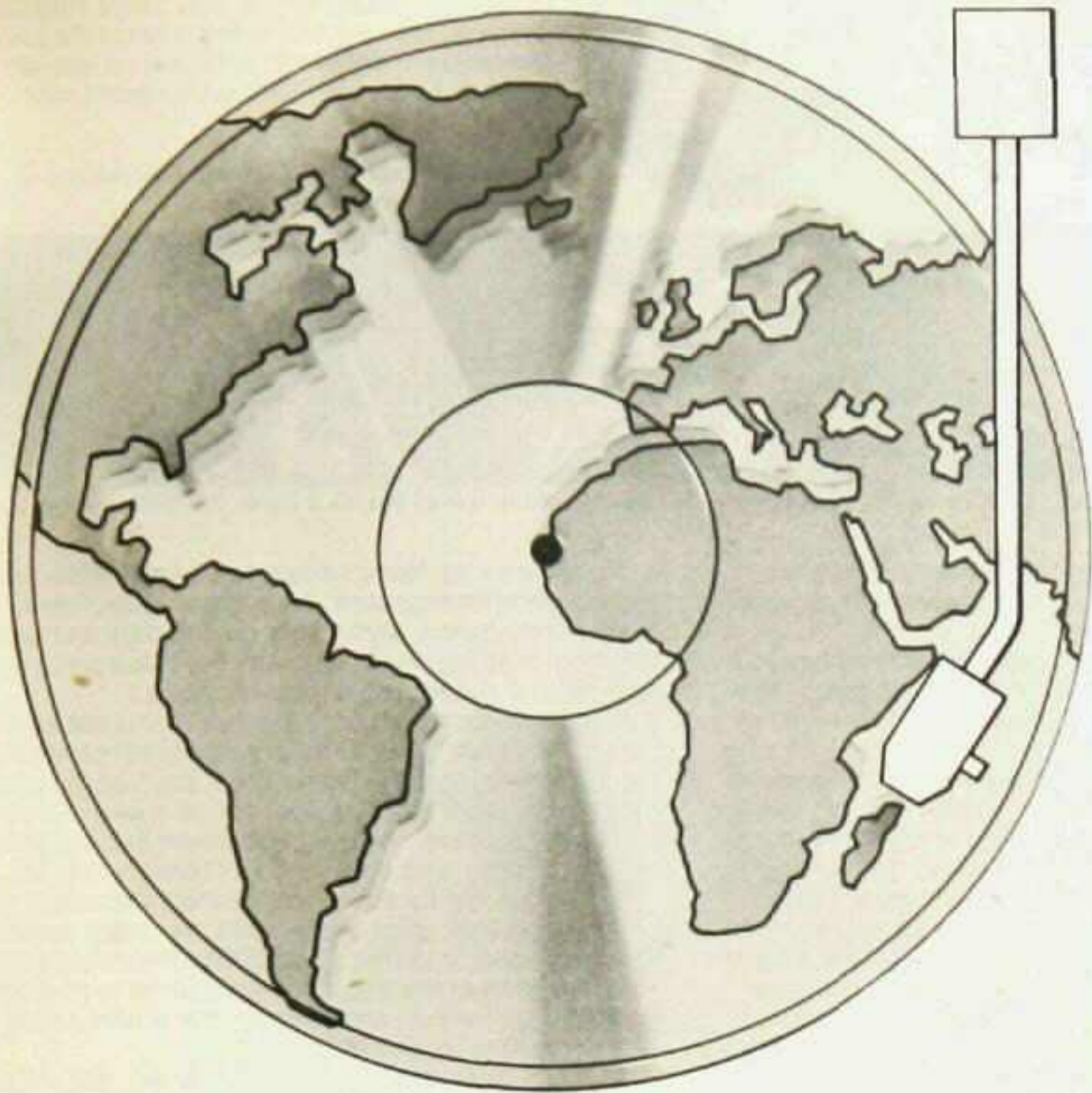
Total devotion to the U.S. market by Britons can often be at the expense of home popularity, of course. Acts like Renaissance are virtually without sales in their country, yet score well in the U.S.

The classic case is Fleetwood Mac, which left Britain to become Americanized, and—initially, at least—had difficulty in regaining U.K. acceptance. Fortunately, the energy of WEA there and the commercial qualities of the group's recordings brought a happy end to the tale. "Rumours" has now been on the British charts only nine weeks less than in the U.S.

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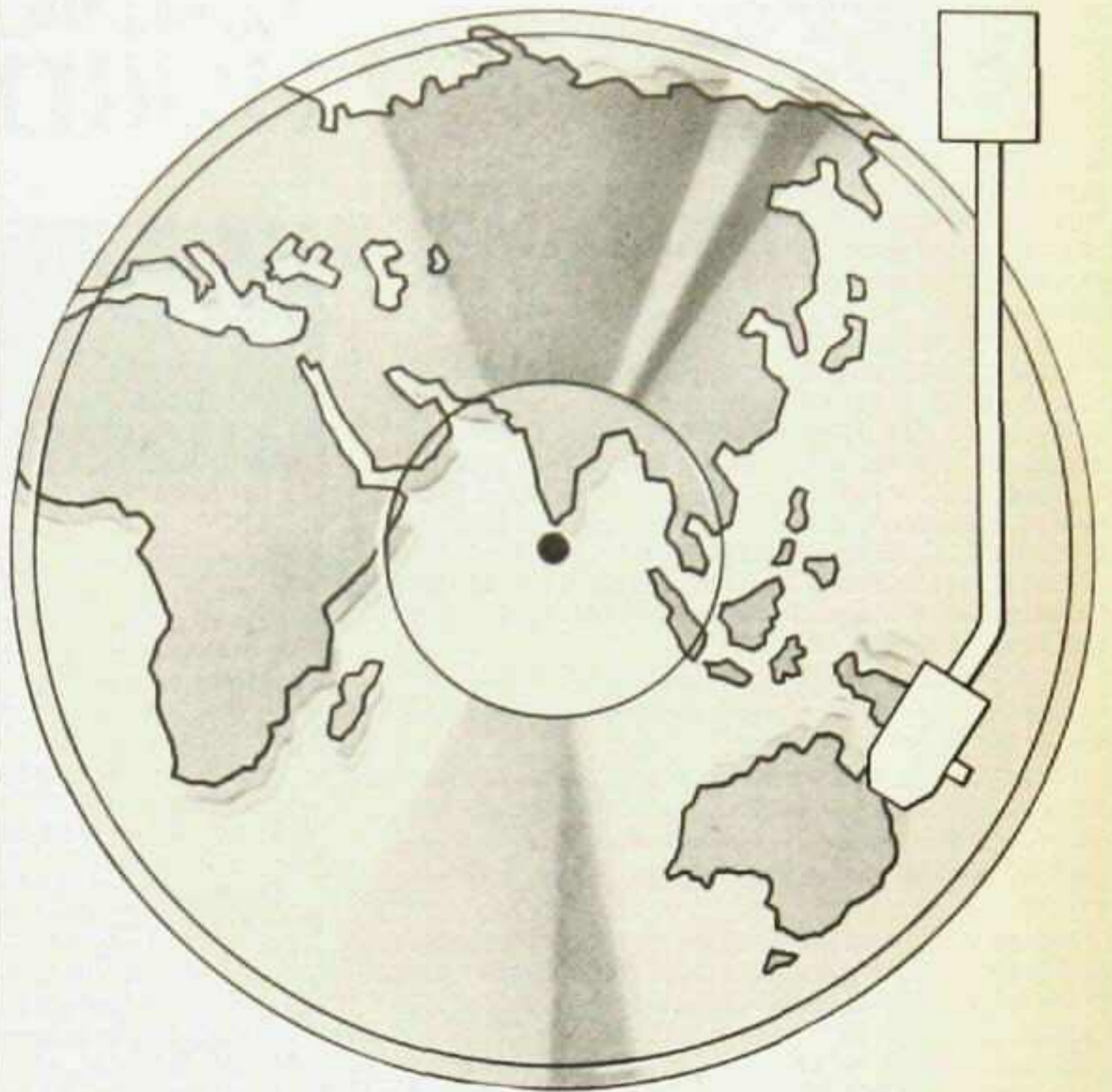
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**And new labels
are acquired
the whole time**



The recent advent of 12-inch singles and the punk rock craze are just two of the programming problems faced by Britain's jukebox operators.

With so many new chart entries, particularly in the disco field, being broken via 12-inch records, the jukebox people are having to follow rather than establish trends since they have to wait until the disks become available in the more normal 7-inch format.

As for punk rock, with all its ramifications, most operators have chosen to turn a blind eye to it, despite its chart success, arguing that the programming of such records attracts the wrong kind of customers into jukebox sites. It is a matter of closing the eyes and hoping that punk will go away.

Argues Brad Aspens, of Laren for Music: "The records programmed on a jukebox largely decide what kind of people frequent a site."

He argues from a position of power. Laren for Music is the most important supplier of records to jukebox operators, currently supplying 22,000 of the 45,000 legally licensed boxes, though an estimated further 15,000 are operating illegally.

Aspens says: "Recently, a public house I know was taken over by a new licensee who wanted to attract an older age group. By simply changing the type of records on his jukebox, he managed to transform the place from being a trendy spot for youngsters to a popular meeting place for staid but big-spending middle-aged people."

He reckons that virtually every potential site is now filled. "Those places that don't have a jukebox really don't want one, or don't need to have one."

In the U.K., the pubs are the usual sites, followed by roadside transport cafes patronized by long-distance truck drivers. "The records found on boxes reflect the clientele so you will find far more country disks than you'll ever hear on radio."

Though jukeboxes often pick up on the new hits long before they get airplay and make the national charts, programming tends to be extremely conservative with 75% of operators changing only eight titles a month on a 200-play 100-record box. "In one month recently we saw 37 new chart entries, but only eight of them got onto the boxes."

JUKEBOX OPERATORS CONFRONT PUNK AND 12-INCH HURDLES



Ray Laren, managing director of Lightning Records and boss of Laren for Music, U.K.'s most important supplier of disks to jukebox operators.

45 cents for an ex-chart single which on new release would cost at least three times as much.

Most of the jukeboxes are imported from Germany with Wurlitzer and, these days, Seeburg, as the most popular makes. But there are still a lot of the old British-made Bal-Ami and newer Bell Fruit jukes still in use.

Operators in the U.K. range from entrepreneurs with just four or five boxes to the powerful Music Hire and Man in Play companies who own and operate 7,000 and 4,000 units respectively.



Brad Aspens, executive of Lightning Records and of jukebox supplier Laren for Music.



The Bee Gees' "How Deep Is Your Love" was No. 1 on the jukebox listings three weeks before it made the National Hot 100.

One that did get exposure was the Bee Gees' "How Deep Is Your Love," which was No. 1 on the jukebox listings some three weeks before it made the national Hot 100.

Golden oldies figure prominently on the jukeboxes; a typical 100-record program might comprise 20 golden oldies from the 1950s, 20 from the 1960s, 20 soul disks, 20 country and 20 from the current national chart.

Aspens says: "To help operators we prepare special packs covering each type of music. In fact, Norman Mandell, Laren for Music director, and I end up deciding just what should or should not go onto 15,000 jukeboxes around the country."

"Those boxes are owned by operators who leave their programming entirely in our hands. It is obvious we have to make sure we go with the right records otherwise we would soon lose our customers. Therefore a great deal of thought goes into deciding which records will be changed each week."

The records that do come off the boxes usually find themselves in sweet shops, newsagents and other non-record outlets, to be sold off to the public at knockdown prices, maybe

One of Laren for Music's biggest customers is the Associated Leisure/Phonographic Hire organization which has 5,000 boxes. Aspens says: "They manufacture and operate just about anything which you put money in and press, pull or push, from slot machines to snooker tables."

All the major operators use jukeboxes as loss leaders to get the far more profitable fruit machines, pinball machines and pool tables into a site. On those items they usually split the takings 50-50 with the site owner, but on a jukebox they will only receive a rental, which will be between \$10 and \$40 per week, depending on the size and profitability of the site.

Aspens says: "More and more operators are turning to us for their records, particularly since we carry incredible strength in stock, including some 4,000 different golden oldie titles, but some of the bigger operators prefer to go direct to the record companies, while some of the smaller people will buy from a local record retailer."

"In fact I know of one guy with 400 boxes who still buys product from his corner shop!"



A United State.

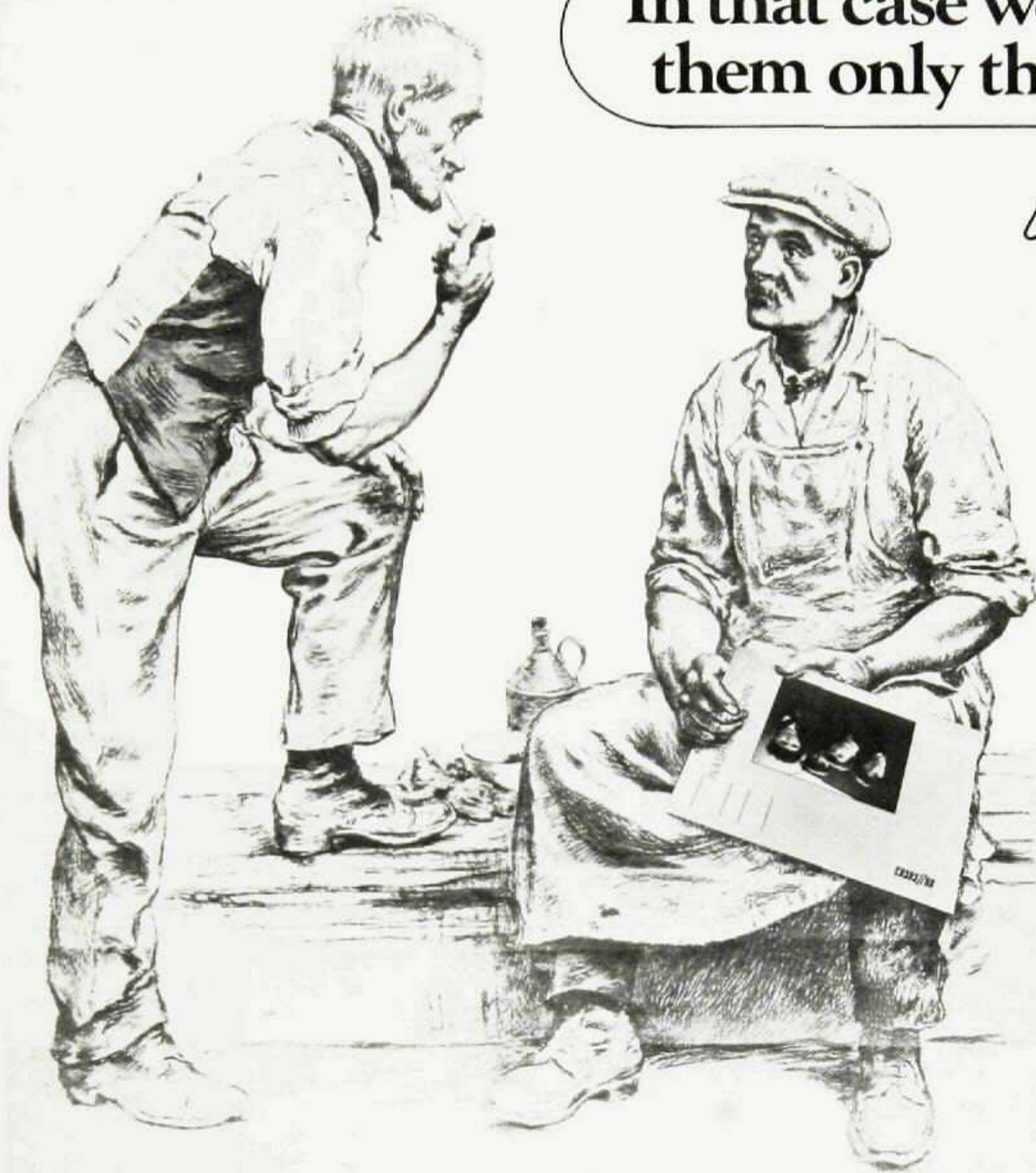
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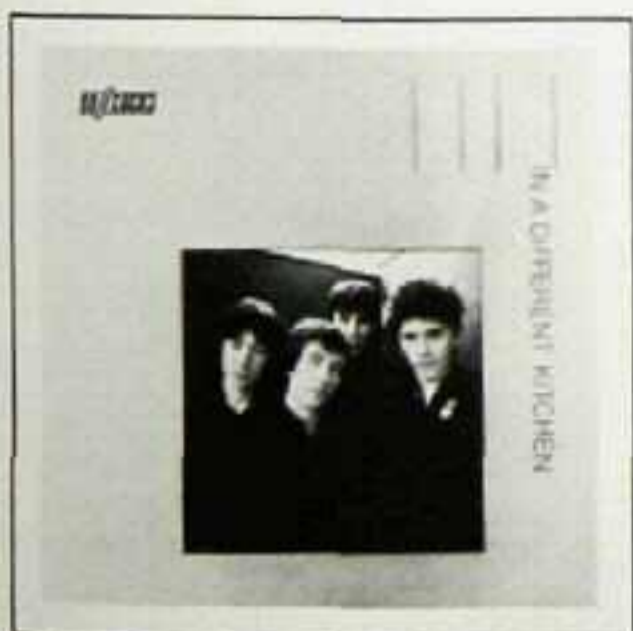
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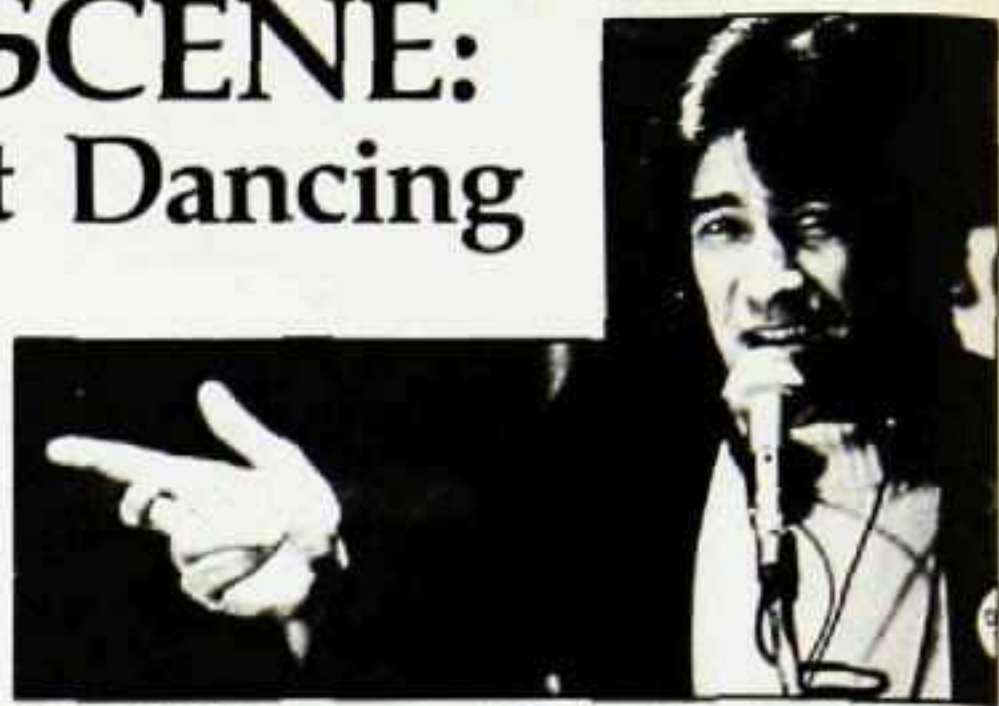


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THE DISCO SCENE: It Doesn't Stop At Dancing



Richard Isbell became one of the top disk jockeys in the U.K. but is now based in Norway. It is estimated that 80% of the club disk jockeys in Scandinavia are of U.K. origin.

you are likely to hear the same records in the same sequence in each club. Visit 10 discos in a British city and you'll find as many contrasts in the musical policy and the presentation as in the decor design.

Moreover, where an American disk jockey's job is to keep his crowd dancing all night long, the clubs relying on door money for their profit, British discos charge small admission fees and make the profit at the bar. So a constantly packed dance floor can mean poor profits, so the disk jockey's job is to keep the dance floor full enough to build atmosphere but at the same time avoid dragging everyone away from the bar.

This calls for a totally different technique. What the successful British disk jockey does is to aim a set of records at a particular set of people among his crowd, keeping them dancing long enough to work up a thirst, then switching his musical format to attract a different crowd segment onto the dance floor.

Disco music has a tight format in the U.S. whereas in Britain disco music has been defined simply as being "anything you can dance to." So you can find some discos playing straight top 50 pop, some playing nothing but oldies, some concentrating on the so-called Northern Soul (obscure up-tempo black U.S. r&b records from the mid-1950s, marked by a distinctive beat ideal for the 100 miles-per-hour dance style favored in this music), some concentrating on Motown and some playing nothing but danceable country music.

But the dominating music has always been black American

(Continued on page UK-31)

erally do better. Their equipment is provided by the venue, they will probably be on record company promotional mailing lists for their product, and their travel costs will be lower. They will probably be earning between \$35-50 a night.

However the real money earners are the personality disk jockeys who will travel from one permanent discotheque to another doing guest spots for relatively high fees. At the top of the scale are the big name DJs who can command around \$500 a night. Next down the ladder are disco specialists who have built a special reputation, either for the quality of their sounds or their value as straight entertainers.

And therein lies the biggest difference between the British disk jockeys and their American counterparts.

Where the American disco disk jockey relies solely on his ability to pick the right sounds and string them together in the right sequence and is rarely heard speaking to his audience, the British disk jockey is far closer in role to his counterparts on radio.

Whether it be by chat linking his records, by the running of such things as dance competitions, ale-drinking contests, fancy dress parades or by becoming a visual performer, dancing and miming to records, going through a dozen costume changes, performing acrobatics or even giving a fire-eating display, he is expected to do more than just play records.

The successful British disco disk jockey sells himself as much as his music. Where disco programming in the U.S. is highly formulized, in the U.K. each DJ has to find and develop his own unique approach.

Visit any 10 discotheques in any U.S. city and many will say



Though he admits his musical knowledge is limited, Brown is a top draw in the British disco world because of a crazy act which can range from readings from "Snow White" to Mick Jagger impersonations to the latest U.S. imported sounds.



Wild Walt Brown, father of four, always accompanied on shows by his 16-year-old son, is one of the zaniest disk jockeys on the British disco circuit.

By ROGER ST. PIERRE
Consultant Editor
Disco International, London

The U.S. discotheque explosion has been a comparatively recent phenomenon, but in the U.K., discos have been an established institution for at least 15 years. Indeed they were very much a symbol of the "Swinging London" scene in the 1960s when the capital city boasted more discotheques than it does even today.

What has happened recently, however, is that the record industry and the media have finally come to accept just how much power the disco business does have in determining public tastes. Discos, in short, sell records.

Moreover, the past five years have seen a real boom in mobile discos, which have to a large extent replaced live bands for wedding receptions, 21st birthday parties, village dances and any other functions.

It is now estimated that there are some 50,000 disco disk jockeys operating in the U.K., of whom perhaps half show a profit at the end of the day; 5,000 make some kind of living; and maybe 500-600 are in the big-money bracket and do not need the extra support and income of a daytime job.

Because of the large number of disk jockeys competing for work, rates of pay are generally far lower than those operating in the U.S.

A typical hire fee for a mobile disco would be a modest \$50 for a four-hour evening session, which after deducting equipment costs, travel expenses and the purchase of records, does not leave much profit.

Resident disk jockeys in permanent discotheque clubs gen-

A Billboard Spotlight

MARCH 25, 1978, BILLBOARD

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British music publishing has never been in such a healthy state, according to top young publishers. The volume of U.K. record sales is beginning to show an increase after the recession of the last few years and the recent round of record company price increases means even higher mechanical royalties



Three key figures in the fast-rising State Music operation, based in London. Pictured from left are Wayne Bickerton, songwriter and publisher, State managing director; Dave Toff, former secretary to the Music Publishers Assn. and now consultant to State; and Brian Oliver, deputy managing director of State and a former boss of April Music.

Geoffrey Heath, who runs Heath Levy Music with Eddie Levy, says: "It is good that the singer-songwriter no longer dominates the business."

for the publishing fraternity.

The Performing Right Society's distributable revenue for 1976 was almost 27% ahead of the previous year. The feeling is that "the song is back" and the potential for securing cover versions is greater than it has been for several years, and it all adds up to good news for U.K. publishing ears.

Geoffrey Heath, former managing director of ATV Music in London and now running his own very successful Heath Levy Music with Eddie Levy, says: "One good thing about the present situation is the fact that the singer-songwriter no longer dominates the business. It means that publishers with songs to place can place them."

Heath feels there is "tremendous potential" in the U.K.



Bob Newby: "Today's young publishers have hoisted the Music Publishers Assn. up by the boot straps from the 19th century into the late 20th century."

Bill Martin: "Britain is now a springboard for the world music market and if a song happens here it can take off everywhere."

marketplace at present and cites the increasing credibility of the new independent record labels, such as Virgin, State, Lightning and Anola, as one of the key reasons

He says: "New labels bring new talent which means more outlets for songs. There are so many people looking for product. Even established artists such as David Essex are now recording other peoples' material."

Two other companies striving to take advantage of the potential for covers and new writers are Warner Bros. Music and State Music.

Rob Dickins is managing director of Warner Bros. Music, which emerged as top U.K. corporate publishing company on an analysis of 1977 singles charts. He took on the Sex Pistols' publishing where other publishing bosses had feared to tread.

U.K. PUBLISHING: Springboard For World Music Market

He gets actively involved with his local songwriters, making suggestions and criticisms of songs as they evolve.

He says: "We have a small four-track studio which allows the writers to work on material within the Warner Bros. office, so allowing close contact all the way. We work especially closely on lyrics, as they seem the weakest aspect of British songwriting these days."

Homegrown writers are very important to Warner Bros. "This is one area in which I would like the company to expand," says Dickins. "There is nothing more satisfying than actually working with the writer, hearing the song built up and then seeing it on record, or having it covered."

Dickins sees getting covers as a "circular" activity. The publisher plays songs to the producer; the producer likes what he hears and gains respect for the publisher; the producer tells his colleagues who then inquire themselves about the material in the publisher's catalog.

"It helps that we have such a good catalog at Warners, so bringing people to us in the first place and starting off the chain. But it is very important to maintain the producer's respect for the publisher's judgement on songs, so the chain link is not broken."

Brian Oliver, deputy managing director of State Music and a former boss of April Music (CBS U.K. publishing arm), adopts a "marketing approach" in lining up cover versions. "Dinky Diamond, our creative manager, and I make regular sales calls to a&r men, producers, artists and managers to find out what kind of material they are seeking at that particular time."

"We try to get a full brief of each artist's song requirements and the date of each recording session. We hold regular casting meetings in the office, during which we select the material for each act from the existing catalog, or we ask our staff writers to try to write something especially for the artist from the brief given."

In recent months, State Music has also been very active in
(Continued on page UK-31)

A Billboard Spotlight

MARCH 25, 1978, BILLBOARD



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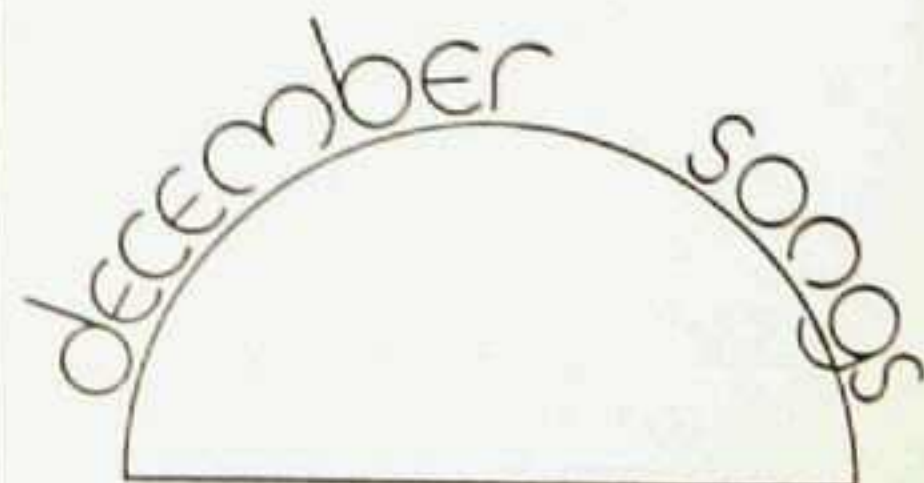
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Expansion Plans

• Continued from page UK-8

Deletions are the principal business source of Scarlet Band Records, a company started two years ago by Michael and Jeff Collins, though it also has its own budget label.

Jeff Collins says: "We do supply retailers as well, but basically our exports are to other wholesalers and to one-stops, and we tend to deal in container loads of perhaps 60,000 units at a time.

"We always handle merchandise in such a way that it doesn't adversely affect sales for our clients. We deal with several million units a year and we are always on the lookout for bulk consignments."

But not all those in the deletions business are so frank. Overstock is traditionally the unmentionables of the record business, though record companies are always grateful to unload surplus stock to someone they can trust.

Steve Mason of Windsong says: "We do find that record companies come to us and say can you get rid of such-and-such, because they know it will go abroad. That's true of all the reputable people in the business, of whom I suppose SP & S is the biggest. But there are a few shady characters who will say they will export the product and then it comes back on the market through some retail chain or other."

But his company exports all available British product, 50% to Europe and 50% to the U.S. and Japan. He has no inclination to jump on what he sees as the "one-stop bandwagon." "Its value is so limited, even in areas where the record companies don't have good distribution, and particularly in London, as few people are finding to their cost."

Another new exporter is Warren's One-Stop, run by Robert Shooman from London premises and in business only four months. "We've already built up a good volume of business exporting to Scandinavia, Germany, Holland, the Mediterranean countries and the Middle East. It's not hard to find customers. They come to us because they have tried other wholesalers and not found a fast reliable service."

Bravest of the export companies is probably Outlet, a 50-year-old family business based in strife-torn Belfast, Northern Ireland. Owned by William McBurney, Outlet has a retail store, several record labels, a distribution service and its own studio and duplicating plant.

And these premises have been bombed and damaged a total of 15 times.

McBurney describes the most recent incident. "In November last year, two persons with guns came in and blew up three-quarters of the warehouse, which had \$500,000 worth of stock in it at the time. That happened on a Friday and yet we were back in business by Monday."

Fight Shortage

• Continued from page UK-10

of being fined last year for allowing over-capacity at the Who's concert at the Charlton Athletic Football Club in London.

He says: "Councils may be clamping down in some ways, but they are pretty helpful on the whole. As they should be, of course, because they make money from rock. They have an obligation to provide entertainment of all kinds and if they can show a profit on rock shows they can use that to subsidize opera or whatever. The same goes for private theatres."

Last year Goldsmith brought in Chicago, Bob Seger and Joan Baez among U.S. acts and undertook, as in previous years, the Crystal Palace Garden Party open air event.

Loasby, speaking on Goldsmith's behalf, says: "The market is always changing and you have to change with it. The Tom Robinson Band did well when we put them on this year. We look to promote more concerts with new bands of that type."

Mei Bush also dipped a toe in new wave waters last year, selling out two Hammersmith Odeon concerts for the Jam. "Of the new bands I've seen, Jam impressed me most as having something really worthwhile to offer. I'm not so keen on some of the others."

Bush emerges as a somewhat eccentric figure among British promoters. A soft-spoken man from the west country, he fights without a lot of publicity and runs his business from the provincial backwaters of Bournemouth, 100 miles from London.

Yet with a staff of only six, he put on more than 200 shows last year, including tours with the Shadows, Slade and David Essex. Like others in the promoting field, he had problems with single events. "We intended to do an open air concert. We got a license for the site, did the publicity and then the act didn't come through. That happened to almost everyone last year."

Now, in 1978, Bush plans to spread himself a little thinner, as he puts it, having taken on the management of the Small Faces and of David Essex. Bush has been doing tours with Essex for five years. The 36 1977 dates for Essex sold out quicker than ever before and with his single "Stay With Me Baby" he is a hot property at the moment.

But there is no question of Bush abandoning promotion for management.

"One of the main problems is keeping bands. You work with a major act for years and then they just go. Management is more stable, more long-term. The money keeps coming in. Promotion is very much a today thing by comparison, but it does have its own appeal."

Jeffrey Kruger shares Derek Block's attitude to artist promotions. "I don't like one-offs. If the artists says 'what am I getting?' then I walk away. But if he asks what it is going to do for his career, then we'll all take a deep interest in all the issues relating to that artist."

"Bringing in Marvin Gaye was a major achievement of that kind. He didn't want to tour, he didn't realize the benefits from touring, and we had to explain that he should come to Britain for about half what he gets in the U.S. Well, in the end he came, we did a tv special live shot and a live double album recorded at the London Palladium, so in the end his investment of two weeks of his time really paid off."

Among last year's promotions, Kruger describes the most rewarding as the visit of Barry White's Love Unlimited, which took eight years to bring together. His activity in country music was intense, with Glen Campbell's 10th anniversary tour and visits from Charley Pride, Bill Anderson and the Nashville Show. On the MOR side, Kruger had the personal satisfaction of promoting Tony Bennett and Lena Horne.

Now he has finalized a five-week tour for Martha and the Vandellas and is getting into negotiations for Raquel Welch's first personal appearance in the U.K. at the London Palladium. But he remains realistic about prospects this year.

"It is one of those years when major U.S. acts are heavily committed and also the market is a bit soft at the moment. Then you have the perennial problem that we have no halls big enough to pay acts the money they get in the U.S. We don't seem proud enough of our heritage to build a decent 10,000-seater in London. I think it is a disgrace. There are better concert halls on U.S. campus sites than we have here."

One of 1977's most imaginative promotions was the open air concert given by Neil Diamond at Woburn Abbey to an audience of around 65,000, which flew in the face of industry orthodoxy, which inaccurately insists that while rock audiences will accept the traveling and discomfort associated with outdoor events, MOR audiences will not.

The man responsible for this radical coup was Robert Paterson, a man of apparently unlimited energy who ran a full program of concerts last year while simultaneously serving on the Queen's Silver Jubilee Committee, organizing river pageants, street processions and the like.

His business enterprises have a strongly Antipodean flavor, thanks to a partnership with David Frost for Australia which last year promoted concerts for Sammy Davis Jr., Perry Como, John Denver and others.

Recently he announced a total change in international strategy, widely misinterpreted as a decision to pull out of concert promotion. He says that is an absolutely erroneous reading of the situation.

He says: "What I have decided to do is cut down on the number of tours and concerts, concentrating perhaps on three or four major European tours a year with people of the stature of Shirley Bassey. In the future I am going to devote much more energy to developing film and television properties. Last year we made the investments, and this year we are going to see the projects come to fruition."

PETER JONES and NICK ROBERTSHAW

Health And Variety

• Continued from page UK-14

son riffs and a rhythm section that never got the desired lift, it was a palliative that failed. The band always played dixieland material with conviction and it has returned to that policy.

Bands that, like Colyer, have never wavered in their idealism are Steve Lane and the Black Bottom Stompers. Names such as Kenny Ball and Acker Bilk are more likely to be known in the U.S., however, and they have always tempered their traditionalism with an amount of show biz window dressing. The same is true of the arch vaudevillian George Melly, a singer of slender talents whose personality deservedly makes him the most popular figure in the entire British traditional field.

When Stanley Dance coined the term mainstream, he meant the main body of jazz, irrespective of style, and excluding its fringe and novelty aspects. By common misuse it has come to mean middle period or swing style jazz and this puts restrictions on who can be described by it.

One wonders whether its misuse is in any way responsible for the fact that while there is a large market for recorded mainstream jazz and for articles covering it, the audience for its live counterpart in Britain is rather small.

An obvious exception is Humphrey Lyttelton, formerly a leading trumpeter in the traditional movement, but now working totally in the swing era style and enjoying considerable popularity.

Another fine combo is the one led by the Goodmanesque clarinetist Dave Shepherd. Star of his show is trumpeter Digby Fairweather, an inventive and melodic player of international stature, and a player who would surely greatly benefit from a long stay in America.

With Maynard Ferguson's return to the U.S., the big band position in Britain is less happy. The best is the London Jazz Big Band, which appears all too rarely. Its driving force is an indefatigable Scot named Stan Grieg and in John Picard it has an arranger of great imagination.

There are also individuals who turn up as featured soloists in the most unlikely musical situations. Trombonist George Chisholm is known to most Britishers as a comedian, but to the jazz follower he is one of our finest players. Originally inspired by Jack Teagarden, he is a personification of the best aspects of the swing style.

Other outstanding swingsters include Eddie Thompson, a Tatumesque pianist who lived in the U.S. for some time, and Lennie Felix, a facile piano man from Canada, now a permanent resident in London. His death recently robbed us of Sandy Brown, an unconventional clarinetist with a unique method of delivery, but fortunately there is still Danny Moss, whose huge-toned Ben Websterish tenor is still around, much larger than life.

Bebop is far from dead in Britain and in the Bebop Preservation Society it has a group that is keeping the message alive in the best sense of the word. Altoist Pete King is its most authoritative voice and his strongly Parker-inspired solos take the listener straight back to 52nd Street.

Bill Le Sage, once a vibes specialist, now plays mainly piano and in the BPS tempers the pure bop sounds with the odd concession to the baptist-rock of hard bop. Hank Shaw is a sometimes inconsistent trumpeter, but in his best moments a highly inventive one, and the group is completed by Martin Drew on drums and Spike Heatley on bass.

Many British musicians originally associated with the orthodox modern movement have moved on to other fields but there are still some devoted to the pure conception. Baritone specialist Ronnie Ross is still a regular face on the scene and pianist Pat Smythe pitches his music in the wake of the Lennie Tristano school.

Britain's avant garde world is strangely mixed. There have been times when it has taken itself too seriously. It was the arrival from South Africa of Chris McGregor's Blue Notes in 1965 that helped to re-establish the "joy" element in its jazz. Even today McGregor (on piano) and altoist Dudu Pukwana are two of the most potent voices, although the leader's big band, Brotherhood of Breath, is heard all too infrequently.

Another good breeding ground for talent was the big band of Mike Westbrook. From its ranks came four of the best British performers in saxophonists John Surman and Mike Osborne and trombonists Paul Rutherford and Malcolm Griffiths.

Rutherford is an adaptable musician. In Westbrook's band his timing is appropriately orthodox but when solo in a small group context he displays astonishing freedom. Though his style is based on the instrument's oldest traditions, he is a harmonically advanced player who can sustain lengthy improvisations of real creative depth.

The same could be said of Evan Parker, a saxophonist of many parts. He is a man who can play free chamber jazz of unbelievable quality and subtlety, or roar a big band part like an enraged bull.

Britain's most gifted free group, the Spontaneous Music Ensemble, recently broke up. Their considerable talents of drummer John Stevens and saxophonist Trevor Watts have been put to different use, but they leave a body of recorded work which is impressive by any standards.

Fortunately Derek Bailey, Britain's most major jazzman, has recorded extensively and he must be the most positively original jazz soloist the country has ever produced. His playing in terms of thematic continuity is completely free and his tonality is totally divorced from European classical standards.

Even allowing for Bailey's innovations, jazz remains a borrowed music as far as Britain is concerned. Fortunately exposure to the real thing since the middle 1950s has raised the quality enormously. Arguments as to which country is America's nearest rival are pointless but Britain can certainly hold its head up in any company.

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Commercial Radio

Continued from page UK-6

companies for the privilege of plugging their records. When contracts come up for re-negotiation later this year, the music business can expect a very different attitude from the cap-in-hand one of 1973.

While the government still prevaricates on the future, it seems likely that there will be a slow expansion of the commercial network in the U.K. and a freeze, at least, on the BBC which simply cannot afford what it has at the moment, let alone take on anything extra.

But the most extraordinary aspect of the whole prolonged affair is that, throughout a two-year debate on the future of broadcasting, music has scarcely been mentioned. Lord Annan's most cogent remark on the subject was a passing comment on the dangers of "pop and prattle."

Even the IBA, in its anxiety to defend its commercial offspring, has ignored the fact that musical entertainment is itself a public service and pressed its 19 companies more and more into what it calls "meaningful speech," though precisely what that means is itself open to debate.

One IBS official, wishing to remain anonymous for obvious reasons, is reported to have said, when pressed for a definition, that talking about Elvis Presley was not meaningful while talking about Beethoven was, because he had been dead longer.

The prospect of serious consideration of competing commercial radio stations employing contrasting musical formats is still years over the horizon, if not completely pie-in-the-sky. Independent Local Radio remains sternly a Top 40 and soft rock network with a few hours each week given up to rock and other esoteric forms of music. With a monopoly in its own market, each station must be all things to all people.

Yet Capital Radio here continues to use as its slogan not "Capital cares about its community" but "All the hits and more." And Radio 1, the BBC's original pop-and-prattle channel, has turned in the face of strong commercial competition into an even more aggressive Top 40 format and remains, with 10 million listeners a day, more valuable to the record industry than all the rest put together.

Country Mainstream

Continued from page UK-18

also has a considerable interest in the music. Ian Raffini, Anchor managing director, says: "We have a large country music roster of artists and while a number find instant appeal with the country enthusiasts, many others are capable, through the kind of music they perform, of winning over a vast public."

"I think the success of Don Williams well proves the endearing and enduring qualities of country for the general public and although we might initially start our promotion of artists towards the country market, as that market is already aware of the acts, it is our intention to reach a far larger audience."

Among Anchor's acts destined for promotional activity are Barbara Mandrell, Roy Clark, Tompall Glaser, Jimmy Buffett and Thompson. In addition Anchor is currently staging a television campaign around the new Hamilton IV album "Feel Like A Million."

Peter Robinson, director of international a&r at CBS U.K., stresses "the increasing awareness of country music within the industry. Over the past two years many people have awakened to the fact that you can gain appreciable sales with certain artists."

"CBS has a commitment to release regular country product and it is our intention to build artists. But we don't look at them in straight economic terms for potential is, in the end, much more important."

With Wynette and Charlie Rich well established in the U.K., CBS future plans include activity on Johnny Duncan, Larry Gatlin and Moe Bandy, as well as the re-establishment within the pop market.

New acts also feature prominently in the marketing campaigns of other record companies. Stuart Watson, marketing manager at MCA, says the potential of the label's roster is higher than ever before and is now centering promotional campaigns around new artist Joe Ely and the label's recent signing, Merle Haggard.

However, not all recording companies are showing continual interest in the music. Capitol, following releases by new artists such as Gene Watson and James Talley last year, has launched few country albums in recent months. DJM, after a burst of activity centered round the Hickory catalog, has virtually moved away from the country market with the exception of local act Keith Manifold, whose latest album was recorded in Nashville.

But while the majority of companies have awakened to the fact that country music is gaining an ever increasing following as MOR music, Sonet Records finds that its releases, picked from the Flying Fish catalog and frequently moving towards the more traditional end of the scale, are gaining the enthusiasm of the rock market.

Rod Buckle, Sonet U.K. managing director, says: "Our recent product has included albums from acts like John Hartford, the Dillards, Buddy Emmons and Buddy Spicher."

"Although our releases are far more country-oriented, it is a music broad enough for the contemporary market and, besides appealing to the country enthusiasts, is also appealing to those rock fans who buy Linda Ronstadt or the Eagles."

Country music has come of age in Britain and the music industry is now eagerly prepared to help its further advancement rather than let it seek out its own direction as has happened in the past.



As director-general of the British Phonographic Industry, Geoffrey Bridge is both well-titled and eminently cast in the role of a man whose battles on behalf of the British record industry take on almost military-style dimensions.

For there is no argument that Bridge and his small army of helpers are at war with the pirates and bootleggers who could, if they gained sufficient hold, cause untold damage to the recording industry. In terms of staff, the BPI office in South Kensington, near London's West End, is small but it is tightly organized and comprises law enforcement man Bill Hood, who works in conjunc-



INDUSTRY ASSN. BATTLES PIRATES AND BOOTLEGGERS

tion with private investigators on hammering the piracy merchants; Sue Ayton, who deals with industry awards and the annual sponsorship from the British Overseas Trade Board at MIDEM; and Peter Scaping who, as research and administration officer among other things, collates various statistics that are a necessary part of the industry, and who supervises the charts.

A small "army" it most certainly is, but a powerful one, as Bridge's list of victories since he took up his post in February 1972 has proved.

As a former managing director of EMI Records and general manager of Pye Records, he held a position ideally suited to the distinguished-looking now 58-year-old, who has more than a touch of "Papa Hemingway" to his appearance and whose presence would equally fit the role of one of Her Majesty's ambassadors in some foreign clime.

Building the standing and membership of the BPI is, however, the role that clearly gives Bridge the greatest pleasure and he basks in the knowledge that membership now totals nearly 100 different companies and labels and that his organization enjoys respect and confidence throughout the industry.

For the BPI works unceasingly on behalf of all members, be they the big labels which helped set up the organization originally in the 1930s, or the smaller newcomers.

When Bridge took over the running of the BPI, there was a lengthy list of challenges to face him, a notable one involving the change-over from purchase tax to value added tax (VAT), brought to the U.K. as a result of British member-

ship of the European Economic Community.

Armed with a series of booklets prepared by a subcommittee chaired by EMI's then chief accountant John Parris, the transition was smooth and resulted in promotional records being excluded from payment of VAT.

The record industry is clearly one that requires frequent large numbers of promotional product and this was seen as a considerable victory both for the BPI and the industry at large.

Another major battle, and one constantly fought, has been over the recurring problems caused by piracy. For the BPI, the appointment of Bill Hood was the start in what has become a series of running battles with bootleggers and pirates.

Understandably, this is an area of BPI activity that Bridge is reluctant to discuss, for reasons of security, but he admits: "We do spend a great deal of money fighting the people who would destroy our industry. Without a fight there will not be an industry."

"Piracy is, after all, nothing more than theft and the customer ends up being duped because invariably the sound quality is bad and there is no recourse."

But not only piracy occupies the BPI these days, for during 1976 a handbook on the industry, commissioned by Bridge and personally supervised by Peter Scaping, appeared for the first time in the U.K.

These annuals have since become invaluable aids to those outside the industry as well as to those who know it well.

Says Bridge: "We wanted to put together a yearly handbook that would tell someone who wanted to know our industry, or

how to enter it, what it's all about in the broadest terms. We haven't answered yet all of the questions but over the years the handbooks could serve as useful insights into the British recording industry."

Another BPI task for the industry that has worked well has been the responsibility for the British Market Research Bureau top 50 chart supplied to the BBC, to Billboard and the industry at large.

The BPI also certifies the gold, silver and platinum disks awarded to artists and labels. Forming various subcommittees and meeting with governmental departments also forms part of the BPI role in the fight for financial relief in the various areas of the record industry.

For example, the BPI prepared a case for the industry for the Whitford Committee on copyright laws. The BPI was able to give broad support for the report, issued in March last year, which called for a revision of present legislation and a strengthening of copyright infringement laws. However, because of the complexities involved, legislation resulting from the report is not likely in the near future.

Other issues on which the BPI has become involved are in gaining extra allowances in import duty, and to date this has saved the industry some hundreds of thousands of pounds, and negotiations constantly take place with the Musicians Union and Equity on the scales of fees in various areas of recording and promotion.

Then there is the boom in blank tapes which worries both record companies and artists and to this end Bridge admits there are no easy answers. One of the results of the Whitford Committee deliberations which pleased the BPI was the recognition of the issues involved in domestic and commercial piracy and it seems that these problems will shortly be referred to the Dept. of Trade with a request for urgent legislation.

That Bridge cares about an industry he has served for more than 20 years is evident and it shows especially in the fact that he would love to see more training programs for record company employees.

"Ours is a big industry and an important part of the British economy. It would be good to find people prepared to enter it in the right spirit and to discover for themselves what an engrossing industry we are in."

But recently for Bridge and his team, piracy problems apart along with the other aspects of an already overcrowded calendar, there have been the Britannia Awards which were televised nationally.

These presentations are for artists, writers and producers in the record industry and Bridge sees them as an important milestone in the record industry and hopes they can be elevated to the annual peaks enjoyed by the U.S. Grammy Awards.

Economic Upsurge

• Continued from page UK-3

agree with some of the things John Fruin says. Increase basically will come from a greater share of the existing market."

Brian Donoghue, new managing director of RSO Records U.K., associated with the Stigwood Organization since the early 1960s, says: "Come what may, good records will sell. Everyone gets lows, but we're currently high. Take the Bee Gees and 'How Deep Is Your Love' at more than 800,000 here. 'Stayin' Alive' is really bompin'."

"You see, people have got to escape, so why not escape through records. How do you justify a double album 'Saturday Night Fever' doing so remarkably well. People buy it, even if money is tight. Records anyway are still comparatively cheap. I think things look good. You have to be selective, and we are just that with our releases, and that is the real secret."

CBS managing director Maurice Oberstein has the following to say:

"It's tough out there, make no mistake. It's been tough for the last 18 months and the first part of this year has been miserable too. But we are investing in the future, on the basis that the market will grow. We are building a new factory at Aylesbury, which will be ready by July 1979, and we have a tape component plant opening in July this year in Wales. We are going for increased capacity and that shows our view of the future."

"Pricing is a serious issue: prices don't go up for their own sake, they go up because of rising cost. We are now getting close to equality with European territories and the British industry can't afford to continue price increases without taking note of prices elsewhere."

"Singles sales show little growth, and volume is concentrated in the top few places, which indicate two things. First, the market is still soft, and second, discounting is still playing a part in where the money goes. It's a way of life now though, and how can you pull back?"

"Domestic copying is a serious worldwide problem. It is done on a vast scale, it may account for the way pre-recorded tape sales have levelled off and the industry has to address itself to the problem, either through legislation or some device to prevent copying."

"Television advertising is still a viable market. Half the top 20 LPs last Christmas were on tv, but the question is, what does it do to the bottom line? It may look good to sell 150,000 units, but what if you break even at 250,000? You have got to be selective."

"On musical trends I would say the new wave was a great thing; it brought new talent out of the closet. It is not a wave so much as a multitude of new voices and when the marketing hurrah is over the cream will rise to the surface. CBS bands we

have hope for include Judas Priest and Crawler, both of which we hope to break in the States this year. The Vibrators and Clash will continue to do well both at home and abroad, and we look forward to international success with our signing the Pasadena Roof Orchestra."

The attitude of Walter Woyda, managing director of Pye, is that even if the next budget, in April, is favorable, it will take a long time for the consumer spending to catch up with higher prices. Record prices have been going up, he says. "I see no significant growth until late 1979 or possibly early 1980."

"Obviously companies will strive to get more from the existing market, but I see no change in the basic spending power. It is true that blank tape is taking an extra proportion of money available. If you stop that side of the industry, then you would probably see a growth, but the truth is that that is pie-in-the-sky thinking."

"But it will take time for things to change. I'm no pessimist, but I am a realist."

In the absence of Ken Glancy, off sick, RCA marketing manager Julian Moore took up a coporate stance. "There's no real heavy increase in expenditure on records on the way. But the general trading position of certain companies will alter the market share."

"I've been around the country and though things are fairly buoyant I have an idea things are worse than last year. I think another six or eight months will go by without noticeable difference in trade."

"I think there has to be a budget which will enable small companies to take on extra staff—a budget aimed at job stimulation. I'm not pessimistic but any increase in consumer expenditure does not necessarily or essentially mean considerable growth in the existing record market."

Ken Maliphant, managing director of Phonogram U.K., holds hopes there will be an increase in spending, but says where records are concerned there will have to be good marketing of product for there will be intense competition for any extra money.

"If we are to survive, we have to cost correctly but we can't go too far. There's now the paradox of discounted top-selling product and expensive back catalog. In a sense it should be the other way round, for there is already demand for the latest."

"My theory is that the record business will have to compete better than anybody else and that means making out a real case. Then we could get the extra spending. Of course in the end it is all down to what is in the grooves. If you have the right artists and product, and we have a strong roster and catalog at Phonogram, then you can do well no matter what happens."

Bill Townsley, Decca chief, says: "I don't think there will be an immediate increase, but there will be some impact from consumer spending on an industry build-up. There must be a

spin-off, and it depends on what we give the public in terms of new recordings and new artists."

"I think tv-promoted albums are on the wane because volume of sales is just not there. Things come and go in this business. Initiative for new ideas is needed and today things are so varied, even just the different kinds of sound in the chart alone. Still, there will be more money available and some of it simply must spin off into the record industry."

Stephen James, managing director of DJM Records, says: "I love to feel there will be an increase in revenue. I say there will be, but I can't be sure. I'd love to see records boom again, and there was a big boom at the end of 1976. But prices are going up, simply a matter of the economics of business, I fear."

"I get cynical when media phrases are poured out, like 'aggressive marketing,' as if hit product can't miss. There have to be some disks where it is 50-50 and then good marketing will decide the fate. Those with talent will generally be okay."

"Top records still sell, but not those lower down. Price-cutting, I feel, has to be stopped. Dealers could help themselves by central buying, getting together and counteracting those who buy in massive bulk and then heavily discount. I really do hope for higher spending from the consumer."

Rocket Records managing director David Crocker says his company is girded up to face whatever comes. "We're more into production than manufacturing and from our viewpoint it is hard to say if increased consumer spending will mean more record sales, though we like to believe it will."

"It would be good if things were reversed and things went back to the crest of a wave, that is if the financial reins are released. We have these slumps in Britain, but what happens? We had the three-day week, and we sold and sold and it was almost as if that economic crisis was a good thing for records."

"People are bottling up extravagances. They might suddenly spend on a car, or a good holiday. Records are, in that sense, peripheral but we do have hopes."

Roy Featherstone, managing director of MCA U.K. was away on a business trip, but his marketing manager Stewart Watson says: "At this time, and having spoken to dealers up and down the country, I find there is evidence of a definite lull. Just look at the album charts and the lack of sales even for good chart placings."

"I like to see a flurry of new artists, with people like the Stranglers and Kath Bush. We have a Buddy Holly big one on our hands and we're right up there with 'Variations' from Andrew Lloyd Webber."

"But the new wave is waning and other gimmicks are suffering the same fate. I think product has to be planned that much more carefully. MCA has good back catalog, with strong material coming from Ricky Nelson and Johnny Burnette. The Burnette Rock and Roll Trio product has been going for up to \$100 dollars in the past."

"I really do look for a consumer upsurge."

Market Springboard

• Continued from page UK-26

seeking out new writers and writer-performers, especially those with international potential. In this area, Oliver works with managing director Wayne Bickerton. "We prepare development plans for each writer on our roster. The plan covers all aspects of his career, developing his writing, setting up management and agency, arranging a record deal, planning demo sessions, fixing up showcase gigs, press, promotion—the lot. Each plan is reviewed each quarter to make sure we are all still on course."

Bill Martin, songwriter and producer, who runs (with Phil Coulter) the Martin/Coulter group of companies, is also optimistic about the potential for publishers in the U.K. marketplace and he points to new, aggressive, independent publishing companies such as his own for helping to create the current optimistic atmosphere.

"I'm a great believer in original copyrights which go right across the board. We have signed acts as far apart as the Dubliners, the Rich Kids, Cafe Jaques and Billy Connolly. Our ambition is to become a younger, more forceful Campbell Connolly, one of the most successful independent publishing companies ever.

"It was formed by two songwriters like myself and Phil Coulter and they built it up into the tremendous company it is today."

Campbell and Connolly wrote the standard "Show Me The Way To Go Home" and Martin feels that the long-established duo have shown him the way "home" in terms of the way they practice the job of song publishing.

Martin says: "There has never been a better time than now for exploiting original copyrights in the U.K. Britain is a springboard for the world. If a song happens here, it can take off around the world. It has taken people on the continent, such as the Germans, a long time to realize that the U.K. is a gateway and that it is important to concentrate on this territory."

Bob Newby, who runs his own independent company, Marylebone Music, which administers Doug Flett and Guy Fletcher's Big Secret Music, agrees that because British music is in big demand around the world, the U.K. music publishing scene in general is in a very healthy state. "But it is not yet at the peak of fitness," he stresses.

Newby is chairman of the New Music Working Party, the Music Publishers' Assn. young action group. He believes that the new young breed of U.K. publishers is working extremely hard to invigorate the industry with its activity. "But they are laboring because the U.K. publishing world is suffering from an identity problem and, in fact, has a bad name with some young musicians and writers because of a few individuals in the past."

But he is convinced that the increase in recent years of "young" publishers on the council of the Music Publishers Assn. has been a good thing. "Young publishers have hoisted the MPA up by the boot straps from the 19th century into the late 20th century within the past four or five years. The MPA is now working better than ever in the best interests of all publishers and there is greater dissemination of information to everyone."

Newby regrets that, with some companies, the emphasis has been less on promotion and exploitation and more on simply maximizing income through "banking deals." "That certainly is not what publishing should be about," he says vehemently.

And Bill Martin is also against the "banking system." He says: "It is pathetic the way U.S. attorneys in the main come up with ludicrous proposals for subpublishing deals. Although some lawyers do actually make sensible arrangements, there are some deals that wouldn't even be accepted by real bankers!"

Geoff Heath believes that the smaller independent companies still have a lot to offer in the creative area. "Although some people are still seeking enormous advances which only the majors can afford, there are a lot of people who would rather be with a small, aggressive company because, in the long term, they will get more success out of it."

State Music's Brian Oliver confirms this view. "The reaction Wayne Bickerton and I got from attorneys and business managers when we visited the U.S. recently was amazing. They were so pleased to hear about another young, aggressive independent company with fresh, creative ideas."

And Heath says: "The problem with the majors is that they really are majors. Their enormous catalog strengths can weigh them down and this can be a disadvantage."

Another aspect of some of the U.S. subpublishing deals being offered which disturbs U.K. publishers is that they are so lawyer-orientated and restrictive that they tend to discourage active promotion and exploitation. "Most writers don't want cover versions competing with their own records," says Newby, "and original publishers leave subpublishers such a small percentage to work with that there's not so much incentive to fully exploit the songs."

Perhaps because of the healthy state of publishing and the fact that more people are beginning to realize its value and potential, Geoff Heath has noticed that deals are becoming so competitive that the amazing recent trend is for even new, unknown, writers to demand deals which include the ultimate reversion of a copyright. "Obviously this causes long-term problems for young publishers who are trying to build up their catalogs," he says.

Despite the kind of deals they are asked to make, most U.K. publishers do feel that the present market potential is "nothing short of enormous."

The Disco Scene

• Continued from page UK-24

soul music and while the current disco sound has been extremely successful, with some clubs adopting the same musical policy as their U.S. counterparts, James Brown remains the most successful artist of all time as far as Britain's disco scene is concerned. And herein lies the key to just why the disco has become so well established in Britain.

The Beatles and Rolling Stones, whose "Brown Sugar" has been a long standing disco standard, introduced British youth to the sounds of black America and they've been hooked on it ever since.

So the discotheque has become the link between black American music and the young British fans who adopted it first as the theme music of the mod movement and later as such a dominant part of the music scene that, despite relative lack of press and other media exposure, black U.S. records have consistently held between 25-30% of the top 20 singles.

Most companies maintain a mailing list for promotional copies and while few service more than 500-600 disco disk jockeys, they do reach the key people who can set a record rolling.

Once these top jockeys pick up a record, their local rivals have to start programming it in order to keep their audiences happy. Thus, with 50,000 disk jockeys out there in the field, it is obvious that if a reasonable proportion pick up on a disk then sales to disk jockeys alone can be sufficient to take it into the lower echelons of the chart.

To back up promotional mail-outs, most record companies now maintain a team of national and regional disco promotion people whose job it is to first make sure the right DJs are on the mailing list and second ensure they are playing the company's product. Such a staff also organizes special promotion nights, foyer displays and the like.

In the past year, countless records have made it big in a similar fashion so that where once the record company would give up trying on a record because it didn't pull airplay the company now tries the alternative route, via discotheque exposure.

So the disco business has attained greater power and influence over what is happening in the wider music scene. It has, at the same time, become much more professional. Where once the average disk jockey was content to work on a cheap homemade 100 watt system, today many thousands of pounds are spent on highly complex sound and lighting setups.

This means the disco equipment business has also been able to improve its status and image. The day of the back street merchants has gone. Today's disco manufacturer has to be quality conscious, has to maintain high standards of design and safety, otherwise he does not survive in the marketplace.

Today his industry is organized and respected and, through the recently formed British Association of Discotheque Equipment Manufacturers (BADEM) it is presenting a united front with its own properly organized trade exhibition in London and a promotion campaign as warranted for what has now become a multi-million pound business.

The disk jockeys have also become organized so as to win a better image with the public which for too long found it hard, on making a booking, to know whether it was getting a true professional with a proper show or an amateur with no style and cheap sound systems.

Disk jockey performance standards have risen enormously in recent years and front-runners like Tony "Shades" Valence, Judge Dredd (now as much a singer as a disk jockey), Chris Hill, Steve Maxted and Wild Walt Brown deserve the high fees they are able to command.

Brown, a unique personality, is a typical example of how different you have to be to make it to the top in Britain. A father of four, who is accompanied on his shows by his 16-year-old son, Brown worked as a factory executive until he reached his 30s.

Facing unemployment, he sat down with his wife and wrote down a list of alternative jobs he thought he could do. One was playing the role of disk jockey, as he had some experience as a rock drummer and master of ceremonies. He replied to an advertisement in a trade paper and went along for an audition.

Never having worked a disco console before, and having no idea of how to cue records or even what records to play, he simply clowned it up. The effect was enormously funny and Walt quickly established himself as a big crowd draw.

In contrast, Chris Hill, twice in the U.K. pop charts as an artist, has an equally fervent following but in his case this is because he has a faultless musical knowledge, immaculate presentation and is the first to pick up on the latest sounds and fashions.

Hill's audiences were spearheading the punk rock fad before the phrase was even invented, while their knowledge of rare American soul and disco records, many not even released in Britain, would amaze even the most switched-on U.S. disk jockey.

Brown and Hill are as unlike as chalk and cheese. That both are big on the U.K. disco scene reflects just how diverse that scene has become. Unlike the U.S. disco boom, which could well go into recession relatively quickly because of its stereotyped format, this diversity is the strength of the business in Britain where the bubble is no more likely to burst than is Top 40 radio likely to go out of fashion.

CREDITS

U.K. '76 was edited in London by Peter Jones, U.K. news editor, Section editor, Staff Page. Assistant editors: Susan Peterson and Tom Cich. Art direction: Edward Corbett.

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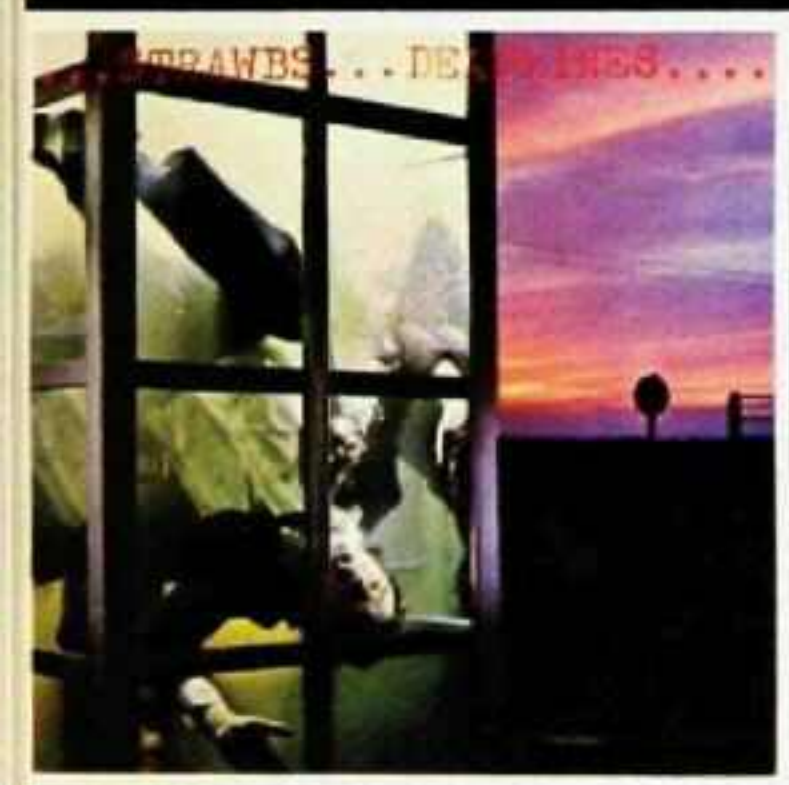
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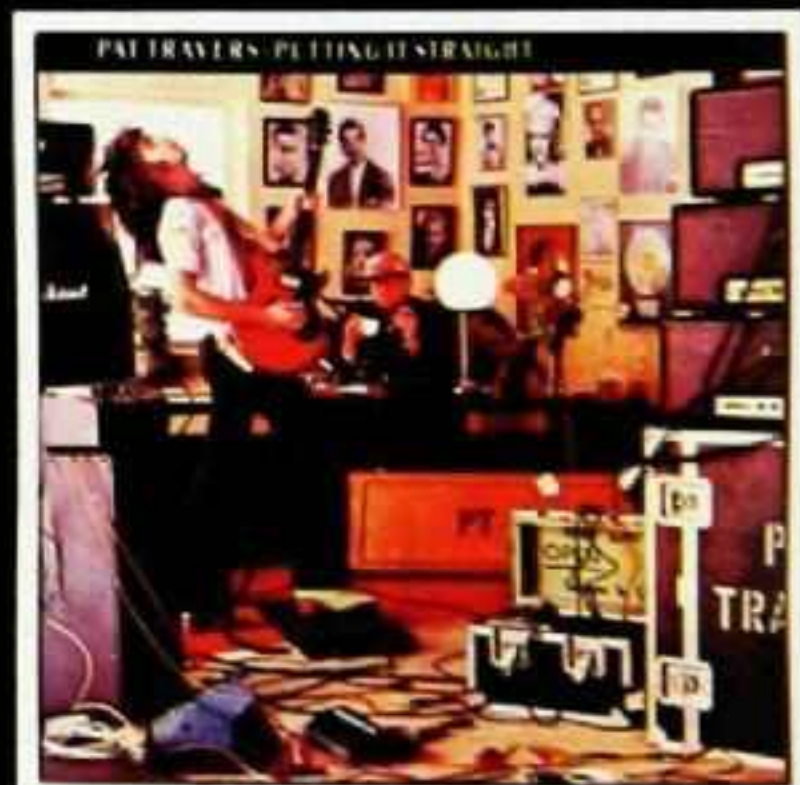
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This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	7	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
2	2	14	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
3	4	23	FEELS SO GOOD Chuck Mangione, A&M SP 4658
4	3	20	HEADS Bob James, Columbia JC 34896
5	5	7	HOLD ON Noel Pointer, United Artists UALA 848-11
6	8	7	RAINBOW SEEKER Joe Sample, ABC AA 1050
7	7	7	HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
8	33	2	THE MAD HATTER Chick Corea, Polydor PD 1-6130
9	11	5	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
10	16	7	THE PATH Ralph MacDonald, Marlin 2210 (TK)
11	6	14	TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018
12	12	20	QUINTET V.S.O.P., Columbia C 234976
13	15	7	EASY LIVING Sonny Rollins, Milestone M-9080 (Fantasy)
14	20	14	TIGHTROPE Steve Kahn, Columbia JC 34857
15	19	23	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
16	10	14	MULTIPLICATION Eric Gale, Columbia JC 34938
17	21	46	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN LA730-H (United Artists)
18	14	23	RUBY, RUBY Gato Barbieri, A&M SP 4655
19	18	50	HEAVY WEATHER Weather Report, Columbia PC 34418
20	9	11	INNER VOICES McCoy Tyner, Milestone M-9079 (Fantasy)
21	NEW ENTRY		WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
22	13	18	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
23	23	40	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
24	26	38	FINGER PAINTINGS Earl Klugh, Blue Note BN LA737-H (United Artists)
25	28	5	TWO FOR THE ROAD Coryell Khan, Arista AB 4156
26	24	42	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
27	25	14	THE MONTREUX SUMMIT (VOL. 1) Various Artists, Columbia JG 35005
28	NEW ENTRY		LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
29	17	9	BRIDGES Gil-Scott Heron & Brian Jackson, Arista AB 4147
30	27	42	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
31	30	42	PHANTAZIA Noel Pointer, Blue Note BN LA736-H (United Artists)
32	32	11	ONE OF A KIND Dave Grusin, Polydor PD-1-6118
33	29	27	BLOW IT OUT Tom Scott, ODE BL 34966 (Epic)
34	31	20	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
35	34	23	PICCOLO Ron Carter, Milestone M 5504
36	37	2	LIVE IN MUNICH Thad Jones & Mel Lewis, Horizon SP 724 (A&M)
37	39	29	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
38	40	40	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
39	36	7	FIRST MEDITATIONS John Coltrane, ABC/Impulse AS9332
40	35	20	SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)



Billboard photos by Bobby Holland
Noel Pointer: his double attack on violin and as a vocalist produces shock waves of creativity.

NOEL POINTER *Fiddle Technique, Electronics And Voice Among His Attributes*

By ELIOT TIEGEL

LOS ANGELES—Noel Pointer, the newest musician to use the violin in jazz, has three things going for him: he has technical mastery over his instrument, he's using electronics and his voice is sure and confident and pleasing to listen to.

Consequently, this 23-year-old New Yorker is attracting notice at his in-person concerts and through his newest UA LP which showcases his efforts to cross-pollinate improvised jazz with classical music with a dash of popular culture.

Pointer has been playing the violin 13 years and his move away from having been totally involved with classical music is his way of seeking the largest audience possible.

It seems to be working. Yet there are problems in improvising on a violin. As Pointer explains it: "It's a hard instrument because it's so small. The guitar has frets and the cello has a large finger board. The neck of the violin is so small that any movement will change the pitch. Intonation on a violin is definitely a science."

Pointer has amplified his violin to cut through the strength of his background band. Adding electronic devices like Echoplex, wah wah pedal and phase shifter means he has to coordinate his foot action with his

fingering. "You have to coordinate the click buttons with your foot and your hand movements," he says.

Yet while there is a row of these devices in front of him—which

(Continued on page 110)

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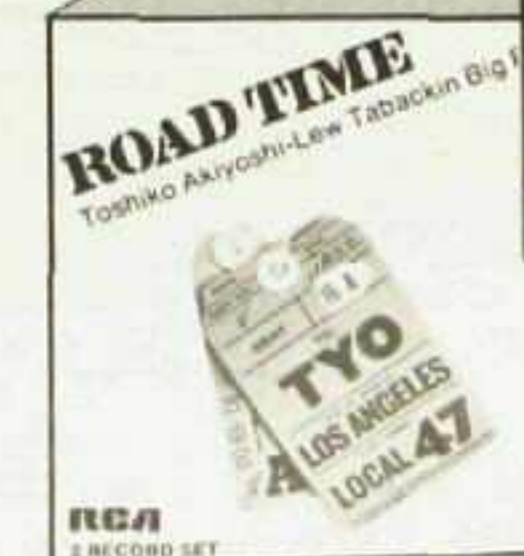
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Rick Springfield Sues Wes Farrell

LOS ANGELES—A Chelsea recording act has filed suit against Wes Farrell in Superior Court here.

Richard Lewis Springthorpe known professionally as Rick Springfield and his Carman Productions ask a court to free him from his contract with Chelsea and Farrell.

Springfield claims Farrell failed to exercise an April 1977 option. Suit also alleges that Farrell and his label "are insolvent," and that they are not in good standing with trade unions and owe trade creditors.

Chelsea was to pay the plaintiff \$288.46 per month, it's claimed, and Springfield alleges he has not been paid since July 1977. Defendants

sold Springfield pact rights to others without plaintiff's knowledge, it's charged.

Another \$8,365.34 is allegedly due from this deal. In May 1977, Springfield alleges made a promotional junket to Savannah, Ga., on behalf of the defendants, for which he is still owed \$980.26 for expenses.

Springfield also wants the court to declare his pact invalid and wants his masters, which he claims are worth \$60,000, returned. The masters are illegally held at 6255 Sunset Blvd., Suite 1905, the suit charges.

According to the contract filed with the court, Springfield was to get 9% of suggested list, with 1/3 of that royalty due on sales by licensees.

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Roast Rose, Medium Rare: A caricature of Wesley Rose, and Rose himself, stare at Mitch Miller as the record business legend skewers the subject.

Billboard photo by Tom Powell

Wesley Rose Survives Jabs, Darts At Roast

By GERRY WOOD

NASHVILLE—Wesley Rose is a tight, egotistic, vain, unlovable, unlikeable, opinionated, bad loser/worse winner, tin-eared man whose toupee has gone gray over the years.

Those were the words of his friends. His enemies weren't invited to the Wesley Rose Celebrity Salute which drew a celebrity-studded audience of 600 to the ballroom of the Opryland Hotel, Sunday (12).

It was a rarity for Nashville: a roast of a famous person.

Southern good manners resulted in perhaps too many kid gloves being adorned by some of the roasters, but Rose ended up being patted, if not basted. For some reason, wine was not served at the banquet dinner or roast, proving dramatically that roasts go better with red wine.

But Rose, who looks younger than his reputation, took some Muhammad Ali force jabs and countered with some Leon Spinks slugs before the night was over—climaxed by a show featuring Mickey Newbury, Don Gibson, Lori Morgan and Floyd Cramer.

With tickets scaled at \$25—and proceeds benefiting not the Wesley Rose Retirement Fund, but the Nashville Songwriters Assn., International—up to \$10,000 was raised by this event that proved that the much-ballyhooed food and service of the Opryland Hotel is sandwiched somewhere between the Sheraton South and the Hyatt Regency.

But it also proved that the previously unheralded ability of Rose to take a joke was sandwiched somewhere between Don Rickles and Johnny Carson.

With Bob Jennings as emcee and Archie Campbell as roastmaster, Roy Acuff—Rose's partner in the giant Acuff-Rose pubbery—was the first to semi-vent his spleen.

The head table looked like a revolver aimed toward Rose: Acuff, Mitch Miller, Eddy Arnold, Mike Shepherd, Red O'Donnell, Chet Atkins, Leo Feist, Frances Preston, Ed Shea, Joe Allison, Bud Wendell, Andrew Benedict, Bobby Denton and Sen. Howard Baker.

Some of the better salvos:

Joe Allison: "Have you ever seen Wesley Rose on the road with another woman? No. In country music, that's not natural. Usually you have to wrack your

brains to think of something terrible to say about a friend. Thank heavens, Wesley doesn't fall into that category."

Bud Wendell, the Opryland U.S.A. chief: "Wesley and Joe Talbot are investing in Music Row property by buying the first plot in the Webb Pierce swimming pool."

Knoxville deejay Bobby Denton: "Wesley surrounds himself with brave people like Mel Force and Bob Jennings. They have to be brave to promote the crap that he produces."

Red O'Donnell, the ageless, beloved Nashville columnist: "This is the first time I've ever had to pay for a dinner like this. Wesley worries a lot—his hair-piece has turned gray since I've known him."

Mike Shepherd, vice president of International Record Distributing Associates: "Robin Hood stole from the rich and gave it to the poor. Wesley steals from everybody—and keeps it."

Bud Wendell: "Wesley's closest friend on the 'Grand Ole Opry' is not Roy Acuff, but Hank Snow. Hank taught Wesley how to part that thing on top of his head."

Chet Atkins: "Wesley was so mean as a kid, they had to tie a pork chop around his neck so the dogs would play with him."

Sen. Howard Baker: "I came here expecting to get a contribution for my upcoming campaign. I had to pay \$25 to get in, and when I asked Wesley for a contribution, he said, 'Contribution, hell, I don't even vote—it just encourages them.'"

But the pendulum swung toward charity near the end of the good-natured remarks, especially when Mitch Miller said, "No one has ever approached the trust and goodwill of Wesley and his father. Nashville is lucky to have him—and he's a jewel in your crown."

The sentiments received a silent—then vocal—echo when Rose rose to a standing ovation.

"I don't think my funeral could draw this many people," remarked Rose. Then he grew serious with praise, as many of the preceding speakers had, when he concluded: "I'll always think of this as the best thing that ever happened to me."

It was only fitting: Wesley Rose is one of the best things that ever happened to Nashville.

Country

Radio Stations Expanding Charts

Passive Research Methods Strengthen Listener Input

• Continued from page 78

truck driver show, which premiered March 6, the station will distribute reply cards to major truck stops in the listening area to be used by truckers for requests.

The final consideration used in adding a record is its sound. "It must fit the sound of the station," advises Cramer. "Rackjobbers here tell us our chart is easy to rack with because we're accurate."

WMAQ, Chicago, is another station that's now using passive techniques in its chart research. The station receives listeners' phone numbers from a ratings service, and conducts call-out research to determine what the listeners think of a list of specific songs.

Joanne Calloway, music director of WMAQ, notes that 20 stores are called for their top 20 sellers, and top requests at the station are also used in tabulating the charts.

"We've refined the passive research," Calloway comments. In the future, she expects the station to expand the number of persons called and to expand the files on the participants. "We may also start taping the music and give people an idea of what a new song will sound like before they hear it on the air."

At WHN, New York, where Pam Green is music director, several methods are used for gauging chart songs, including call-out

"I wouldn't refer to it as passive," says Ed Salamon, program director of WHN. "If you do a proper call-out, you'll reach both active and passive in regard to the music. It's important that you talk to the actives as well as the passives because actives comprise a large percentage of the audience."

Assistance on this story provided by Alan Young in Los Angeles.

Ann Grassi handles the call-out research, using a 200-person sample and ranking the responses to the songs on the WHN playlist. It influences both chart and programming.

Besides determining what's extremely popular and hot, call-outs will red flag songs that listeners are burned out on. "That's very important," says Salamon, "because sales and music request lines don't give you negatives."

Green calls some 20 stores, obtaining a reputable sample of New York outlets stocking country music. She prepares a detailed sales report used as a basis for a point system ranking.

Music line requests—up to 1,000 call-ins a day on the 24-hour a day request line—provide research data on songs, and the age, sex and location of listeners. "We get a handle on demographics on each song," notes Salamon. "It allows us to create a

good air mix and it balances the sound of the radio station."

Research methodology is improving, believes Salamon who adds, "We take the input from the people and put on what they want."

Cathy Hahn, music director at KLAC, Los Angeles, makes up the charts for her station. For new adds she checks the trades to find what's doing well on the charts. Those songs are considered, along with a pile of new material.

Hahn meets with Don Langford, and they listen to each song and make decisions on the new songs to be added to the chart. She also calls jukebox operators, some one-stops, independent stores and the Music Plus chain store warehouse that serves some 18 locations.

WMC in Memphis uses call-out research methods in computing its chart compilations. Results are combined with the tabulation of more than 1,000 requests, and sales reports from 15 retail and wholesale accounts each week.

"Mainly, we're just researching the market more than ever before," advises Hal Jay, music director of WMC. He adds, "Of course, when considering records, some human element still has to be used."

GRT Changes Imminent As Heard Leaves

NASHVILLE—Changes are on the horizon for GRT's Nashville office following the resignation of Dick Heard, vice president and general manager (see Executive Turntable).

The executive structure is on change; for the next few months, Heard will work closely with Nelson Larkin, the label's a&r director, in effecting a smooth transition. Larkin will now report to Ed DeJoy, president of the corporation's West Coast label, Janus Records. Tom McEntee remains as promotion director.

"We are definitely not shutting down the Nashville office," says DeJoy. "GRT will continue to grow and be an important factor in the country music business."

Heard, a 15-year veteran in the music business, has headed the Nashville operation for four years. Under his direction, the label has consistently secured positions on the country charts and has generated numerous records to pop, r&b and disco chart status.

He was also instrumental in acquiring for GRT the distribution rights to such million sellers as "The King Is Gone" by Ronnie McDowell on Scorpion, "I.O.U." by Jimmy Dean on Casino and "Telephone Man" by Meri Wilson on GRT, and initially signed such artists as Mel Street, Bobby G. Rice, Johnny Lee, Yancey and Crist Lane, via a distribution arrangement with LS Records.

Most recently, he signed two new pop groups to the label, Wham and Shadrack.

"I depart with mixed emotions," says Heard, who is leaving for more time for record production and writing. "For four years this company has been like a family. I am sure however, that everything will go smoothly and I am going to be rooting for GRT all the way."

AUTRY BOWS OUT

Republic Sale Keys National Expansion

NASHVILLE—With the purchase March 1 of Nashville-based Republic Records from Gene Autry, Dave Burgess, now president and owner of the label, plans to expand the company's roster, promotional efforts, number of releases and the company's thrust into both country and pop areas.

Since the label's reactivation 18 months ago, under the guidance of Burgess as vice president and general manager, more than 80% of all records released have attained national country chart status, attributable to the development of such artists as David Rogers, Kathy Barnes, Ray Sanders, Leslee Barnhill and Nate Harvell.

"I've been with Gene Autry for almost 25 years in various capacities," notes Burgess, "and this has always been something that we've had an understanding about between us, that I would buy out and become owner of Republic."

Expansion of the country roster has already taken form with the signing of Randy Barlow and Bobby G. Rice, for a total of six acts, and an increasing number of album releases will be forthcoming.

"We will be increasing our number of LP releases on Gene Autry and other artists," says Burgess, "with our most important project being a double pocket set on Autry, which will probably be released in the fall. We'll be doing some special promotional things with this set since the release will be marking his 50th anniversary in the music business."

Along with Republic's country expansion, the label is also expanding its pop roster.

"Popwise, we already have one

rock group, Muench, for which we've negotiated a contract with Jim Ed Norman to produce, and I'm negotiating with several other rock groups plus some artists in Europe at this time.

"So, we are definitely expanding to the extent that we will not be purely known as a country label, but rather as a well-rounded record company."

Under the new ownership, Arnie Thies will remain as national sales manager, Gary Branson as national promotion director and Susie Hall as marketing director.

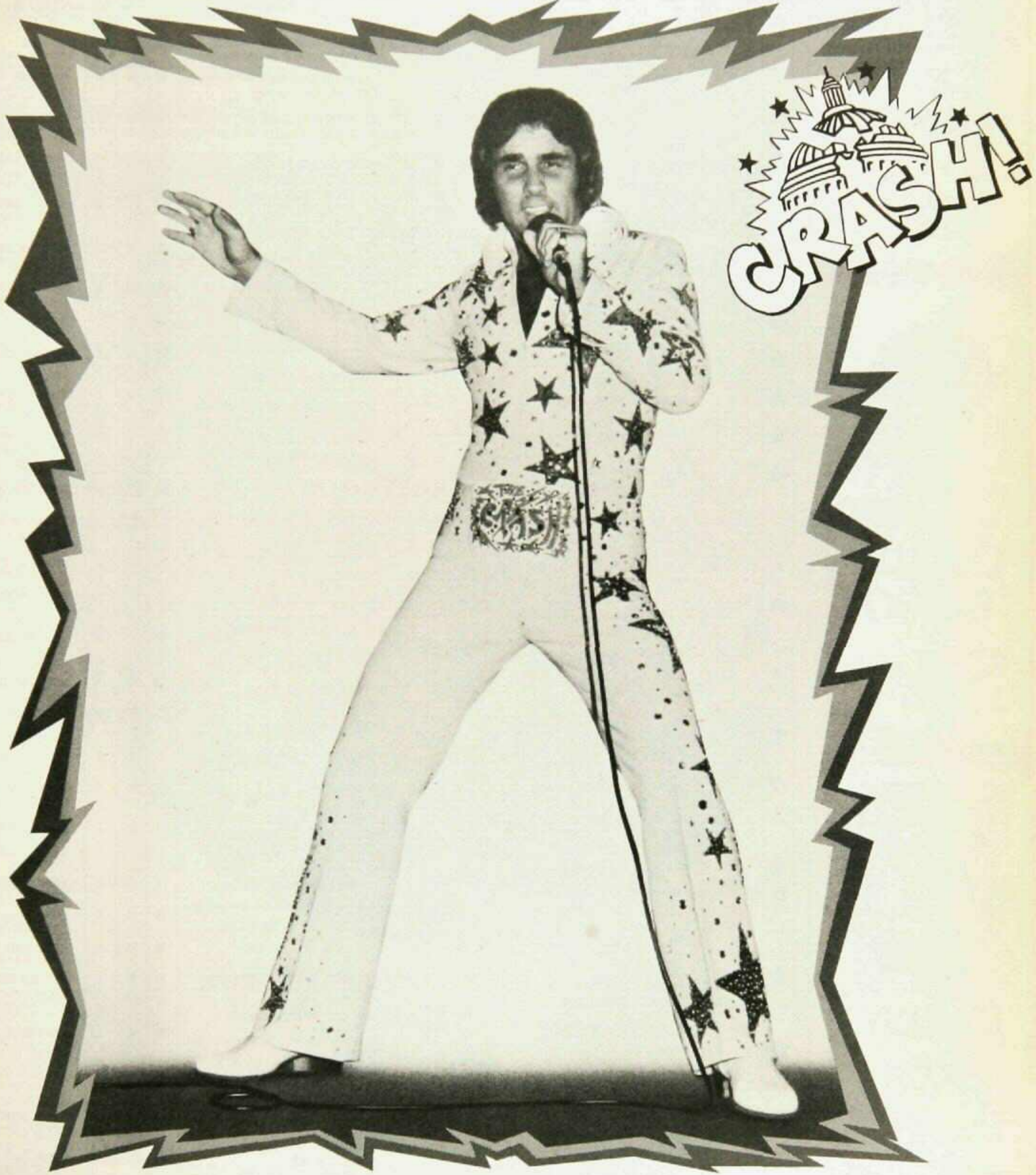
"With the development of our pop roster, there is a possibility, in the future, that we will be adding a national pop promotion person, who will work with Branson, but at this time, I think we can handle anything that comes down the line just with the staff as it is."

The acquisition of Republic marks another step in the continued growth of Burgess' Nashville operations, which includes Burgess, Hale & Associates, Singletree Music, Doubletree Productions, Progressive Artists Management, Sage & Sand Music, the Gene Autry publishing companies of Golden West Melodies, Melody Ranch Music, Ridgeway Music and Western Music; the Glen Campbell companies of Katie Kay Music and Allenwood Music, and Hank Williams, Jr.'s Bocephus Music.

Republic, internationally, is represented by London Records with the exception of Canada, where it is represented by RCA.

According to Burgess, there will be no distribution changes at this time and all foreign licensing agreements will remain as they are.

Billy "Crash" Craddock IS COOKIN' ON CAPITOL!



HIS DEBUT ALBUM ON CAPITOL FEATURES HIS HIT SINGLE,
"I Cheated On A Good Woman's Love"

Produced by Dale Morris



ALBUM ST-11758
SINGLE 4545

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Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licenses))</small>	This Week	Last Week	Weeks on Chart	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licenses))</small>	This Week	Last Week	Weeks on Chart	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licenses))</small>				
1	1	10	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU—Waylon & Willie <small>(E. Bruce, P. Brown, W. Jennings, RCA 11799 (Dove/Capitol, BMI) (Willie Nelson/Waylon Jennings))</small>	35	29	8	YOU'RE THE ONLY GOOD THING (That's Happened To Me)—Jim Reeves <small>(J. Townes, RCA 11157 (Golden West, BMI))</small>	68	71	4	DON'T STOP THE MUSIC—Little David Wilkins <small>(D. Wilkins, T. Marshall, J. Johnson, Playboy 8225 (Epic) (Forest Hills, BMI))</small>				
★	3	7	READY FOR THE TIMES TO GET BETTER—Crystal Gayle <small>(A. Reynolds, United Artists 1136 (A&P Poly, BMI))</small>	★	49	5	LOVIN' YOU BABY—Connie Smith <small>(J. Seals, J.C. Seals, Monument 45241 (Dance, BMI))</small>	70	39	11	RUNNING KIND/MAKING BELIEVE—Merle Haggard <small>(M. Haggard, Capitol 4525 (Shadell, BMI))</small>				
★	5	7	SOMEONE LOVES YOU HONEY—Charley Pride <small>(D. DeKaney, RCA 11281 (Music City, ASCAP))</small>	★	38	34	8	CRY CRY DARLING—Con Hunley <small>(L. Newman, J.D. Miller, Warner Bros. 8520 (Acuff-Rose, BMI))</small>	★	NEW ENTRY	MAYBE I SHOULD'VE BEEN LISTENIN'—Rayburn Anthony <small>(B. Rubin, Polydor 14457 (Screen Gems EM, BMI))</small>				
★	4	10	WALK RIGHT BACK—Anne Murray <small>(S. Curtis, Capitol 4527 (Warner-Tamerlane, BMI))</small>	★	39	19	15	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith <small>(B. Davis, T. Murry, Warner Bros. 8508 (Gynco, ASCAP))</small>	★	72	74	3	LAY DOWN SALLY—Red Sovine <small>(E. Clayton, M. Levy, Starkey 180 (Geste) (Shogwood, BMI))</small>		
★	9	8	A LOVER'S QUESTION—Jacky Ward <small>(B. Benton, J. Williams, Mercury 55018 (Times Square, Eden-Unichappel, BMI))</small>	★	48	5	I'LL BE THERE (When You Get Lonely)—David Rogers <small>(D. Burgess, Republic 015 (Golden West Melodies, BMI))</small>	★	83	2	THAT LUCKY OLD SUN—Nat Stuckey <small>(H. Gillespie, B. Smith, MCA 40855 (Ribbon, ASCAP))</small>				
6	6	9	RETURN TO ME—Marty Robbins <small>(C. Lombardo, D. DeMott, Columbia 3 10673 (Southern, ASCAP))</small>	★	11	7	IT DON'T FEEL LIKE SINNIN' TO ME—The Kendalls <small>(M. Kester, C. Fulmer, Ovalton 1006 (Tree, BMI))</small>	★	74	5	IT AMAZES ME—John Denver <small>(J. Denver, RCA 11214 (Cherry Lane, ASCAP))</small>				
★	11	7	TO ME—The Kendalls <small>(M. Kester, C. Fulmer, Ovalton 1006 (Tree, BMI))</small>	★	★	56	4	BABY IT'S YOU—Jane Fricke <small>(T. Givens, J. Greenbaum, Columbia 3 10695 (Sawgrass, BMI))</small>	★	85	3	HANG ON FEELIN'—Red Stagall <small>(M. Kester, M. Mangra, ABC 12337 (Screen Gems EM, Tree, BMI))</small>			
★	14	8	I CHEATED ON A GOOD WOMAN'S LOVE—Billy "Crash" Craddock <small>(D. Bryant, Capitol 4545 (Orchdown, BMI))</small>	★	★	63	3	COME ON IN—Jerry Lee Lewis <small>(R. Braddock, Mercury 55021 (Tree, BMI))</small>	★	★	89	2	RUNAWAY—Kareel Felts <small>(D. Shannon, M. Crook, ABC 12338 (Male Hour, Belinda, BMI))</small>		
★	16	6	HEARTS ON FIRE—Eddie Rabbit <small>(E. Rabbit, E. Stevens, D. Tyler, Elektra 45461 (Ringsbach/Deb Dase, BMI))</small>	★	★	53	5	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN—Faron Young <small>(J. Wilson, G. Debbins, T. Kuttin, Mercury 55019 (Phonogram) (Chappell/Fall Swing, ASCAP))</small>	★	★	90	2	A SWEET LOVE SONG THE WORLD CAN SING—Dale Woodard <small>(D. King, D. Woodard, Con Bro 121 (NSD) (Wick, ASCAP))</small>		
★	15	7	I'VE GOT A WINNER IN YOU—Don Williams <small>(W. Hollyfield, D. Williams, ABC 12332 (Maple Hill, Vogue, BMI))</small>	★	44	21	13	BARTENDER BLUES—George Jones <small>(J. Taylor, Country Road, BMI, Epic 8 50495)</small>	★	★	NEW ENTRY	SWEET LOVE FEELINGS—Jerry Reed <small>(J. R. Hubbard, RCA 11232 (Vector, BMI))</small>			
★	18	6	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West <small>(J. Oyer, J. Toney, United Artists 1137 (United Artists, ASCAP/Windup, BMI))</small>	★	45	23	13	BEDROOM EYES—Don Drumm <small>(R. Wilburn, Churchill 7704 (Zomba, ASCAP))</small>	★	★	NEW ENTRY	GEORGIA ON MY MIND—Willie Nelson <small>(H. Carmichael, S. Gomel, Columbia 3 10704 (Peer, BMI))</small>			
12	10	11	IF I HAD A CHEATING HEART—Mel Street <small>(W. Hollyfield, A. Turner, Polydor 14448 (Maple Hill, Vogue, BMI))</small>	★	46	46	6	POOR POOR PITIFUL ME—Linda Ronstadt <small>(W. Zepp, Asylum 45462 (Warner-Tamerlane, BMI))</small>	★	★	NEW ENTRY	YOU ASKED ME TO—Billy Joe Shaver <small>(W. Jennings, B. Shaver, Capricorn 285 (Baron, BMI))</small>			
13	13	9	SOFT LIGHTS AND HARD COUNTRY MUSIC—Mac Bady <small>(S. Shafer, Columbia 3 10671 (Acuff-Rose, BMI))</small>	★	★	59	4	RIGHT OR WRONG—Mary K. Miller <small>(W. Jackson, Image 326 (NSD) (Combine, BMI))</small>	★	★	80	84	3	EVEN COWGIRLS GET THE BLUES—La Costa <small>(S. Curtis, Capitol 4541 (Glad, BMI))</small>	
★	20	7	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash <small>(C. Craig, L. Stewart, Columbia 3 10681 (Gee Whiz, BMI))</small>	★	★	58	4	THIS TIME—Johnny Lee <small>(C. Moman, GRT 144 (Tree, BMI))</small>	★	★	81	81	5	LOVE CAN MAKE THE CHILDREN SING—Billy Stacc <small>(J. Walker, R. LeBlanc, Capricorn 2945 (Sound, ASCAP))</small>	
15	12	10	YES MA'AM—Tommy Overstreet <small>(S. Thompson, ABC-Dul 1737 (Tree, BMI))</small>	★	★	50	5	COLORADO COOL AID—Johnny Paycheck <small>(F. Thomas, Epic 8 50489 (Partner Integ, BMI))</small>	★	★	82	82	5	LONG GONE BLUES—Cates Sellers <small>(D. Warner, Capricorn 2847 (Sabal, ASCAP))</small>	
★	24	6	SWEET SWEET SMILE—Carpenters <small>(J. Newton, G. Young, A&M 2008 (Sterling-Ribbon, ASCAP))</small>	★	★	64	3	WHISKEY TRIP—Gary Stewart <small>(W. Carson, G. Tankersley, RCA 11224 (Screen Gems EM, Rose Bridge, BMI))</small>	★	★	84	84	3	FOUR LITTLE LETTERS—Shelia Parson <small>(D. Tyler, E. Stevens, Elektra 45468 (Deb Dase, Ringsbach, BMI))</small>	
17	17	10	RED HOT MEMORY—Kenny Dale <small>(W. W. Williams, Capitol 4528 (Public, ASCAP))</small>	★	★	52	35	10	DEEPER WATER—Brenda Kay Perry <small>(S. Miller, MAC 3038 (Midwest, ASCAP))</small>	★	★	85	88	4	TEARDROPS IN MY TEQUILA—Paul Craft <small>(P. Craft, RCA 11211 (Black Sheep, BMI))</small>
★	25	5	WE BELIEVE IN HAPPY ENDINGS—Johnny Rodriguez <small>(B. McDill, Mercury 55020 (Phonogram) (Mall-Crowd, BMI))</small>	★	★	53	36	14	WOMAN TO WOMAN—Barbara Mandrell <small>(J. Banks, E. Maron, R. Thigpen, ABC-Dul 17736 (East Memphis, BMI))</small>	★	★	86	86	4	LAY DOWN SALLY—Jack Parr <small>(E. Clayton, M. Levy, G. Terry, 50 States 58 (NSD) (Cligman/Unichappel, BMI))</small>
★	26	8	BUCKET TO THE SOUTH—Tex Barber <small>(C. Dennis, Rowland 1082 (Reeched, Dickerson, BMI))</small>	★	★	54	37	8	IF YOU DON'T WANT TO LOVE HER—Jerry Taylor <small>(D. Solomon, MC 904 (RRC Dunhill, BMI))</small>	★	★	87	87	4	CAN'T SHAKE YOU OFF MY MIND—Bobby Wayne Luffin <small>(C. Fields, Charts 118 (NSD) (Wilder-Mark, Music Craft, ASCAP))</small>
★	20	22	THE GRANDEST LADY OF THEM ALL—Conway Twitty <small>(W. McDowell, B. Morison, MCA 40857 (Music City, ASCAP))</small>	★	★	70	2	DO YOU KNOW YOU ARE MY SUNSHINE—Statter Brothers <small>(D. Reid, H. Reid, Mercury 55022 (Phonogram) (Cowboy, BMI))</small>	★	★	88	87	5	DRINKING THEM BEERS—Tampall Giam <small>(B. Chappell, ABC 12329 (Tempsland, BMI))</small>	
★	32	6	DON'T EVER SAY GOODBYE—T. G. Sheppard <small>(F. Deppoy, Warner-Curb 8525 (Lowball, ASCAP))</small>	★	★	56	41	9	I'M WAY AHEAD OF YOU—Bill Anderson & Mary Lou Turner <small>(C. Fulmer, S. Thompson, MCA 40852 (Tree, BMI))</small>	★	★	89	91	3	EASY—Barry Kays <small>(L. Ricketts, MCA 40858 (Jobete, ASCAP))</small>
★	31	7	STARTING ALL OVER AGAIN—Don Gibson <small>(F. Mitchell, ABC-Hickory 54021 (Muscle Shoals, BMI))</small>	★	★	67	3	IF YOU'RE LOOKING FOR A FOOL—Freddie Fender <small>(Thomas, McRee, Thomas, ABC 12339 (Crazy Cajun, BMI))</small>	★	★	90	91	9	MUSIC IS MY BUSINESS—Don Con <small>(S. Summers, Con Bro 129 (NSD) (Con Bro, BMI))</small>	
★	23	2	DO I LOVE YOU (Yes In Love Way)—Donna Fargo <small>(F. Aka, M. Frost, Y. Deaza, A. LeGovic, M. Price) (Sparks, BMI) (Warner Bros. 850)</small>	★	★	58	42	10	IT STARTED ALL OVER AGAIN—Vern Gosdin <small>(S. Miller, G. Foster, K. Luck, Elektra 4541 (Carpas, ASCAP/Kayra, SESAC))</small>	★	★	91	94	3	WIPE YOU FROM MY EYES (Gettin' Over You)—King Edward IV <small>(C. Robinson) Soundwaves 4562 (NSD) (Robbie-Gig Crunch, SESAC)</small>
★	30	7	HERE IN LOVE—Dotty <small>(K. Robbins, RCA 11201 (G-F, BMI))</small>	★	★	59	43	14	WHAT DID I PROMISE HER LAST NIGHT—Mel Tobe <small>(R. McEwen, W. Walker, MCA 40836 (Sawgrass, BMI))</small>	★	★	92	98	2	NEVER GOING BACK AGAIN—Mac Wiseman <small>(L. Buckingham, Churchill 7706 (Geste/Now Sound, BMI))</small>
★	25	28	EVERYBODY LOVES A RAIN SONG—R. J. Thomas <small>(M. James, C. Moman, MCA 40854 (Screen Gems EM, Baby Chuck/Sharon House, BMI))</small>	★	★	75	2	RED WINE AND BLUE MEMORIES—Joe Stampley <small>(B. Sherrill, C. Taylor, M. Sherrill, Epic 8 50517 (Alyce, BMI))</small>	★	★	93	62	15	GOD MADE LOVE—Mel McDowell <small>(McDowell, Linder, MacRae, Pollard, Capitol 4520 (Combine, BMI) (Music City, ASCAP))</small>	
★	33	4	MAYBE BABY—Sue Blanton <small>(N. Petty, C. Hadden, Warner-Curb 8534 (McCartry, BMI))</small>	★	★	76	3	BORN TO BE WITH YOU—Sandy Poney <small>(D. Robertson) Warner Brothers 8540 (Edwin H. Morris, ASCAP)</small>	★	★	94	61	11	LONELY HEARTS CLUB—Billie Jo Spears <small>(Butler, Bowling, Simmons, United Artists 1127 (ATV Blackwood, BMI))</small>	
★	27	27	LOVE IS A WORD—Dixie Lee <small>(D. Young, RCA 11191 (Sterling-Addison) (Sheel, ASCAP))</small>	★	★	77	2	IF YOU CAN TOUCH HER AT ALL—Willie Nelson <small>(L. Clayton, RCA 11735 (Rexaca, BMI))</small>	★	★	95	NEW ENTRY	DIVERS DO IT DEEPER—David Allan Coe <small>(D.A. Coe) Columbia 10701 (Warner-Tamerlane, BMI)</small>		
★	44	2	IT'S ALL WRONG, BUT IT'S ALRIGHT—Dolly Parton <small>(D. Parton, RCA 11240 (Vocal, BMI))</small>	★	★	80	2	THIS IS THE LOVE—Sunny James <small>(B. Springfield, L. Nease, Columbia 3 10703 (Robbie-Gig Crunch, ASCAP/Nease of Galat, BMI))</small>	★	★	96	NEW ENTRY	JUST OUT OF REACH—Mack White <small>(Y. F. Stewart) Commercial 33 (Four Star, BMI)</small>		
★	45	3	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)—Johnny Duncan <small>(A. Schneider, B. Haly, Columbia 3 10684 (Dandy Ditty/Blackwood, ASCAP/Super Songs (Unichappel, BMI))</small>	★	★	★	NEW ENTRY	NO, NO, NO (I'd Rather Be Free)—Ros Allen Jr. <small>(W. Hollyfield, B. McDill) Warner Bros. 8541 (Hall-Clement/Maple Hill, Vogue, BMI)</small>	★	★	97	57	7	LOVE SOMEBODY TO DEATH—Ed Brann <small>(R. Lane, B. Martin, Epic 8 50503 (Tree, BMI))</small>	
★	38	6	AT THE END OF A RAINBOW—Jerry Wallace <small>(S. Knudsen, S. Knudsen, BMA 3 106 (WIC) (Cotton, BMI))</small>	★	★	★	NEW ENTRY	PROUD LADY—Bob Egan <small>(S. Thompson, Polydor 14454 (Tree, BMI))</small>	★	★	98	NEW ENTRY	CASH ON THE BARRELHEAD—Bonnie Sessions <small>(J. & C. Lewis) MCA 40875 (Acuff-Rose, BMI)</small>		
★	52	3	I'LL NEVER BE FREE—Jim Ed Brown-Helen Cornelius <small>(B. Benjamin, G. Woods, RCA 11729 (Music of the Town/Velando, ASCAP))</small>	★	★	65	47	7	LAY DOWN SALLY—Eric Clapton <small>(E. Clapton, M. Levy, G. Terry, RSO 886 (Polydor) (Shogwood/Unichappel, BMI))</small>	★	★	99	99	2	BURN ATLANTA DOWN—Bobby Barell <small>(D. Arby, Co. Ray 128 (40-American) (Tree, BMI))</small>
★	32	7	TWO DOORS DOWN—Zella Lebr <small>(D. Parton, RCA 11174 (Dwyer, BMI))</small>	★	★	★	NEW ENTRY	LAY DOWN SALLY—Eric Clapton <small>(E. Clapton, M. Levy, G. Terry, RSO 886 (Polydor) (Shogwood/Unichappel, BMI))</small>	★	★	100	68	16	I JUST WISH YOU WERE SOMEONE I LOVE—Larry Gullent <small>(L. Gullent) Monument 254 (Phonogram) (Find Capricorn, BMI)</small>	
★	33	8	I LOVE YOU, I LOVE YOU, I LOVE YOU—Bonnie McDowell <small>(R. McDowell) Scorpion 189 (GRT) (Brom, SESAC)</small>	★	★	★	NEW ENTRY	UNCHAINED LOVE/SOFTLY, AS I LEAVE YOU—Deby Presley <small>(A. DeWitt, H. Shaper) RCA 11212 (Miller, ASCAP)</small>							

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DON SEEKS HAPPINESS

Some Subtle Changes Underway As Williams' Career Accelerates

By PAT NELSON

NASHVILLE—Subtle changes are taking place in Don Williams' musical career. "The real truth of the matter is that it just isn't enough to make everybody else happy and not make yourself happy—you just can't live very long that way."

That's been the philosophy of the ABC artist and will continue to be the heart of what he is all about.

Through it all, Williams has shunned the glitter of limelight, preferring to maintain his focus on music and creativity that ultimately separates true artistry from "stardom."

At the same time, he's a consistently major record selling force for ABC Records with a name value that reaches far beyond the boundaries of the U.S.

Williams recently accepted the challenge to open a Nashville show for rock guitarist Eric Clapton in front of 10,000 rock concert-goers.

Admittedly, a good part of the audience was unfamiliar with Williams and his music, but by the end of his 30-minute set that included such recognizable songs as "Amanda," "I Recall A Gypsy Woman" and "Shelter Of Your Eyes," he had drawn an attentive audience.

"It was tough, but I expected it to be an uphill fight," Williams recalls. "Eric and I really want to work together more because we appreciate each other's music so much. Hope-



Williams & Clapton: They enjoy working together.

fully we'll get to try it out some other places and maybe approach it a little differently."

Williams has joined both Waylon Jennings and Jerry Jeff Walker for concert dates in the last few months and admits these dates "have provoked a lot of thought" while relating those experiences to his appearance with Clapton.

"The audiences with Waylon and Jerry Jeff are much more attentive and it hasn't been as hard to get their attention as it was here with Eric," Williams says. "We feel that audiences somewhere else might be more receptive than they were here

The Nashville crowd was pretty tough for Eric, too."

Drummer Pat McInerney has joined the Williams troupe which consists of Danny Flowers on guitar, harmonica and vocals, and David Williamson on bass and vocals. From England, McInerney started working with Williams approximately one month ago and the addition continues Williams' trend in making "subtle" changes in his music.

"Even as it gets tighter and I give him more freedom, we'll still be working with sounds pretty much in keeping with what the three of us have been doing onstage," Williams explains. "He'll stay fairly laid-back—there won't be a whole lot of drum rolls and cymbal crashes."

There's also the possibility that further additions will be made to Williams' stage show.

"When things get established with Pat, I've been thinking about adding a keyboard player," he notes. "I thought a long time ago about adding a steel dobro player, but what Danny does onstage is so fine, I'm afraid that might take away from it. Keyboards would enhance what we're doing without changing it a lot."

An album is in the works at Jack Clement's Studio in Nashville and ABC is hoping for an April release. Though it won't be drastically different from previous product, Williams is trying to come up with songs that call for slightly different arrangements and use of instruments. Engineer Garth Fundis doubles with Williams as coproducer on this LP.

"Hopefully there'll be some songs that will pull something out of me that I haven't had tugged at for a while," he adds.

(Continued on page 116)

Nashville Scene

Phonogram/Mercury artist Reba McEntire has been in Nashville recording with producer Jerry Kennedy. "Don't You Think It's Time" is Tommy Jennings' new Monument single. That's right, he's Waylon's brother. Bud Wendell, president of WSM Radio, presented Ernest Tubb with a plaque commemorating his 35 years of performances on the "Grand Ole Opry." Tubb still travels more than 100,000 miles a year working shows and meeting fans.

As a result of their 1977 CMA duo of the year award, Jim Ed Brown and Helen Cornelius were booked for more dates by the end of January than they had in six months last year. Billy and Sybil Carter join Marlo Thomas as special guests of television host Phil Donahue at the

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 3/25/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12586
★	2	9	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	4	22	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
4	3	8	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
5	5	17	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
6	6	24	SIMPLE DREAMS—Linda Ronstadt, Asylum AS 104
7	7	30	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7636 (Photogram)
★	10	36	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA-LA 771-G
★	11	10	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Photogram)
★	13	28	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
★	16	4	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL 12478
12	12	29	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL 12426
13	8	24	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC-Dot DD2093
14	15	22	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
15	9	7	ELEVEN WINNERS—Merle Haggard, Capitol ST 11745
★	20	2	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
★	21	32	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 7540
18	19	7	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
★	24	21	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
20	22	45	OL' WAYLON—Waylon Jennings, RCA APL 1 2317
21	18	64	GREATEST HITS—Linda Ronstadt, Asylum AS 1052
22	17	6	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11740
23	14	6	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
★	36	16	I WANT TO LIVE—John Denver, RCA AFL12521
25	25	2	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES—Crystal Gayle, MCA 2334
★	37	13	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1 1312
27	30	29	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL12477
28	26	24	COUNTRY BOY—Don Williams, ABC-Dot DD 2098
29	32	19	GREATEST HITS—Olivia Newton-John, MCA 3028
30	27	14	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
31	35	49	KENNY ROGERS, United Artists UA-LA829-G
32	23	7	THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15006 (Photogram)
33	33	81	CRYSTAL—Crystal Gayle, United Artists UA-LA814-G
34	29	11	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC-Dot DD 2096
35	40	26	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
36	31	19	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
37	34	37	MOODY BLUE—Elvis Presley, RCA AFL 1 2426
38	38	21	YOU LIGHT UP MY LIFE—Debbie Boone, Warner Bros. BS3118
39	28	17	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
40	41	18	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
41	42	19	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
42	43	7	NEW TRAIN—SAME RIDER—Tom T. Hall, RCA APL1 2622
43	44	14	THE FIRST TIME—Billy "Crash" Craddock, ABC-Dot DD 2091
44	45	6	T.G.—T.G. Sheppard, Warner Bros. BSK 3133
45	48	5	GENTLE TO YOUR SENSES—Mel McDaniel, Capitol ST 11694
46	39	10	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
47	47	9	HOOKIN' IT!—Roy Clark, ABC-Dot DD 2099
48	50	13	ROSES FOR MAMA—C.W. McCall, Polydor (not listed)
49	NEW ENTRY		BOB LUMAN—Bob Luman, Polydor PD 38135
50	49	3	ON THE ROAD—Jerry Clower, MCA 2281

April 7 testimonial dinner in his honor. Marking his 10th anniversary in show business, Donahue is being saluted by Variety Club International at the Chicago event.

Mack Sanders, owner of Nashville's WIRB, announces the station's first annual Appreciation Night, Saturday (25), at the Municipal Auditorium. Admission is free for the 2 p.m. ses-

cert starring Johnny Paycheck, Connie Smith, Jacky Ward, Mack Sanders, the Plainsmen and John Bozeman. . . . Bluegrass favorite Mac Wiseman has a new release out on Churchill Records. "Never Going Back Again" was produced by Ronnie Milsap at Ironside Studios in Nashville.

PAT NELSON

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Ely Pushes Off

NASHVILLE—The Soap Creek Saloon in Austin served as the starting point for Joe Ely's international tour. MCA Records hosted a press party at the club to celebrate Ely's tour, his new LP, "Honky Tonk Masquerade" and his new single, "Fingernails."

The tour includes Texas dates, along with St. Louis, Minneapolis, Chicago, Cleveland, Cincinnati and New York, before heading for London and the Wembley Festival. Ely will team with Merle Haggard for a European tour of Dublin and Belfast, Ireland; Gothenberg, Sweden; Rotterdam, Holland; and six other dates in England.



SOAPY START—MCA artist Joe Ely launches his international tour at Austin's Soap Creek Saloon.

Williams Museum Opening April 14

NASHVILLE—The official opening of the Hank Williams Museum, located at 115 16th Ave. S. in Nashville, will be marked by a cocktail reception at the museum from 5:30-7:30 p.m. April 4.

Housing some 2,800 square feet, the museum contains a collection of Williams' personal effects.

"Industry representatives, including press and radio personnel, are being extended invitations as well as entertainers and heads of tour companies," says James Smith of Hank Williams Jr. Enterprises.

WIRE's Simulated Awards Show Shakes Indianapolis

• Continued from page 78

WIRE polled its listeners by phone to nominate their choices in 10 categories.

"The polling took us about six weeks. We installed a hot line in another studio where each day, when the DJs would get off their shifts, they would go to take calls.

"For the first round of nominations, we set a category for each day and the jocks would go in and man the phones for that day's category nominations. Then we would

tabulate all the votes and the three acts that had received the most nominations became finalists.

"In cases where we had a tie, we would go to four finalists. After we had taken calls on all 10 categories, we began the final round of voting again inviting our listeners to call in," Robinson says.

With the final votes in, the station then called the winners by phone, running the acceptance speeches through a speaker phone, then an equalizer, for a close to studio quality effect.

"The acceptance speeches ran anywhere from 15 to 45 seconds, and we were able to personally contact almost everyone of the winners."

The winners of WIRE's Top Choice Awards included Rex Allen Jr. for most promising male vocalist of the year, Debby Boone for most promising female vocalist of the year, Elvis Presley for male vocalist of the year, Loretta Lynn for female vocalist of the year, the Statler Brothers for vocal group of the year, Conway Twitty and Loretta Lynn for vocal duo of the year, Roy Clark for instrumentalist of the year and Marty Robbins for entertainer of the year.

"Conway Twitty accepted for Loretta Lynn, Chet Atkins accepted on behalf of Elvis Presley and Debby Boone's sister accepted for her since Debby was in South Africa. Our deejays made all the presentations except for entertainer of the year, which was presented by our general manager and chairman of the board of the CMA, Don Nelson," says Robinson.

WIRE aired its program from 4-5 p.m. Jan. 18, then repeated the program Jan. 22 and again in February from 8-9 p.m.

"We aired it first on a Wednesday afternoon in drive time because radio loses a lot of listeners after 6 p.m. to television."

WIRE charged sufficient spot rates to cover the show and had a total of six breaks with two commercials apiece during each break.

"We then decided to run it again on Sunday, Jan. 22, not realizing that we were up against a three-hour televised country music special until the last minute. So we ran it again, two weeks later in the same time slot.

"When we put it on the air, the switchboard went crazy. We had people calling wondering why they didn't know where to get tickets and where was it being held."

With plans to make this an annual event, Robinson says the second annual Top Choice Awards will probably run about the same time next year.

AWARDS DUE AT WEMBLEY

NASHVILLE—The International Country Music Awards will be presented at the 10th International Festival of Country Music at Wembley, March 25-27.

The awards are sponsored by Country Music People, Country Music Review, Country Music Roundup and the Mervyn Conn Organization. Voting forms were made available through the sponsoring British publications and the British Country Music Assn.

The categories are best international male vocalist, female vocalist and group, best British solo or duo, best British group, and most promising international act.

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Discos

Live Band Booked At Regine's

NEW YORK—Regine's, the posh Manhattan discotheque catering to an international jet-setting crowd, has joined the growing list of local discos to offer a mix of live and recorded music.

The Park Ave. nitery where admission policies are as complex as getting into Ft. Knox, began offering live music Wednesday (15) in its Supersalle ballroom.

Regine's officials are reluctant to divulge details at this time, but sources close to the club state that Bo & Generation II, a special disco-oriented big band, will play the room on an experimental basis as part of a long-range plan to establish a cabaret-type facility, which will be operated in tandem with the regular club.

The source discloses that this fa-

cility will offer more relaxed policies than are currently enforced at Regine's. The plan is to attract business people and other professionals looking for after-work relaxation who are turned off by Regine's inflexible policy of formal dress and membership cards.

The shift in policy is a breakthrough for Musicians Union Local 802, which recently mounted a drive against local discos offering only recorded music. It also marks a triumph for local club patrons who have long been up in arms against Regine's policies.

Murray Rothstein, of Local 802, states his union has worked closely with Regine's and with the managers of Bo & Generation II to make the new policy possible. Union concessions included special rates and arrangements for re-

hearsals for the 17-member RCA Records artists.

States Rothstein "We have leaned backwards because we want to prove that live groups, even big bands, can adapt to the disco format if given an opportunity."

However, Local 802 has not been as fortunate with other clubs with which it is negotiating. Studio 54 which it started picketing a month ago as part of a campaign to force club operators to feature live music in their clubs, has so far failed to respond to the union's pressure.

Nevertheless, Local 802 remains undaunted, and Rothstein vows to keep the pressure up "until they get around to seeing things our way."

N.Y. Bankers Pilot Classy Mobile Disco

By RADCLIFFE JOE

NEW YORK—A pair of enterprising New York bankers with a love of music and a flair for show business, have started what may be the most sophisticated, ambitious portable disco operation in this country, featuring a mix of live and recorded music.

Richard Field, a vice president with Chase Manhattan Bank, and Bob Hardwick, an executive with Citibank, have started Field/Hardwick Productions, and its subsidiary, Music On The Move, to take the concept of disco dancing to an elite audience.

Hardwick, himself a musician and head of the Bob Hardwick Sound Orchestra, has been playing professionally with his own 16-piece orchestra for several years. Two years ago his firm acquired Disco On The Run, from its operator, Jeff Barr. The name was changed to Disco On The Move, and the plan was put into action to target a sophisticated party-loving clientele.

As Hardwick explains it: "We are not interested in high school proms and sweet 16 parties. Instead, we are targeting charity balls, country club galas, record company soirees and society fetes."

To this end Field/Hardwick Productions does very little advertising, and when it does it utilizes only publications targeting the type of clientele in which it is specifically inter-

ested. Outside of this, most of the operation's business comes through word-of-mouth referrals, and from a select mailing list.

Field/Hardwick Productions is so structured that it can offer its customers a combination of dance music programs ranging from straight disco, through disco/live rock, disco/live traditional, or a combination of all three, or each by itself.

Prices for an evening's entertainment can run anywhere from \$350 to (Continued on page 108)

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MARCH 25, 1978, BILLBOARD

Natl Dance Contest For Syndicated TV

NEW YORK—National Video Corp. of Ohio and Digital Lighting of New York have joined forces to promote a national disco dance contest for airing via syndicated television.

The show titled, "Fever," will be aired on weekly 30-minute Saturday Night slots between 7 p.m. and 8 p.m. in most markets. Hosts will include Donna Summer, Vicki Sue Robinson, the Trammps, Village People, Odyssey, Love & Kisses, Patty Brooks and Dr. Buzzard's Original Savannah Band.

According to Phil Scianamblo of

National Video Corp., the contest and tv show will originate from a major New York discotheque. Regional finals will be held in Los Angeles, Dallas, Atlanta, Miami, Chicago and New York. The finals in each city will be hosted by one of the above-listed artists.

On the regional level "Fever" will be coordinated through local discotheques working in conjunction with neighborhood radio stations. All regional finalists will be flown to New York on an all-expenses paid trip to compete for the National Disco

(Continued on page 108)

Retail Chain Opens Ohio Disco-Nitery

By JOHN SIPPEL

LOS ANGELES—The first disco/live talent location ever operated by a record/tape retail chain opened Saturday (11) in Canton, Ohio.

It's no coincidence that there is a Camelot store on either side of the Galaxy Disco within a three-mile radius. That's how Stark Record Service president Paul David found the ailing location in October 1977.

His store managers had reported how disco business increased when the original disco opened in early 1977.

Paul and his brother, John, now vice president and general manager of the 16,000 square foot one-story operation, mapped out a rebuilding concept for 60 days. Starting in January, Stark renovated exteriorly and interiorly at a cost of \$150,000.

The 1,600-capacity disco bowed pertinently with a theme of "Saturday Night Fever," biggest album in Stark's approximately 70-store record retailing history.

The entire interior was gutted and refitted. Ten projectors create three-dimensional color illusions from floor to ceiling. Accuphase audio equipment boosts the music through six theatre-type Altec and JBL speakers mounted in the ceiling. Jack Schneider of Keller Electric, Canton, claims that speakers are set so that the music output is isolated and three feet off the 24 by 40 foot floor and normal conversation is possible.

Radio station DJs from the area will alternate doing three-hour shifts nightly. They include: Tim Phillips, program director, and Eric Thomas, WCUE, Canton; Tony Gialucca, WJER, Dover; Dan Belford, WHBC, Canton; and Dave Matthews, WTIG, Massillon. Fred Steinke is a veteran disco jockey also employed by Galaxy. Drummer Dan Rome, who had been working in the Atlanta area, was imported to work with the recorded music.

The disco at 1404 Whipple Ave. intends to play live talent, both disco-oriented and contemporary rock, when possible. John David says a booker will be hired to obtain talent for one-night stops.

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NEW YORK—Electronic Designers, Inc. has developed a 4-channel sequential strobe which can be used to create "a never-ending ripple of light produced by alternating the driver lamps in the four channels, in the same sequence as the one, two, three and four sockets on the

strobe," according to officials of the company.

The unit, model SAS-403 is said to be able to drive up to 1,500 watts of lamp power per channel, powering its four AC outlets in sequence at a selectable rate.

Designed around a solid state divider chain, the strobe operates in programmable audio-synchronized modes. The firm's engineers add that the unit makes an ideal maintenance-free replacement for motor-driven, rotary sequential switches such as those used to control theater marquee lamps.

They add that spectacular effects can be obtained by driving the strobe from an audio source such as a radio, tape recorder or amplifier.

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SMALLER MARKETS SPECIALLY RECEPTIVE

'Fever' Film Goosing Sales Of Chicago Area's Lighting Firms

By ALAN PENCHANSKY

CHICAGO—Disco lighting suppliers here are enjoying a boom market, keyed to additions and upgrading in existing clubs and to the installation of sophisticated disco-style lighting systems in many non-disco amusements.

The motion picture "Saturday Night Fever" reportedly has given a big boost to the visuals vendors, with the Paramount feature film affecting clients not unlike an industrial sales presentation, according to one supplier.

Fred Calistri, president of Controlled Lyte Systems here, indicates his retail firm is selling lighting systems off exposure to the feature flick, with the picture's influence being particularly pronounced in smaller markets.

Calistri's company, founded less than two years ago, will make its second plant expansion in April. The company has moved from less than 1,000 to 4,600 square feet of space since founding.

"People who are seeing 'Saturday Night Fever' are looking at new disco products, so it's like a demonstration film," says Calistri.

"People are seeing what a real disco does, not just a mirror ball and a couple of lights," he explains.

Calistri says the film has spurred lighting sales in smaller markets, where sophisticated lighting gear had not been seen before.

The impact of "Saturday Night Fever" also is being felt by General Engineering, a northside Chicago company that claims to supply most of the lighting controllers and strip lights produced in the U.S.

The firm, which has just doubled its plant space, manufactures exclusively for Litelab of An-gola, N.Y., and the dance floor and lighting effects seen in "Saturday Night Fever," were created by Litelab from General Engineering components.

"'Saturday Night Fever' has done a lot for us," explains Syd Svercek, General Engineering president.

"The disco field overall is picking up. Normally this is a slow season, and yet new clubs are being bid on more this season than last year, or fall '77," Svercek states.

The manufacturer believes "Saturday Night Fever" has "re-kindled" the disco craze, and that a lot of clubs have been spurred to introduce new lighting equipment because of the film.

Svercek's company presently is

working on securing UL approval for its light control units.

"It will circumvent a lot of problems that presently exist with dealers. Everytime they make an installation it has to be approved by a local inspector now," he explains.

Both Svercek and Calistri note that a growing number of non-disco amusements, particularly roller rinks, are installing disco lighting systems.

"Amusement rides are getting disco lighting and ski slopes are being lighted by disco type lights," says Svercek.

According to Calistri, whose company has done lighting installations for a number of Midwestern roller rink chains, the skating emporiums are being influenced enormously by "Saturday Night Fever."

"They're being influenced by the film because the 13-17 age group, the younger generation that can't get into the disco, can go to the roller rink," he explains.

Calistri says one roller rink chain, M&R amusements, "just went crazy" over response to the new lighting systems, and that competitive rinks are being forced to install disco lighting in order to compete.

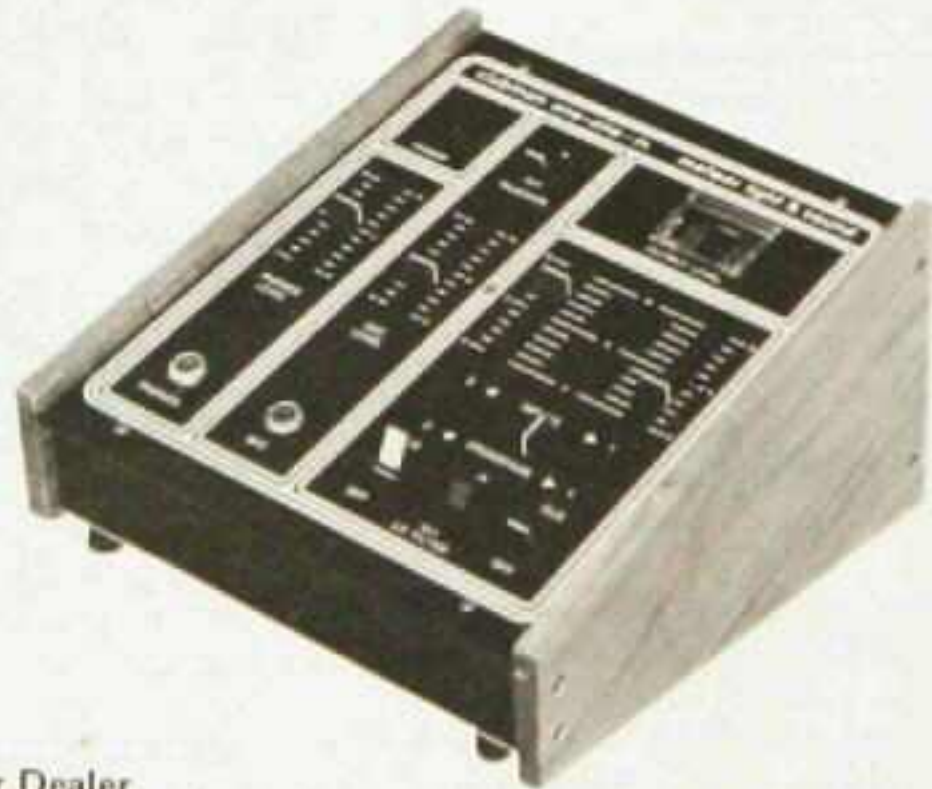
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Disco Mix

By TOM MOULTON

NEW YORK—Sam Records has released a 12-inch 33 1/2 r.p.m. disco disk on newcomer Lucy Hawkins titled "Gotta Get Out Of Here." The song has an r&b style, but Hawkins' voice is exceptionally strong, and this, coupled with an outstanding John Davis arrangement and production, creates a good combination.

Red Greg Records has released the new Universal Robot Band 12-inch 33 1/2 r.p.m. disco disk titled "Freak With Me." Here is a good uptempo song with a simple basic hook. As with "Dance & Shake Your Tambourine," the group's last hit, this song features a synthesizer as the main force. Featured too is a live party sound that was such a hit on the last record.

Salsoul Records has released "I Love New York" by Metropolis. This is the song used in all the tourism commercials being sponsored by New York state. This version was arranged and produced by Thor Balderson of Donna Summer fame. With its use of guitars it definitely has a New York type sound. Although there is not much substance in the lyrics, the melody and track are such that they carry the song. There is a good break with the percussion and guitars.

Salsoul Records will also release the Cary Criss 12-inch 33 1/2 r.p.m. disco disk titled "Rio de Janeiro," which is already getting much advance play through test pressing given out some time ago. Disco deejay Richie Rivera applied his popular "midnight mix" to this and has come up with some very unique things.

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National Disco Action Top 40

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ATLANTA

- This Week
- STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12 inch remix)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12 inch)
 - DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—TK (LP)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch remix)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - WEST SIDE STORY (Medley)/EASE ON DOWN THE ROAD—Salsoul Orch.—Salsoul (LP/12 inch)
 - WHICH WAY IS UP—Stargard—MCA (LP)
 - SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - GALAXY—War—MCA (12 inch remix)

DALLAS/HOUSTON

- This Week
- GALAXY—War—MCA (12 inch remix)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - MACHO MAN/KEY WEST—I AM WHAT I AM—Village People—Casablanca (LP)
 - RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12 inch remix)
 - LET ME PARTY WITH YOU—Bunny Sigler—Gold Mind (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)

NEW ORLEANS

- This Week
- FROM EAST TO WEST/POINT ZERO/LATIN ODYSSEY—Voyage—Marlin (TK) (LP)
 - GIMME SOME LOVIN'/DR. DOO DAH/AFRICANISM—Kongas—Polydor (LP)
 - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - MACHO MAN/I AM WHAT I AM/KEY WEST—Village People—Casablanca (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - NIGHT FEVER—Carol Douglas—Midson (12 inch)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch remix)
 - I FEEL GOOD—Al Green—Hi (Cream) (12 inch)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (12 inch)
 - UNDER MY THUMB—Ronnie Jones—Salsoul (12 inch)
 - BIONIC BOOGIE—all cuts—Polydor (LP/12 inch)
 - HOUSE OF THE RISING SUN—Santa Esmeralda/Revelacion—Casablanca/Crocos (LP) (import)

PITTSBURGH

- This Week
- CHATTANOOGA CHOO CHOO/TUXEDO JUNCTION—Tuxedo Junction—Butterfly (LP)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
 - I FEEL GOOD—Al Green—Hi (Cream) (12 inch)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - GALAXY—War—MCA (LP/12 inch remix)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12 inch remix)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12 inch)
 - RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - TRUST IN ME—Vicki Sue Robinson—RCA (LP)
 - MACHO MAN—Village People—Casablanca (LP)

BALT./WASHINGTON, D.C.

- This Week
- LOVE'S COMING—BABY LOVE/COME INTO MY HEART—USA European Connection—TK (LP)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
 - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12 inch)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - GALAXY—War—MCA (12 inch remix)
 - I DON'T KNOW WHY—Sweet Cream—Bareback (12 inch)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12 inch)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
 - CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - TRUST IN ME—Vicki Sue Robinson—RCA (12 inch remix)

DETROIT

- This Week
- ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - GALAXY—War—MCA (12 inch remix)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - TRUST IN ME/HALF AND HALF/FEELS SO GOOD/DON'T TRY TO WIN ME BACK—Vicki Sue Robinson—RCA (LP/12 inch remix)
 - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12 inch)
 - BIONIC BOOGIE—all cuts—Polydor (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - FUNK REACTION—Lionel Linton Smith—TK (12 inch)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - IF MY FRIENDS COULD SEE ME NOW (all cuts)—Linda Clifford—Curton (LP/12 inch)
 - DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
 - AIN'T NO SMOKE WITHOUT FIRE/THE WHIP—Eddie Kendricks—Ariola (LP)
 - GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)

NEW YORK

- This Week
- ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP/12 inch)
 - STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12 inch remix)
 - DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12 inch)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - GALAXY—War—MCA (12 inch remix)
 - YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (LP)
 - RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - MELODIES—Made In U.S.A.—Delite (12 inch)
 - ROUGH DIAMOND—Madleen Kane—CBS (LP import)
 - CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)

SAN FRANCISCO

- This Week
- VOYAGE—all cuts—Marlin (TK) (LP)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - NUMBER ONE—Elvis Law—ABC (12 inch)
 - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
 - I FEEL GOOD—Al Green—Hi (Cream) (12 inch)
 - ROUGH DIAMOND—Madleen Kane—CBS (LP import)
 - AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Ariola (LP)
 - MELODIES—Made In U.S.A.—Delite (12 inch)
 - GALAXY—War—MCA (12 inch remix)
 - DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12 inch)
 - SLINKY THIGHS—Larry Page Orch.—London (12 inch)
 - WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (12 inch)
 - THE PATH/CROSS MY HEART—Ralph MacDonald—Marlin (TK) (LP)

BOSTON

- This Week
- COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP/12 inch)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - NIGHT FEVER—Carol Douglas—Midson (12 inch)
 - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (12 inch remix)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12 inch)
 - GALAXY—War—MCA (12 inch remix)
 - TRUST IN ME—Vicki Sue Robinson—RCA (12 inch remix)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
 - AIN'T NO SMOKE WITHOUT FIRE/THE WHIP—Eddie Kendricks—Ariola (LP)
 - DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)

LOS ANGELES/SAN DIEGO

- This Week
- COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
 - RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12 inch)
 - MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
 - WEST SIDE STORY (Medley)—Salsoul Orchestra—Salsoul (12 inch)
 - I FEEL GOOD—Al Green—Hi (Cream) (12 inch)
 - UNDER MY THUMB/THE SAME OLD SONG/SOUL SISTER—Ronnie Jones—Salsoul (12 inch)
 - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12 inch)

PHILADELPHIA

- This Week
- COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP/12 inch)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - GALAXY—War—MCA (12 inch remix)
 - A DANCE FANTASY—Montana—Atlantic (12 inch)
 - CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - WEST SIDE STORY (Medley)/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (12 inch)
 - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12 inch)
 - GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12 inch)
 - I FEEL GOOD—Al Green—Hi (Cream) (12 inch)

SEATTLE/PORTLAND

- This Week
- BIONIC BOOGIE—all cuts—Polydor (LP/12 inch)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - GIMME ME LOVE/LOVE IS HERE/SUPERNATURE—Cerrone—Cotillion (LP)
 - GALAXY—War—MCA (12 inch remix)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - NIGHT FEVER—Carol Douglas—Midson (12 inch)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12 inch remix)
 - FROM EAST TO WEST—Voyage—Marlin (TK) (LP)
 - TRUST IN ME—Vicki Sue Robinson—RCA (12 inch remix)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)

CHICAGO

- This Week
- VOYAGE—all cuts—Marlin (TK) (LP)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - BIONIC BOOGIE—all cuts—Polydor (LP/12 inch)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (TK) (12 inch)
 - STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12 inch remix)
 - SHAME—Evelyn "Champagne" King—RCA (12 inch remix)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12 inch)
 - CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch remix)
 - I FEEL GOOD—Al Green—Hi (Cream) (LP/12 inch)
 - GALAXY—War—MCA (12 inch remix)

MIAMI AREA

- This Week
- ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
 - FROM EAST TO WEST/POINT ZERO/ORIENT EXPRESS/LADY AMERICA—Voyage—Marlin (TK) (LP)
 - STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12 inch remix)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
 - GALAXY—War—MCA (12 inch remix)
 - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/TUXEDO JUNCTION—Tuxedo Junction—Butterfly (LP)
 - RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
 - DANCE WITH ME/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK) (12 inch)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
 - THE PATH—Ralph MacDonald—Marlin (TK) (LP)
 - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12 inch)
 - MELODIES—Made In U.S.A.—Delite (12 inch)

PHOENIX

- This Week
- ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP)
 - CHATTANOOGA CHOO/TUXEDO JUNCTION/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
 - COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - NUMBER ONE—Elvis Law—ABC (12 inch)
 - MELODIES/SHARE YOUR BODY—Made In U.S.A.—Delite (12 inch)
 - WHAT SHALL WE DO WHEN THE DISCO'S OVER—Richard Hewson Orch.—AWI (12 inch)
 - NIGHT FEVER—Carol Douglas—Midson (12 inch)
 - GALAXY—War—MCA (12 inch remix)
 - THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—United Artists (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
 - PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12 inch)
 - DANCE WITH ME/THE SINGER'S BECOME A DANCER/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK) (12 inch)
 - TRUST IN ME—Vicki Sue Robinson—RCA (12 inch remix)
 - WEST SIDE STORY (Medley)—Salsoul Orch.—Salsoul (12 inch)
 - THE PATH/I CROSS MY HEART—Ralph MacDonald—Marlin (TK) (LP)

MONTREAL

- This Week
- LET'S ALL CHANT—Michael Zager Band—Quality (12 inch)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—Polydor (LP)
 - SUPERNATURE—Cerrone III—WEA (LP)
 - ONCE UPON A TIME/I LOVE YOU—Donna Summer—Polydor (LP)
 - THE BEAT GOES ON AND ON—Ripple—RCA (12 inch)
 - RISKY CHANGES—Bionic Boogie—Polydor (LP)
 - I CAN'T STAND THE RAIN—Eruption GRT (12 inch)
 - DISCO DANCIN'—Billy Preston—A&M (12 inch)
 - SHAME—Evelyn "Champagne" King—RCA (12 inch)
 - VOYAGE—all cuts—RCA (LP)
 - ENCOUNTERS OF EVERY KIND—Meco—Gene Page—Quality/Capitol (LP)
 - MACHO MAN—Village People—Polydor (LP)
 - HOUSE OF THE RISING SUN—Revelacion/Santa Esmeralda—TC (LP)
 - DISCO DUB—David Boydell—Star (12 inch)
 - ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Polydor (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Natl Dance Contest

• Continued from page 105

Dance Champion title, the firms claim.

Winners of the national finals will receive a \$5,000 cash prize, with second and third place winners receiving \$3,000 and \$2,000, respectively.

Mobile Disco

• Continued from page 105

\$400 for a four hour basic sound and light disco show, to several thousand dollars for the whole shebang of disco/live entertainment complete with 16-piece orchestra, light show and dancers.

The *Field Hardwick Disco On The Move* subsidiary is managed by Jerry Lembo of the New Jersey Disco Deejays Assn. The package of sound and light equipment is reportedly one of the best in the business.

It features JBL tweeter arrays, Technics turntables and cassette deck, Altec, Voice Of The Theatre amplifiers, Bozak CMA 10-2D mixers, microphones by Shure, and cartridges by Stanton/Pickering. The components are all contained in a special custom-built formica cabinet.

The light show spans the spectrum of mirrorballs, strobes, spotlights, chasers and other units.

In spite of their exacting schedules as pin-striped, conservative daytime bankers, *Hardwick and Field* are finding time to accept assignments in such far off places as Philadelphia, Washington, D.C., Kentucky, Tennessee and Georgia.

The operation is headquartered in Manhattan.

All 12 finalists will participate in the syndicated disco show hosted by Phil Gary who bills himself as the King of Disco.

The show is open to disco dancers between the ages of 18 and 35, and contestants will be judged on costume, rhythm and originality. Lighting effects will be provided by Larry Silverman and Digital Lighting, who promise the best possible visual effects.

Other features of the show will include the weekly airing of the best 10 disco songs as tabulated by top disco deejays around the country. There will also be an appreciation award of \$1,000 and an all-expense trip to New York for the contest finals to the best disco deejay in the country.

Meanwhile, in another unrelated disco dance contest, the R.J. Reynolds Tobacco Co., makers of Real cigarettes, has teamed with the Woodland Hills Red Onion discotheque of Carson, Calif., to promote an eight-week search for the best disco couple in Los Angeles.

Weekly elimination contests will be held at the Red Onion, Osco's, Dillons, and at Big Daddy's in Los Angeles.

Weekly winners will share a cash prize of \$100, with semi-finalists earning \$250, and the finalists earning \$1,000, an appearance on network tv and an opportunity to compete in a national contest being planned for this summer in New York.

According to Gary Gunn, program director of the Red Onion, spectators will also qualify for a weekly door prize of \$100.

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Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Former Doors **Ray Manzarek**, **Robbie Krieger** and **John Densmore** are reuniting for an Elektra/Asylum album which will feature the late **Jim Morrison's** prose and poetry, new music and previously unreleased live material. **John Haeny** is set to produce the project.

Robin Trower recording at **Filmways/Heider** for **Chrysalis** with engineer **Peter Bishop**. In addition, **Minnie Riperton** doing vocal overdubs there with engineer **Biff Dawes** as is **Maureen McGovern** with **Joe Bogen** for Epic. Recent Heider remotes include **Hubert Laws** at the Dorothy Chandler Pavilion in Los Angeles for an upcoming Columbia LP produced by **George Butler** with engineer **Don Hahn** and **Sammy Hagar** at the San Antonio Municipal Auditorium with producer **John Carter** and engineer **Ray Thompson**.

Kendun activity includes: **Seals & Croft** doing vocals with **Thom Wilson** and **Joe Laux** engineering. Epic's **REO Speedwagon** overdubbing with **Gary Lubow** and **Bob Bullock** behind the board. **George Duke** and **Kerry McNabb** in to EQ and cut a single and disco release on Duke with **John Golden** while producer **Esmond Edwards** mixes a single on **John Handy** for Warner Bros., and **Andre Lewis** producing Motown's new **Mandre** album with **John Golden** engineering.



DOUBLE TROUBLE—Producer **Jack Douglas** stands behind **Frankie Miller** at New York's **Record Plant (Studios)** during a mixing session for Miller's upcoming **Chrysalis LP**. Douglas, who has producer **Aerosmith**, has that group's **Steve Tyler** to backup vocals and harmonica parts on the LP.

Paul Anka made vocal overdubs at ABC Studios for an upcoming **United Artists** project. **John Mills** and **Al Schmitt Jr.** the engineers. Other activity there includes **Martin Mull** wrapping up his ABC LP. **Bill Wolf**, **Bruce Brown** and **Lester Claypool** engineering. **Blue Mitchell** tracking for ABC. **Barney Perkins** and **Zoli Johnson** engineering, and **Wayne Henderson** producing **Roland Bautista**.

Bob Grabeau cutting his second single for **M&B Records** at **Gold Star** with **Robert Miller** producing and **Danny Gould** conducting.

Out Of Town Notes:

The **Jefferson Starship's Marty Balin** producing **Jesse Barrish** at **Wally Heider Recording**, San Francisco, with **Pat Ieraci** coordinating. **Steve Malcolm** is engineering with **Bob Enochs** assisting.

Al DiMeola wrapping up a Columbia LP at New York's **Electric Lady**, **Dave Palmer** engineering. Also there, **Eddie Kramer** mixing a new **Foghat LP**. **Jerry Solomon** mixing **Roy Ayers**, **Larry Rosen** mixing **Lee Ritenour** for Elektra/Asylum, and **Dave Palmer** mixing **Nina Simone** for CTI.

Muscle Shoals Sound Studios, Sheffield, Ala., activity includes: **Ron Haffkin**, **Grapeloft Productions**, producing **Dr. Hook**, **Sherry Grooms** and **Katie Southern**, **Steve Melton** and **Gregg Hamm** at the board, **Jerry Wexler** and **Barry Bockett** co-producing **Tony Orlando** for Elektra/Asylum, **Melton** and **Hamm** engineering, and **Jimmy Johnson** and **Greg Hamm** remixing an **Amazing Rhythm Aces** album and single for ABC.

George Benson and **John Tropea** each producing four sides for guitarist **Phil Upchurch** at **House of Music**, West Orange, N.J., for TK.



KING KELLY—Paul Kelly takes a listen to the results of his first session for Epic Records at Nashville's Soundshop with engineer **Ernie Winfrey**, left, and producer **Buddy Killen**, right.

Sound Waves

Digital Audio Advances At Eur. AES

By JOHN WORAM

HAMBURG—The recent AES convention here—biggest ever in Europe—may be remembered as the "no turning back" point for digital recording technology.

For although automated consoles have been around now for several years, and digital tape recorders made their debut at previous U.S. shows, the Hamburg venue was notable for impressive incursions of digital technology into other areas—namely signal processing and tape transport control systems.

From Copenhagen, **NTP Elektronik** showed its new programmable and centrally controlled equalizer. Although conceived as part of a totally new console package, the system may also be used as an add-on to conventional boards. The 582-100 equalizer features one central control and display unit, together with a graphic equalizer module for each input channel.

Since the equalizer module contains no user-adjustable controls, the entire equalizer system may be rack-mounted in some convenient location away from the main console area. Nearer to the operator, the front panel of the central control panel contains an LED matrix display that indicates the status of any one equalizer module.

Several series of push buttons al-

(Continued on page 136)



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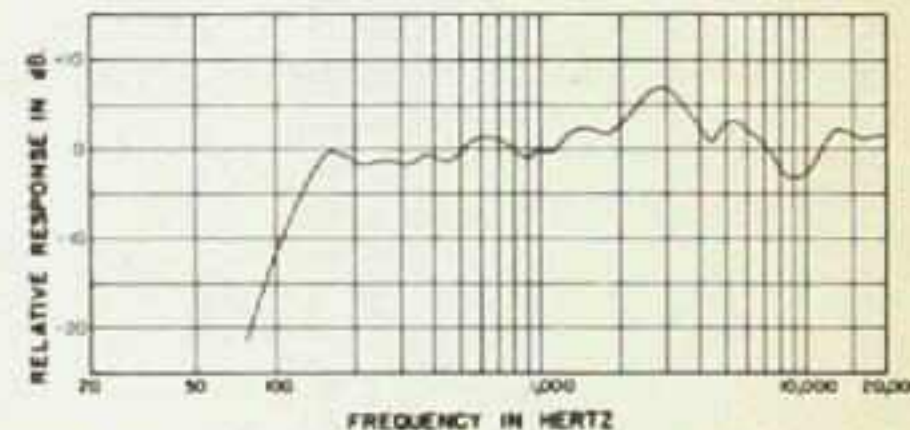
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Fiddler-Singer Pointer Has 3 Strong Assets

• Continued from page 95

Pointer says he uses "sometimes," he still likes to present the "pure sound" of the instrument.

Fortunately, Pointer makes the

violin swing, so that jazz aficionados aren't disappointed.

While his debut LP for UA, released in May of 1977, was all instrumental, the new package has him singing his own tune "Stardust

Lady." Pointer admits last year he wasn't ready to vocalize. Now he's confident enough to want to show people "what I can do." He has written several of the cuts and this adds to his newly emerging ability.

Pointer's search for a new musical identity does not mean he is throwing away his classical background, he emphasizes. "One of these days I might do a classical album," he is quick to say.

Having heard violinist Michael White when he was playing with reedman John Handy, "opened up a new way of thinking for me," Pointer says. "I was heavily into practicing my classical concertos at that time. It started me jamming with people like Nat Adderley Jr. Cannonball Adderley gave me my first amplifier so I could cut through the sound of the other instruments in a group called Natural Essence (a jazz ensemble) I was playing with in New York."

Pointer was attending the high school of Music and Art in Manhattan when he was playing with this band. Pointer finds improvising hard because it's "like instant composition" and that is alien to him since classical music is so defined "and you have a pattern from which you cannot escape. Jazz leaves you open for so much."

Pointer says playing the violin to him is like singing. "The violin becomes a voice when I play," he says, adding: "I feel like a singer would feel with his diaphragm. You have to stop and go." Pointer clarifies the reference to a voice this way: "You have to breathe with the instrument, leaving everything clear for a pure line."

Pointer's affiliation with the String Reunion, a group of 15 black string players in New York, of which he is a cofounder, allows him to perform new works by new composers within a jazz setting. Pointer has been a freelancer since 1972 when he was a senior in high school and as a result of playing on a Jon Lucien LP for Columbia, he met Dave Grusin and Larry Rosen who were producing that LP. The relationship hopscotched into the duo producing his current UA LP.

As a child Pointer was exposed to classical music and began taking piano lessons but got turned off by his teacher. His mother had a violin in the house "and I just begged her to death to take it down."

Pointer's playing can be both fiery or delicately sensitive. He has learned how to improvise and now that he is into singing more, that's a new avenue for him to explore and one which holds great promise.

After all, look what happened to George Benson when he opened his mouth and began to sing.

City & State Honor McShann

KANSAS CITY—March 12 was a day to remember for Jay McShann, the venerable pianist and singer who first came here in 1936 from his native Muskogee seeking an opportunity in the jazz world.

Gov. Joseph P. Teasdale and
(Continued on page 154)

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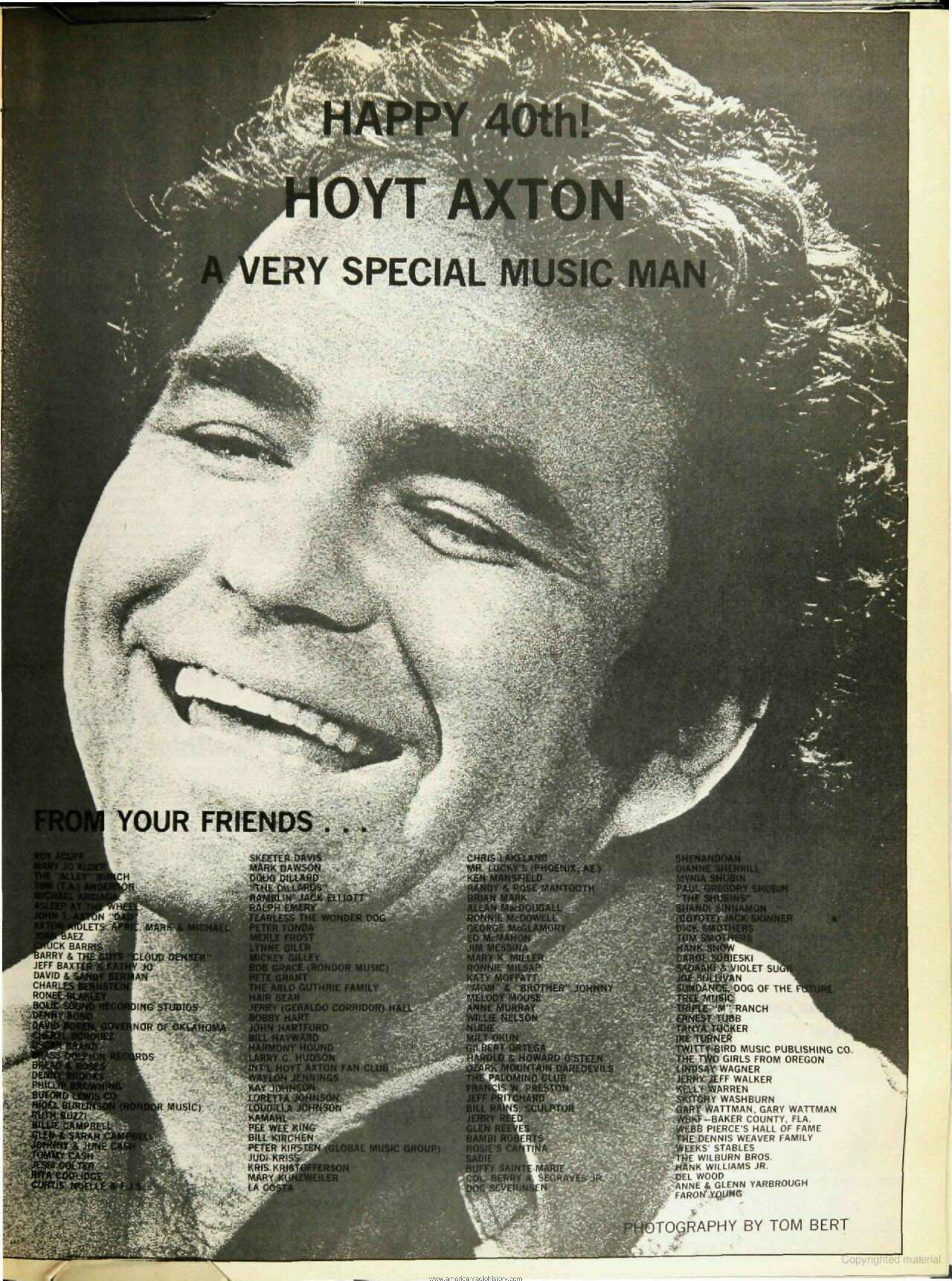
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PHOTOGRAPHY BY TOM BERT

New Hawaii Venue Opens For 15,000

By DON WELLER

HONOLULU—Hawaii is about to experience a new 15,000 seat outdoor venue for rock concerts, thanks to the efforts of John Leonard, president of JFL Productions.

The facility, a park area belonging to the U.S. Navy and officially known as Richardson Center, has never been used for a concert.

Leonard obtained exclusive rights from the Navy's Special Services to use the park, which he has re-named (unofficially) Rainbow Bay and which is almost adjacent to Aloha Stadium.

Presently, most rock concerts are held in the 8,000-seat capacity Blaisdell Arena, an indoor facility owned by the city and county of Honolulu. Outdoor concerts are sometimes held at the 5,000-seat city owned Waikiki Shell near Diamond Head or at the 5,000-seat Univ. of Hawaii Andrews Amphitheatre.

Rain often presents problems booking acts at the Shell or Andrews, and Blaisdell, although providing relatively good acoustics, sometimes presents problems with limited seating for major acts.

Leonard will test out the 15,000 plus seat open-air Rainbow Bay facility Saturday (25) with a country music festival that includes Willie Nelson, the Charlie Daniels Band, Bonnie Raitt, and Pure Prairie League.

The festival is slated to begin at 11 a.m. and run until dusk. It's a joint effort between JFL Productions and Feline Productions out of Denver.

"This facility opens up something we haven't had before," explains Leonard, who has been in the con-

cert promotion business in Hawaii for eight years.

The new venue sports a number of advantages for both performers and concert-goers.

"There's ample parking," Leonard notes, "and plenty of access to the facility. And there's no aural or visual obstructions since it's mostly flat land. Furthermore, there's no residential housing near the facility in the direction of the speakers."

There is a permanent compound behind the stage which includes a swimming pool, a locker/dressing room, showers and a recreational area.

The stage, however, is being built by Leonard. "It's going to be quite elaborate," he says, "with dimensions of 72 feet wide, not including sound wings, and 40 feet deep. The stage will have a complete cover, which will give us the potential for evening concerts with full lighting and sound systems. Furthermore, we don't intend for it to be a permanent stage. We'll be able to break it down when we wish to."

Full security and rest room facilities have been arranged, and the site will be ready for the Saturday (25) concert, according to Leonard.

"We plan to use this facility more during the spring, summer and fall than the winter," he notes, "probably five or six times a year."

"But I should stress that it is not my intention to replace the Blaisdell Arena as a venue for rock concerts, but rather to add this facility as an alternative with a larger capacity."

Wide Variety For Kerrville

NASHVILLE—Folk, country, gospel and bluegrass music will all be featured in Kerrville, Tex. festivals this year.

The music events, produced by Rod Kennedy at Quiet Valley Ranch near Kerrville, begin their seventh annual season with the staging of the Kerrville Folk Festival, May 25-28.

The folk music weekend includes some 200 performers of new, old-time and contemporary music and hosts the annual national yodeling championships and the new folk concerts for emerging writer-performers.

The fourth annual Kerrville C&W Jamboree will be held June 30-July 2. At least 18 country and bluegrass bands will perform at the three evening concerts, and 30 songwriters will compete in the finals of the \$1000 country song writing contest.

The second annual Kerrville Gospel Jubilee, July 28-30, will feature 12 nationally-known and six regionally popular gospel groups performing traditional hymns, country gospel songs and contemporary Christian music.

The fifth Kerrville Bluegrass Festival, Labor Day weekend—Sept. 1-3, will include national stars in three evening concerts, plus the Southwestern Bluegrass Band championships.

Ticket, camping, schedule and motel information is available through Kerrville Music Festivals, P.O. Box 1466, Kerrville, Tex. 78028.



Powerful Vocals: Marshall Chapman draws raves during her performance at the Exit.

Nashville's Exit/In Is Sold Again

NASHVILLE—The Exit/In, Nashville's popular talent showcase club, has once again changed hands, this time going to Jack Denett and Wayne Oldham, president of Wendy's of Nashville, a regional fast food chain.

The 240-seat nitery, which since its opening in 1970 has showcased such musical greats as Billy Joel, Jimmy Buffett, Muddy Waters, B.B. King, Kenny Rogers, Ray Stevens, Jose Feliciano, Linda Ronstadt and Emmylou Harris, among others, was purchased in September 1976 by Nick Spiva and Nick Hill after its previous owners failed to meet the terms of a bankruptcy petition.

"The Exit has a fine image and we plan to leave it exactly as it is," notes new operator, Denett. "They've been doing very nicely under the current method of operation and we hope to maintain the same clientele and marketing base. We do have some ideas, but we want to test the water first."

Oldham has previously been conductor and arranger for artist Charlie Rich who is also involved in the Wendy's hamburger chain.

The sale, which is effective immediately, leaves Hill pondering other business investments.

"We're pursuing a couple of other ventures involving music which we'll announce shortly," Hill explains.

Neither party would comment on the club's purchase price, but apparently the venue has rebounded successfully from its once perilous financial predicament.

PAT NELSON



Good Jazz: Columbia's Freddie Hubbard plays to packed house during recent Exit engagement.

'Wiz' Composer Tapes LP

By RADCLIFFE JOE

NEW YORK—Charlie Smalls, award-winning composer/lyricist of the long-running Broadway musical "The Wiz," has just completed his first solo album, "We Hear You, Charlie Smalls," for Motown Records.

The concept album, which according to Smalls, covers the Spectrum of world music from classical to pop to soul to rock to samba, features the talents of Smalls on vocals and a number of instruments including piano, percussion, drums and bass. He is supported by Sam Harkness, Paul Griffin and Leon Pendarvis. The album is scheduled for release this spring.

"We Hear You Charlie Smalls," follows closely on the heels of Smalls' soundtrack album for the movie version of "The Wiz." This LP which is planned for simultaneous release with the world premiere of the film, features three new songs by Smalls, especially written for the movie.

They are "Wonder, Wonder Why," sung by Diana Ross; "You Can't Win," sung by Michael Jackson; and "Don't Want To Be Caught Dead, Red," sung by the entire company.

Smalls was assisted in the arranging of the movie score by A&M artist Quincy Jones.

Smalls has already won a number of awards for the music and lyrics of "The Wiz." They include two Tony Awards for music and lyrics, a Grammy Award for best original cast album in 1976; and a 1976 New York Drama Desk Award for outstanding achievement.

It is expected that the music will continue to pick up new awards, as Ross plans to use at least five of the songs in her upcoming album products, while Michael Jackson and

Lena Horne who also appear in the film are expected to have commercial single releases of the songs they sing.

Meanwhile, the success of the music of "The Wiz," has opened a floodgate of offers for Smalls' talents, particularly in the scoring of movie soundtracks. As a result he plans on temporarily shifting his base of operations to the West Coast to accommodate Hollywood's demands for his skills.

Later, however, Smalls intends to move back to New York and the Broadway theatre which is his first love. He is at present scouting around for another "Wiz-type" fantasy show on which he can unleash more of his creative talents.

Smalls says he "has a lot of new and innovative music floating around in my head." The "new" music of which Smalls speaks is largely influenced by African and Brazilian rhythms which have captivated the young composer.

Smalls attributes much of his success with the music of "The Wiz" to the fact that he tries to paint a sensitive picture of life to which people can relate, rather than merely write lifeless lyrics with music attached.

Although "The Wiz" catapulted Smalls into public focus, the Juilliard graduate has been musically active since he was five. Prior to "The Wiz" he was responsible for the soundtracks of such movies as Dino DeLaurentis' "Drum;" John Cassavetes' "Faces;" and Fred Baker's "Events."

He has also performed as a studio musician behind such internationally known artists as Sammy Davis Jr., Leslie Uggams, Jeanette Du Bois, Earl Bostic, Hugh Masekela, Joan Baez and Richard & Mimi Faria.

Boston Globe's Jazz Fest Much Healthier This Year

NEW YORK—The Boston Globe Jazz Festival, with veteran promoter George Wein back in charge, appears headed for a successful conclusion this year following last year's financial and artistic nosedive.

The five-day fete, which bowed Tuesday (14) under the sponsorship of the Boston Globe newspaper, reported soldout houses for its Lionel Hampton tribute (15) and a Count Basie concert featuring the Sarah Vaughan trio (18).

The Hampton concert, marking his 50th anniversary in show business, also featured Teddy Wilson, Bob Wilber and Terri Lyne Carrington, a 12-year-old lass who plays drums with a skill beyond her age.

Hampton was assisted by 22 musicians comprising an All-Star orchestra including Pepper Adams, Grady Tate, Major Holley, Ray Bryant and others.

Wein used venues ranging from local churches, the Berklee music school's 1,300-seat auditorium, and the city's 4,500-seat Music Hall plus its 3,000-seat Symphony Hall.

Other acts on the bill included Sam Rivers, Stan Getz with guests Lee Konitz and Bob Brookmeyer, special kiddies concert pegged to a dixieland theme, a reduced rate noon show Friday (17) for students featuring Konitz, the Wayne Naus-Greg Hopkins big band and the winners of the Massachusetts jazz combo competition, the Kuumba Singers and the Phil Wilson Trombone Choir.

Wein and The Globe began the festival in 1966, running it profitably until 1971, when the paper decided to look toward other areas for its promotions. It was revived unsuccessfully last year under the aegis of a local promoter. The paper asked Wein to step in this year.

DICK NUSSER

Run It Offices Open In N.Y.

NEW YORK—Run It Music Inc., a subsidiary of the London-based Hit & Run Music Ltd., has opened offices here at 250 W. 57 St.

Hit & Run handles publishing, management and artist development for Genesis, Peter Gabriel, Brand X, Anthony Phillips and others. Tony Smith is managing director. Dik Fraser is named president of Run It, and one of his first tasks is handling a forthcoming U.S. tour for Nemporer artist Charlie Ainley.

Other Run It staffers named so far include Walt O'Brien, formerly with Passport Records, and Charlene Colon, who will be administrative assistant.

Weintraub Dickers

LOS ANGELES—Jerry Weintraub is negotiating with Col. Tom Parker, the Elvis Presley estate and Vernon Presley, Elvis' father, for theatrical and other licensing rights to making the Elvis Presley film biography.

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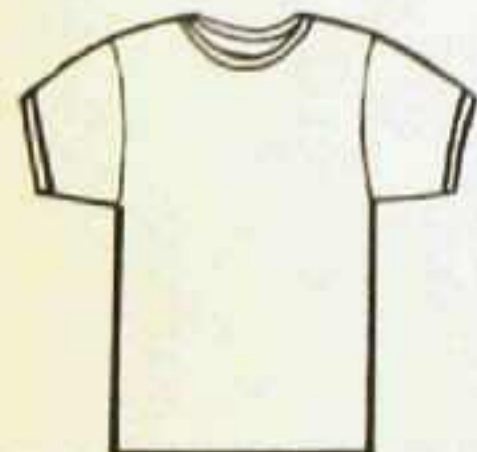
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Beatles Get No \$ From 'Beatlemania'

By RAY HERBECK JR.

LOS ANGELES—The four original Beatles are not receiving a piece of the profits being brewed by their four imitators in the stage production "Beatlemania," now playing here and in New York to SRO crowds.

According to Ringo Starr, overseeing completion of his April 26 NBC-TV special "Ringo," the group has never received nor asked for a percentage of any show or merchandising effort which uses the Beatles as its main selling point.

"We just made what we made. The rest, people make up," he says. "We never made anything on the wigs, folks. Or those cute little dolls you keep buying."

Starr believes "it is a rip-off situation" which exists because "you can't copyright a name in this country, or something like that."

He points out that "Beatlemania," which he has not seen, "deals with Kennedy, Vietnam and the '60s in

general—yet the hook is Beatlemania. So, that's the most interesting point for me. That that will bring 'em in faster than 'Kennedy triumphs' or whatever else you might call it."

Starr says the Beatles receive "a vague piece because they have to buy the rights to the songs from ATV in London, which we own a piece of. But that's the only way we get anything. We don't own any of the rights or a piece of any of these shows. We've never got a piece or asked for a piece of anything up to now."

Starr includes the bootleg Hamburg LP and "Sgt. Pepper" in his list. "And I am 'Billy Shears,'" he adds, pointing out that "I'm The Greatest" is the opening tune of his TV special, being produced by Ken Ehrlich, formerly of "Midnight Special."

"I really lay it on with one of the lines in the show," he explains. "I sing, 'Yes, my name is Billy

Shears. . . . It has been for so-ma-any years."

But Starr and the other Beatles don't want to get involved with protecting the past. "We're too busy. If you have to look after all that as well as yourself, you'd go mad," he says, adding that he personally believes things take care of themselves in such matters.

"I just believe that it all comes back to you," he says. "I try not to injure anybody or hurt anybody. And if some people want to make money by using it (the Beatles name), they'll pay for it in the end, someday."

"Besides," he continues, "what would you do with 10% of 'Beatlemania' anyway? Give it to the tax man, I suppose."

Starr says taxes are the chief reason he now is residing in Monte Carlo, where there are no taxes. Additionally, the country is only 1½ hours flying time from England and his children.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	FOGHAT/POINT BLANK—Contemporary Prod., Checkerdome, St. Louis, Mo., March 12	13,374	\$6-\$8	\$99,731
2	EMERSON, LAKE & PALMER—Alex Cooley Inc., Omni, Atlanta, Ga., March 9	8,406	\$6.50-\$8.50	\$67,841
3	JERRY GARCIA BAND/NEW RIDERS/ROBERT HUNTER—Ruffino & Vaughn/TM Concerts/Monarch Entertainment, Suffolk Forum, Commack, N.Y., March 12	8,110	\$7.50-\$8.50	\$61,115*
4	FOGHAT/DIXIE DRAG—Sound 70 Prod., Municipal Aud., Nashville, Tenn., March 11	9,900	\$6-\$7	\$59,730*
5	PARLIAMENT/BAR-KAYS/CAMEO—Sound 70 Prod., VonBraun Civic Center, Huntsville, Ala., March 10	7,738	\$6.50-\$7.50	\$54,118
6	WAYLON JENNINGS/JESSI COLTER/THE WAYLORS—Feyline Presents Inc., Civic Aud., Omaha, Neb., March 6	6,775	\$6.50-\$7.50	\$48,872
7	WILLIE NELSON/CHARLIE DANIELS BAND/COUNTRY JOE McDONALD/DON BOWMAN—Feyline Presents Inc./United Concerts, Salt Palace, Salt Lake City, Utah, March 8	6,584	\$5.50-\$7.50	\$46,043
8	WILLIE NELSON/CHARLIE DANIELS BAND/COUNTRY JOE McDONALD/DON BOWMAN—Feyline Presents Inc./John Bauer Concerts, Adams Field House, Missoula, Mont., March 6	6,298	\$6.50-\$7.50	\$45,275
9	WAYLON JENNINGS/JESSI COLTER—Entam, Freedom Hall, Johnson City, Tenn., March 11	5,843	\$6.50-\$7.50	\$42,301
10	EMERSON, LAKE & PALMER—Cross Country Concert Corp., Civic Center, Springfield, Mass., March 12	5,200	\$6.50-\$8.50	\$42,000
11	BLUE OYSTER CULT—Brass Ring Prod., L.C. Walker Arena, Muskegon, Mich., March 12	5,758	\$6-\$7	\$35,992
12	JOURNEY/RONNIE MONTROSE/VAN HALEN—Jam Prod., Hara Arena, Dayton, Ohio, March 11	6,060	\$5.50-\$6.50	\$35,565*
13	EMERSON, LAKE & PALMER—Entam, Freedom Hall, Johnson City, Tenn., March 10	4,055	\$7-\$8	\$29,689
14	WAYLON JENNINGS/JESSI COLTER—Entam, Stokeley Athletic Center, Knoxville, Tenn., March 12	4,072	\$6.50-\$7.50	\$28,982
15	OUTLAWS/WET WILLIE—Sound 70 Prod., Civic Col., Knoxville, Tenn., March 7	3,880	\$6-\$7	\$23,957

Auditoriums (Under 6,000)				
1	GORDON LIGHTFOOT—Music Sphere Prod., Inc., Northrop Aud., Minneapolis, Minn., March 10 (2)	9,780	\$5-\$7	\$59,780*
2	SANTANA/EDDIE MONEY—John Bauer Concerts, Paramount Theatre, Portland, Ore., March 12 (2)	5,679	\$7.50	\$42,593*
3	WAR/TOWER OF POWER—Doug Clark, Celebrity Theatre, Phoenix, Ariz., March 10 (2)	5,407	\$7	\$37,849*
4	PARLIAMENT/BAR-KAYS—Alex Cooley/Bash Prod., Municipal Aud., Columbus, Ga., March 12	5,250	\$7	\$36,750*
5	AMERICA/MICHAEL MURPHEY—DiCesare Engler Prod., County Field House, Erie, Pa., March 11	5,223	\$6.50-\$7.50	\$34,400
6	TONY BENNETT—Brass Ring Prod., Music Theatre, Royal Oak, Mich., March 12 (2)	2,846	\$10.50-\$12.50	\$34,184
7	ROBERTA FLACK/BILL WITHERS—Jam Prod./Taurus Prod., Auditorium Theatre, Chicago, Ill., March 10	3,801	\$6.50-\$8.50	\$31,060*
8	GORDON LIGHTFOOT—Music Sphere Prod., Inc., Aud., Duluth, Minn., March 11 (2)	4,806	\$5-\$7	\$30,491*
9	BOB WEIR/DOUCETTE—Monarch Entertainment, Capitol Theatre, Passaic, N.J., March 11	3,410	\$6.50-\$7.50	\$24,417*
10	SHA NA NA/PETER ALLEN—John Bauer Concerts, Paramount Theatre, Seattle, Wash., March 9	2,976	\$6.50-\$7.50	\$20,336*
11	NAZARETH/HEAD EAST—John Bauer Concerts, Paramount Theatre, Portland, Ore., March 10	2,960	\$7	\$20,083*
12	JIMMY BUFFETT—Don Law Co., Orpheum Theatre, Boston, Mass., March 9	2,829	\$6.50-\$7.50	\$19,793*
13	OUTLAWS/WET WILLIE—Sound 70 Prod., Memorial Aud., Chattanooga, Tenn., March 8	3,061	\$6-\$7	\$18,827
14	RUSH/THE BABYS—Don Law Co., Orpheum Theatre, Boston, Mass., March 11	2,538	\$6.50-\$7.50	\$18,347
15	MAHOGANY RUSH/SAMMY HAGAR—Mike Clark—Friends Prod. Inc., Civic Center, El Paso, Tex., March 7	2,832	\$5-\$6.50	\$16,395
16	JOURNEY/RONNIE MONTROSE/VAN HALEN—Landmark Prod., Riverside Theatre, Milwaukee, Wisc., March 9	2,106	\$6.50-\$7.50	\$15,350
17	HAWKWIND—Jam Prod., Riviera Theatre, Chicago, Ill., March 11	1,888	\$7.50-\$8.50	\$15,014*
18	JERRY GARCIA BAND—Monarch Entertainment, Auditorium Theatre, Rochester, N.Y., March 10	1,859	\$6.50-\$7.50	\$13,380
19	BOB WEIR BAND/DOUCETTE—Cross Country Concert Corp., Woolsey Hall, New Haven, Conn., March 12	1,750	\$7	\$12,500
20	SHA NA NA/PETER ALLEN—John Bauer Concerts, Paramount Theatre, Portland, Ore., March 8	1,685	\$6.50-\$7.50	\$12,070
21	JOHNNY "GUITAR" WATSON/GIL SCOTT-HERON/NIGHT OWL BAND—DiCesare Engler Prod., Stanley Theatre, Pittsburgh, Pa., March 9	1,500	\$7	\$10,500
22	JOURNEY/RONNIE MONTROSE—Landmark Prod., Orpheum Theatre, Madison, Wisc., March 8	1,279	\$6-\$7	\$8,832



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MARCH 25, 1978, BILLBOARD

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BROADWAY REVIEW

Channing Regenerates
Dolly Levi's Dazzle

NEW YORK—"Hello Dolly," one of the most successful musicals in the history of Broadway, returned to the Great White Way March 5, with Carol Channing recreating her award-winning role as the original Dolly Gallagher Levi, an irrepresible matchmaker bent on hooking a wealthy Yonkers merchant for herself.

Although there have been many other Dollys in the history of this show, and most have done excellent portrayals of the role, it is as though Dolly Gallagher Levi was created with Channing in mind. The role fits her personality like a glove fits a hand.

Channing played the original Dolly for a record-breaking 1,273 performances, and she knows the character inside out, upside down. She makes Dolly Levi believable and lovable, playing the role with a warmth and feeling which captures the audience's imagination and forces it to lend its support as she delves into her bag of tricks to land herself a "one-half-of-a-millionaire," and a life on easy street.

Eddie Bracken is outstanding in his role as the crusty, reluctant husband-to-be, as is Florence Lacey as Irene Molloy, the vivacious, young

milliner who is nudged out of the running for the half a millionaire's hand by Dolly.

The show is a bright, breezy, easy-to-assimilate evening of entertainment, swept effortlessly along by Jerry Herman's big, brassy and good natured score.

Underscoring the fidelity with which this production has been recreated is Gower Champion's choreography which portrays the same sense of joyousness achieved in the rest of the production.

The sets by Oliver Smith are effective without being overwhelming, as befits the needs of a traveling show, which this production is.

Produced by the Houston Grand Opera in association with the Nederlander Organization, this production of "Dolly" has been touring for some months, but judging from the extended standing ovation it received at the end of its opening here, it is back on Broadway to roost for a long time.

RCA Records, incidentally has several cast albums of the show in its catalog, and it is expected that it will be spurred by positive audience response to take them out of moth balls and breathe some new life into them. **RADCLIFFE JOE**

Griffin Out; Now It's Gates & Bread

By PAUL GREIN

LOS ANGELES—Bread will be known henceforth as David Gates & Bread. James Griffin is dropping out of the Elektra group after nine years, leaving Gates as the only original member.

The reason for the name change is that the new Bread album, due in May, will include "Goodbye Girl," Gates' first Top 40 single as a solo act. Shoppers who go to buy an album with "Goodbye Girl" on it will look under "Gates," if the album's filed under "Bread" they won't find it.

Griffin's exit from the group was suggested last August, on the third leg of Bread's 50-date reunion tour, when he called in three weeks ahead of time to say he wasn't participating. Dean Parks, who had played on the "Lost Without Your Love" comeback album, then stepped in as lead guitarist.

Says Gates: "The only negative thing about the band was the competition with James and I both writing songs."

Of Bread's long string of Top 40 hits, from "Make It With You" to "Lost Without Your Love" (the string was finally broken by last summer's "Hooked On You"), Gates wrote every A side, while Griffin's songs consistently wound up on the B sides. And after Bread's breakup in 1973, Elektra passed on a solo album by Griffin, which was ultimately released by Polydor.

As a founding member of Bread, Griffin owns part of the name and he is negotiating with the group and with Elektra to get an interest or annuity upon his exit. This is the manner in which Robb Royer, the third member of the original Bread trio, left the group in 1971.

Gates says he plans to continue



David Gates: reveals reasons for Bread's new structure.

recording as a solo and in the group, a setup he compares to that of Joe Walsh and the Eagles on Asylum. "I'm trying to successfully juggle two situations without abandoning either one. I want to be flexible enough to do some things as an individual, but the majority of things with the group."

Why did Bread break up in 1973? "We had started work on a new album and the material just wasn't there. I had 'Clouds' and 'Sail Around The World' (which were ultimately his first two singles as a solo act), but some of the others' songs weren't usable.

"At that time the business and Elektra and Bread in particular were formulated on three singles and one LP a year. It never occurred to anybody to take time off. You either kept on going or you quit."

How did the group come to reform in 1976? "Joe Smith was the one who did it." Smith told the group it could deliver some albums it owed Elektra per a 1970 contract—through the terms of Gates' more

up-to-date individual contract, says Gates.

Of the eight Bread albums, only the first, released in 1969, has not been certified gold. Conversely, neither of Gates' solo LPs is gold; both just missed the top 100 on the Billboard Top-LP chart.

Says Gates: "I've asked around from time to time and I think most everybody at Elektra would rather have a Bread album, but they'd rather have a Gates album than nothing."

Bread's plans for the rest of the year include a tour of the U.S. in the fall, about the same time it will also tour the Pacific area—Japan, Australia, the Philippines and Hawaii. On its live dates it will expand from its usual four-piece sound to use an eight-piece electrified string section, a percussionist and a woodwind player.

The group's 20-song hit collection, "The Sound Of Bread," reportedly sold 800,000 units for Elektra in England. It has led to a one-hour BBC special featuring the group which will air later this month, and to an English tour in June.

"Goodbye Girl," the first film assignment Gates has accepted, features a melody he actually wrote a couple of years ago. He is now preparing for future film songwriting calls by storing on tape "legitimate MOR standard-type melodies" which would not be appropriate for Bread or Gates albums.

New East Side
Club For N.Y.

NEW YORK—There may be another watering hole opening in New York for the music colony in the last spring. Phil de Havilland, partner of the trendy Trax nightspot has sold his interest and will start a place of his own.

The location will be the upper East side, near 85th and Lexington. The new bistro will have several floors and two music rooms for performers.

The new project also involves Leber-Krebs, of "Beatlemania" fame, and Ashley Pandel, principal of Ashley's, another music industry haunt.

Trax, owned by Jimmy Palis, also owner of J.P.'s, has become since opening last February a favorite meeting place for the city's rock community, including some of the stars who come to town.

Philly Latin Casino
Reopens With Anka

CHERRY HILL, N.J.—A dozen of the top singing and comedy names in the entertainment world have been lined up by Dallas and Charles Gerson for their Latin Casino here reopening after a two-month hiatus. The 2,000-seat theatre-restaurant in suburban Philadelphia reopens Monday (6) with Paul Anka for the week.

Following Anka are Natalie Cole March 17-26; Tom Jones, March 31-April 9; Tony Orlando, April 10-16; the Spinners and Nancy Wilson, April 21-30; Don Rickles, May 1-7; Steve Martin, May 8-14; Lou Rawls, May 15-21; Frank Sinatra, May 23-29; Dionne Warwick and Ray Charles, May 30-June 4; Gladys Knight & the Pips, June 12-21, with Tottie Fields winding up the season on a June 22-28 stand. The room remains dark through the summer months.

MARCH 25, 1978, BILLBOARD

APPEARS WITH CLAPTON

Subtle Changes Happening
To Don Williams' Career

Continued from page 102

After returning to the Wembley Festival in late March to headline that event's 10th anniversary show, Williams will continue on to Sweden, Holland, Norway and Finland for more concert dates.

In keeping with many artists who steer away from television appearances due to the audio inadequacies, Williams agrees that the medium still lends itself to the visual aspects of performances.

"For those reasons, I'm not really a big fan of tv," he adds. "When everything you're devoted to is the music through your personal appearances and records, TV is just a completely different animal."

"Some of the shows don't even want to hear about somebody being in the control room to listen to the audio and make sure the mix is somewhere near reasonable. That's

tough to take when the music is what you're there for."

Career changes or improvements for Williams are more of a personal endeavor that will be obvious in the long run, rather than immediately.

"The main thing I'm trying to do is to involve enough changes with what I'm doing roadwise and recordwise to keep it a challenge and make it more interesting to me and everyone I'm involved with."

Where crossovers are concerned, Williams appreciates a wider audience as long as he can be honest about his music with them, and be accepted for exactly what he is.

"If I'm saying something that holds an interest for someone mainly interested in rock'n'roll, but who appreciates what I do as well, then that's the way it'll have to be—without me changing gears," he explains.

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Rupert Holmes Decides
To Try It As An Artist

By ADAM WHITE

NEW YORK—Best known for his production work and songwriting, Rupert Holmes is making a renewed pitch for recognition as an artist.

The American-based Briton has a new label affiliation with Private Stock, and a new album, "Pursuit Of Happiness," and will be hitting the road in support of this.

"I've never performed before," he says. "People who bought my previous albums must wonder whether I exist at all. But my career priorities have changed. I want to develop myself as an artist."

Paradoxically, it was the interest shown in his first two albums, "Widescreen" and "Rupert Holmes," which left him little time to tour. That interest came from the likes of Barbra Streisand, who called upon Holmes to produce her "Lazy Afternoon" LP in 1975.

She has recorded seven of his songs on her last three albums including "Queen Bee" and "Everything" for the soundtrack of "A Star Is Born" and "Lullaby For Myself" for "Streisand Supermass."

In addition, Holmes looked after albums by fellow countrymen Sailor, yielding top 10 hits throughout Europe, and the Strawbs, returning them to the U.K. charts with "I Only Want My Love To Grow In You," as

well as producing the last LP by John Miles, "Stranger In The City."

Holmes is still much in demand, of course—he has just finished work on Miles' latest album, "Zaragon"—but is now turning down some production tasks.

Holmes' fresh commitment to artistic achievement is also linked to what he sees as a revitalization of the club and cabaret scene on both coasts, and the fact that his work is being performed live by more singers than before. "Seeing artists perform my songs in person made me feel that I could be up there, too, especially as so many of my compositions are really extensions of my character."

For the tour, he is assembling musicians who will fit into the nature of his show: "players who have a spontaneous nature." Some of the songs are freely structured, he adds, "and the act will be loose like a Lenny Bruce concert. So it is important that the musicians can show their own personalities."

Holmes is also keen that the dates, being set for April, are in reasonably intimate surroundings. "I would hate to do anything larger than the Bottom Line in New York. I want to communicate with the audience, and get some kind of interaction going."



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Talent

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HUBERT LAWS NOEL POINTER

Music Center, Los Angeles

Violinist Pointer and flutist Laws have roots dug deeply into classical music. They are also virtuoso players on their instruments which are strongly connected to the jazz movement.

Two things did not happen during their concert here March 3: both musicians clearly avoided their classical paths and they did not blow together.

Laws did play one classically rooted piece in his segment of the packaged program, but it was clearly a device to get into some soaring jazz blowing.

Pointer, the 23-year-old dynamo on electric and acoustic violin, was drastically and sadly hampered by a terrible sound system which cut into his effectiveness in communicating the beauty of his playing. He was drowned out almost all of the time in his debut L.A. performance by the members of his hard driving quintet.

If you wanted to hear Pointer's artistry during his show here, you had to rush home and put on his UA LP. The traveling sound company responsible for making sure that Pointer's music was clearly heard failed miserably.

The sound was unbalanced, and Pointer's vibrant fiddling was a muddled, dissonant sound, made all the more uncomfortable by his own efforts to add some fuzz and other sound altering effects to his playing via a series of electronic devices.

Pointer's nearly one-hour set to an audience which enthusiastically dug his firebrand playing, involved seven tunes, including his vocal debut on his own "Stardust Lady" which he played at the acoustic piano. Again bad miking cut into his effectiveness.

Pointer's group played well but its collective dynamism wiped out the intriguing elements in Pointer's playing. The repertoire included: "Where Were You," "Living For The City," "Movin' In," "We're Gonna Have A Good Time," "Stardust Lady," and "Mirabella." Pointer strove for a hot sound and he got it—even ending his encore with an Al Jolson one knee on the stage bit.

Hubert Laws was a bit more "refined" in his 10-tune, 90-minute turn involving his sextet and a 21-piece orchestra conducted by Garnett Brown.

Laws' flutes and piccolos soared majestically throughout the huge room and the amplification was sharper and clearer than was the case only moments before.

Laws' sole foray into the classics focused on his successful interpretation of "Romeo & Juliet" with added breeziness provided by guest reedman Ernie Watts and Bill Green.

"Vera Cruz," the opening tune, allowed guitarist Barry Finnerty to develop some flowing solo lines. "The Teaser" by pianist Marv Gray was a slower change of pace work and had a light tinge of the blues at its core. "The Baron," a more energetic piece introduced the orchestra which had slight problems coming in at the correct moment.

"It Happens Every Day" by Joe Sample added the element of soft strings to allow Laws a laidback environment for his own airy solo. "Airegin" allowed Laws some hummingbird solo flutterings, his phrases building one on top of the other as he sought new emotional levels.

Younger sister Debra made her singing debut on a shouting tune which did nothing to indicate whether she knows how to interpret a lyric. "Amazing Grace" with its tranquil mood, aided by strings and Dorothy Ashby's harp, was the most peaceful of the selections, followed by the crossover discoish interpretation of "Undecided" (the old Ames brothers hit, with brother Ed in the audience).

Barry Manilow's "Try To Get The Feeling" provided another melodic excursion for the almost sold-out house to dig. The formality of Laws and associates dressed in tuxes added an uplifting visual element to his show. But for this audience, the music swung with enough free-wheeling energy to make the tuxes and the lack

Peress Signed

KANSAS CITY—Maurice Peress, music director and conductor of the Kansas City Philharmonic, now holds the same posts for the Flagstaff Summer Festival in Arizona, July 12-30.

The Festival will feature a series of chamber and orchestral concerts and a special Beethoven/Schubert concert series.

of any excursion into classical music easily forgotten. **ELLIOTT TIEGEL**

GLEN CAMPBELL

Riviera Hotel, Las Vegas

Campbell returned to the Versailles Room March 2 with a polished, professional program minus the controversy of several months ago when he cancelled his engagement.

Within that framework of calmness and clarity, the thin Campbell worked well at what he's known for best, entertaining.

Similar to past cabaret outings, the personable crossover crooner has simplified even more his show, which contained 13 songs weaved into that easy going Campbell style.

With his chatter to a minimum, the 65-minute show breezed through various medleys showcasing his past and present directions, opening with a media salute to numerous Hollywood stars.

After breaking through a paper screen onto the stage, Campbell continued non-stop with "Rhinstone Cowboy," Neil Diamond's "Sunflower," in Campbell's laidback ballad style followed by "Only Make Believe." A Beach Boys medley illustrated various rock 'n' roll styles.

Banjost Carl Jackson joined Campbell on some bluegrass spots, adding a nice touch to a hits medley which included Jimmy Webb's "Wichita Lineman," "Galveston" and "By The Time I Get To Phoenix." The weakest part of Campbell's set came during his admirable but bland handling of tunes from "A Star Is Born," adapted to his country style. The needed emotional involvement was just not there.

A comic relief of the "William Tell Overture" with a special filmed segment preceded his last big hit "Southern Nights" and a decent interpretation of the Stanford Townsend Band hit "Smoke Of A Distant Fire." A mediocre "Amazing Grace" completed his set which was possibly his best showroom effort to date.

Campbell's band, bassist Bill McCubbin, drummer George Suranovich, Jackson and conductor T.J. McKenney were tightly knit and impressive. **HANFORD SEARL**

EDDIE KENDRICKS

Roxy, Los Angeles

Kendricks was the essence of class and elegance here March 8 as he raced through 18 tunes in a set lasting just under one hour.

Supported by a nine-member band and three female backup vocalists, the veteran singer opened and closed the show with songs from his new Arista album "Vintage '78." In between, he did medleys of his solo hits on Tamla and his earlier hits with the Temptations.

The main reason he was able to do so many songs is that he spent little time conversing with the crowd. He said nothing at all through the first eight songs which included "Keep On Truckin'," "Happy," "Son Of Sagittarius," "Shoeshine Boy" and "He's A Friend."

This is not to say Kendrick didn't communicate with the audience. It's just that he underplayed with great effect, with occasional winks, sly smiles and subtle movements taking the place of a lot of talk.

Dressed in a simple gray suit (the coat and tie went off as the show progressed) and sporting a dash of unretouched gray in his hair, the slim singer was natural, as when he improvised a version of "Happy Birthday" to his producer, Jeff Lane, who was in the house.

He then coyly said, "I used to sing with a group," and proceeded with a string of Temptations hits, including the dreamy "Just My Imagination," the peppy "The Way You Do The Things You Do" and "Get Ready."

That medley was so strong that the four songs from Kendrick's new album which followed it seemed anticlimactic. Reportedly he changed the order and closed with the medley at the late show and for the last three nights of the engagement. **PAUL GREIN**

BUNNY SIGLER

Broady's, New York

Sigler is another in the long line of musical talent to come out of Gamble & Huff's Philly music factory. Unlike other grade of the Gamble & Huff school, Sigler is not tied to the heavily produced disco style of his mentors.

Sigler's music is more straight ahead r&b and his sound is reminiscent of classic soul men like Marvin Gaye and Sam And Dave.

In this March 2 showcase Sigler displayed his penchant for long, funky grooves as he stretched six songs over 75 minutes.

After two strong numbers from Sigler's extraordinary six-piece band, Instant Funk, the singer opened his set with Billy Joel's "Just The

Way You Are." The song fit Sigler as well as Willie Shoemaker's long Johns fit Will Chamberlain.

But the set picked up quickly as tempo funk tune, "Stroking." Sigler and his band kept up the heat for the rest of the set as the singer performed tunes from his most recent album, on Salsoul.

Sigler brought the set to a close with "Let Me Party With You," a strong dance number the group performed for 23 minutes. As Sigler left the stage most of those in attendance were on their feet and dancing. **ROBERT FORD JR.**

HAWKWIND

Bottom Line, New York

"Where have you been for the last three years?" shouted someone from the audience when members of Hawkwind took their places onstage March 6.

The band has seen some organizational changes, with Bob Calvert returning on lead vocals after a brief solo career, and Raul Randolf, Alan Powell and Nik Turner departing.

Now with a new LP, "Quark Strangeness And Charm," on Sire Records and a U.S. tour, the band is back in action, and its fans seemed pleased with Hawkwind's new sound.

Playing mostly new material in its 75-minute show, Hawkwind did about 10 songs. The compositions ran together and titles were never announced so it was difficult to keep count.

Hawkwind, immortalized in Michael Moorcock's novel, "Time Of The Hawklords," played a heavily rhythmic, sci-fi rock. Though one of the original English hippie bands, in recent times the band's vision has turned darker, and at its show it did songs about cloning ("Spirit Of The Age"), nuclear and ecological holocaust ("Desolation Alley"), and the energy crisis ("Hassan I Sehba").

Limited by the Bottom Line's rather small stage, the five-man band still put on a top stage show, with singer Calvert making a number of costume changes.

Calvert has a strong, distinctive voice, well amplified, so the lyrics of the songs were easy to understand.

Hawkwind has been around a long time now, and it is encouraging that it is still out there trying. After all, Pink Floyd and Genesis were both cult bands for a long time before breaking into the mass audience. **ROMAN KOZAK**

STANLEY TURRENTINE ARTHUR PRYSOCK JEAN CARN

Avery Fisher Hall, New York

Turrentine delivered a solid and fascinating seven-song, 55-minute set that was marred only by its brevity. The show ended just as it seemed Turrentine, his four piece band and the crowd were about to go wild.

In recent years Turrentine has been one of the most consistently satisfying performers in jazz. This Feb. 27 promotion filled the hall which is surprising since the saxophonist just completed a week-long SRO stand at the Village Gate during the holiday season.

Turrentine is at his best on blues numbers and it is not surprising that the highlights of the set included "Don't Mess With Mr. T" and "Walking," two blues-tinged tunes. Also outstanding was his treatment of Joe Zawinul's fusion masterpiece "Birdland."

Like Turrentine, singer Pryssock has a strong following in the New York area. Pryssock spends much of his time playing dances and small clubs throughout the metropolitan area. The singer did not alter his show to fit the concert setting and he was able to create a small club atmosphere in this classical music hall with the help of his line four piece combo.

Pryssock's nine-song, 35-minute set featured a mix of standards and newer disco-oriented material. While the newer material has proved financially rewarding for Pryssock it does not fit his mature, dignified onstage stature. But the set was still entertaining with Pryssock's saxophonist brother, Red, and organist Billy Gardner providing first class musicianship.

Highlights included "I Worry About You," "Today I Started Loving You Again," and the classic, "Since I Fell For You," which was penned by Pryssock's former mentor, the late Buddy Johnson.

It would be hard to beat Jean Carn for exuberance or stage charm. The petite vocalist is also blessed with a good, strong voice and a competent eight piece band. But aside from "Let's Be Together Once Again" and Stevie Wonder's "Something About Your Love," the material Carn performed in her five-song, 30-minute set was pathetic. And Carn's exuberance causes her to talk excessively and without point. **ROBERT FORD JR.**

Campus



ELVIS DUPES—Debi Lipetz, CBS college rep, is about to award the winning prize of 10 CBS albums, a T-shirt and concert tickets to the winner of an Elvis Costello look-a-like contest held at the Univ. of Colorado, Boulder. The winner is the contestant on the left.

Brooklyn Firm Zooming In At Colleges With Chapins

LOS ANGELES—Sundance Music, located in Brooklyn, N.Y., has established a strong base for singer/songwriter Tom Chapin by focusing its attention on the college market.

In the past 2½ years, Chapin has played approximately 250 college dates and has recently been cast as a regular in an upcoming afternoon network television program "Every Day" presented by Westinghouse.

The 2½-year-old management company also handles the advance work for Harry Chapin which encompasses making contact with promoters, retailers, music directors, setting up interviews and other pre-concert activities.

Sundance is now handling managerial chores for underwater photographer Stan Waterman as well as setting up speaking engagements for New York radio personality Pete Fornatele.

Says Bob Hinkle, who is a partner in the firm with Jeb Hart: "Step one in the process was the college market. Two hundred and fifty college dates don't hurt in terms of exposure and long-term record sales."

Chapin made a comprehensive tour last spring with Janis Ian and will continue touring again this year through spring.

Chapin's extensive college touring began at an NECAA showcase in Washington, D.C., two years ago when he received 100 signed dates.

Sundance has developed a show for Waterman which he will be taking to 75 college campuses between now and next year. Hinkle admits to taking a chance by bringing "a 55-year-old photographer" to colleges, although they have judged the market correctly with Chapin.

Waterman showcased at the recent NECAA national convention in New Orleans and Hinkle reports returns of 40 block booking forms, 25 of those dates confirmed.

Hinkle says a college-oriented photography show titled "An Evening With Nikon" is now being developed which will feature music celebrities and music.

States Hinkle: "We're an aggressive, small company, very goal-oriented. In the end we feel we'll be better off because of our selectivity. We

Dance 35 Hours

LOS ANGELES—Students at California's Claremont College sponsored a project called Let's D.A.N.C.E., a 35-hour dance marathon which will hopefully raise \$25,000 for the Childrens Hospital at the City of Hope. The marathon was held at the college Feb. 10-11.

only work with people we feel we can better."

Sundance plans on opening a West Coast facility to accommodate Chapin once he moves to Los Angeles to begin work on the tv show.

8 Selected For Hope's Competition

LOS ANGELES—The eight finalists in the "Bob Hope Search For The Top In Collegiate Talent" have been announced with Hope making the final decision as to which two will appear with him on his national television show.

The finalists represent the spectrum of the entertainment field from dance to the performing arts to mime.

The finalists are Ball State Univ. Singers, Ball State Univ., Muncie, Ind.; Charles Del Rosso, Farleigh Dickinson Univ., Madison, N.J.; Desert Gold, Columbia Basin College, Pasco, Wash.; Ray Harris, Wright State Univ., Dayton, Ohio; Peggy Johnson, Memphis State Univ.; Memphis, Tenn.; Sylvia Morris, New Mexico State Univ., Las Cruces, N.M.; Laurie Nelson, Tacoma Community College, Tacoma, Wash.; Spirit Of America Singers, Wayland Baptist College, Plainview, Tex.

The winners were judged by a prestigious committee including Maureen McGovern and Phyllis Diller at the national finals at Central Mississippi State. Marlin Bryant from Penn Valley Community College served as national host.

Mich. \$\$ Raised

ANN ARBOR, Mich.—Univ. of Michigan students are credited for helping raise \$60,000 to maintain campus stations WUOM here and WVGR in Grand Rapids.

Neal T. Bedford, manager of the two outlets owned by the residents of the schools and operated by the schools' board of regents, says the money will be used this year to complete work on a stereo music studio and control room as well as a new transmitter.

WUOM and WVGR are affiliated with NPR and the Michigan Assn. of Broadcasters and broadcast with similar programming from 6:30 a.m. until 1 a.m. daily.

Record Outlets a Key To Video Program Buys

• Continued from page 1

indicated nearly seven of 10 likely purchasers of videoplayers would find it most convenient to buy the programs at record stores, the record counters of discount or department stores, and in stereo/hi fi outlets.

In the most recent survey, in January phone interviews with a national sample of 937 adults 18 or older who express an interest in purchasing a VTR:

- Approximately 19% of prere-

Gallup Report Queries VTR Prospects

corded program cassettes will likely be bought in the record department of a discount or department store, usually serviced by rackjobbers (38% of the 49% VTR buyers likely to make discount/department store purchases).

- Some 8% of purchases will likely be made in free-standing record/tape outlets.

• About 32% of program selections will likely occur in stereo/hi fi locations, a number of which also sell prerecorded audio records and tapes.

In a demographic analysis of the findings, those indicating a preference for record/tape outlets for prerecorded videocassette purchases are somewhat more likely to be in

the 25 to 34 age group, in clerical and sales occupations, and be respondents in the South.

Most important, those with the likelihood of purchasing a VTR very soon (within a year) or fairly soon (in 24 months) are much more likely than prospective purchasers in general to utilize record/tape locations.

Of the combined department/dis-

count store purchasers, the record department was more likely to be mentioned by women than by men, those 25 to 34 years of age, the college educated and those in professional or business households. Regionally, those in the Midwest or South were more likely than those in other areas to mention the record department.

Demographically, the stereo/hi fi store buyers, as expected, were more

(Continued on page 130)



AUDIOPHILE ARTIST—ABC's B.B. King, signed as spokesman for the Technics line of linear phase speakers last year, is seen with his guitar Lucille and a recently acquired array of Technics equipment to play his collection of some 20,000 records and tapes. Shown are an RS-1500 open-reel deck, the Flat Series of components including power amp, preamp, peak meter system, FM tuner and equalizer, and one of two SB-7000A linear phase speakers.

EXTEND PRODUCT LINE

Accessories Provide Plus \$\$ For More Blank Tape Firms

By STEPHEN TRAIMAN

NEW YORK—Continuing retailer and rackjobber interest in an expanding array of higher-priced—and higher profit—record and tape care accessory items is providing the momentum for blank tape manufacturers to augment existing product lines and introduce new units.

Perhaps one of the biggest motivations for both U.S. and import blank suppliers is the ability to offer a full product line to new accounts in the record/tape retailer field, where virtually all acknowledge the interest is building in more high-end formulations.

When Peaches and Wherehouse

express as much interest in Maxell's top-line UD-XL I and II as in its lower priced tapes, and Sam Goody asks for TDK's high-end SA and AD cassettes, as well as that firm's value-priced D line, then the demand for better accessories is evident as well. Ampex, BASF, Maxell, Memorex, Sony, TDK and 3M all will be at NARM.

The new home videocassette market also is providing its share of interest among those companies now in the blank market, or expected to be soon. Although the first Videotape Care Kit was bowed by Nortronics at the Winter CES last January in Las Vegas, a number of similar products are anticipated this year from firms like Ampex, 3M, Memorex and TDK, among others.

Meanwhile, the recent CES introductions by Memorex and TDK in the deluxe tape and disk care area are being watched closely by other major suppliers who have their own plans already in motion. Response to the new products has been positive on all counts, and the new items are just now shipping to distributors and retailers.

Maxell, Ampex, 3M, BASF, Fuji and Sony all have varying approaches to the accessory market,

which rely basically on the main job of establishing their respective blank tape lines in the music market and elsewhere. (Continued on page 124)

1st Disco Expo Set For Wales

CARDIFF, Wales—South Wales is to have its first ever large-scale exhibition of disco equipment, staged here April 2-3 at the Central Hotel and organized by Discopower, which has retail and manufacturing premises in Newport.

Apart from demonstrating a wide range of the latest sound and lighting equipment and special effects, Discopower '78 is to play host to a number of record companies. The media, including the local Gwent Community Radio Service, will be represented. The show is claimed to be the most comprehensive ever seen here.

Exhibitors include Aarvak, Discopower, Discosound, FAL, Fenton Weill, Haze, IC Electrics, Invader, Light Fantastic, Le Maitre, Leech, Mode, Optikenetics, Fluto, Powerdrive, Pulsar, Raydee, Rokk, Saturn, Soundout, SIS, Sound Creation, Stage Control and TUAC.

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Recoton brings you quality products for record and tape care.

Our Black Magic™ line offers a wide selection of moderately priced record and tape care products in strikingly graphic packages.

And Clean Sound™ is

simply the best record care product on the market today. Period.

The Recoton name has meant quality for over 40 years. Profit from it.

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100,000 U.S. Sales Aim Of Denon PCM Disk Push

By HARUHIKO FUKUHARA

TOKYO—Hailed by music lovers and specialists alike as an almost perfect medium for disk recording, PCM (pulse-code modulation) is now winning fans worldwide, thanks to Nippon Columbia Co., which is poised for an all-out export drive of PCM-recorded disks under the Denon label.

The company hopes to sell 100,000 disks to the U.S. alone this year.

The history of PCM recording in Japan dates back to the first demonstration by the Technical Research Laboratory of the Japan Broadcasting Corp. in 1969. Nippon Columbia gained the cooperation of the laboratory, and in 1977 it came up with a PCM recording system which opened the door to noise-less and distortion-free recording. The company's first PCM disks appeared in the same year.

It did not take the PCM system long to gain recognition abroad, and PCM recording techniques are now being welcomed in Europe and the U.S.

Some of the big names which have recorded with PCM to date include the Smetana Quartet, the Suk Trio,

the Czech Philharmonic Orchestra and Maria Joao Pires. About 150 of Nippon Columbia's PCM-recorded disk collection of 200 titles are classical.

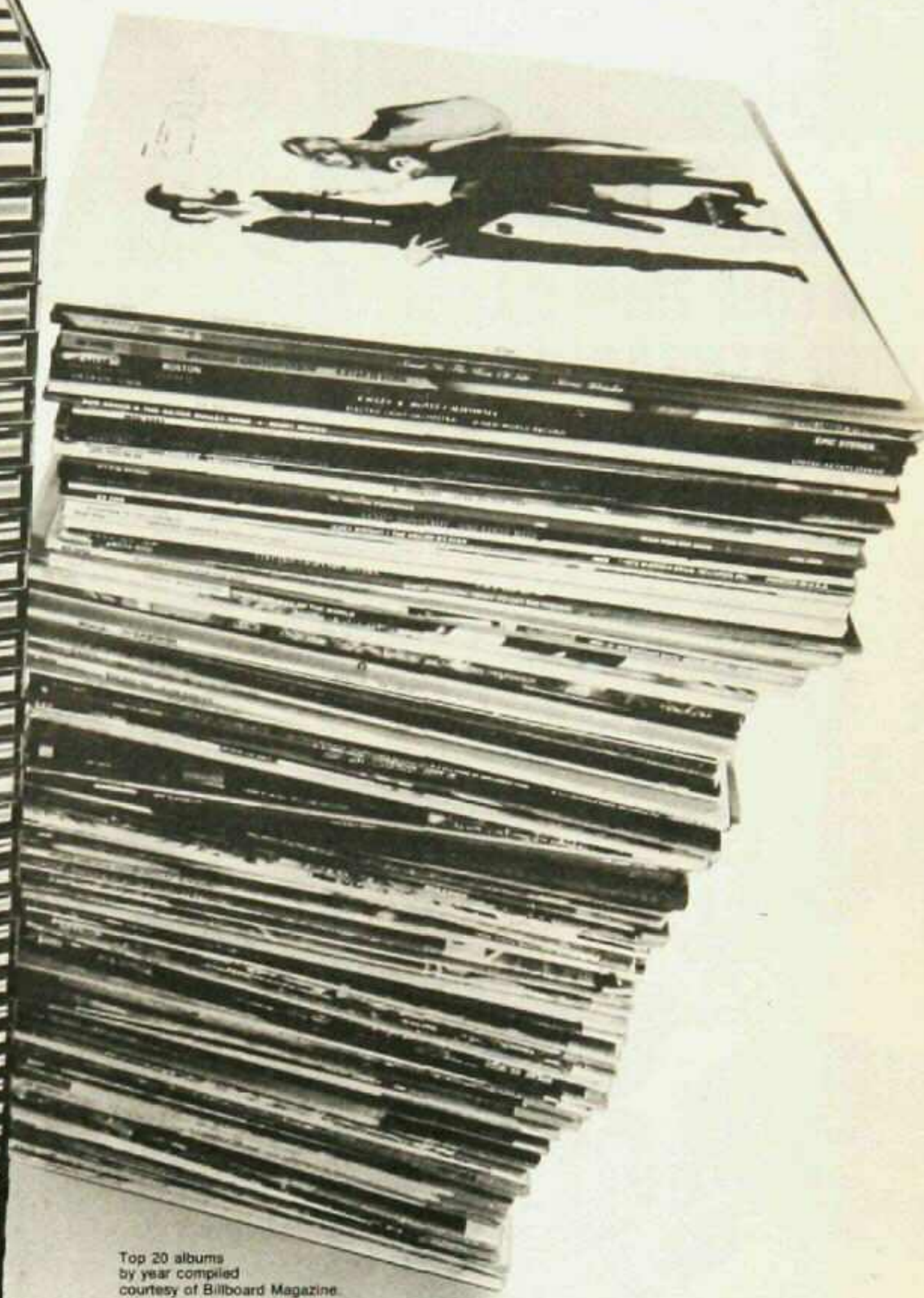
Nippon Columbia opened up its first export drive at the end of 1974, with Boalex of West Germany and Harmonique Diffusion of France among the first clients.

Some 44,500 disks are estimated to have been exported during the second half of the current fiscal year ending this month, and the company hopes to more than double sales in the next financial year to over 200,000 units.

It gained a foothold on the U.S. market last September through Discwasher, its exclusive American distributor. Its disks were an instant hit with top-class audio stores and plans now call for marketing through record stores as well.

Exportable innovations in the recording and disk business are seen in Japan as something of a sales and technological coup. Very few disks are exported from Japan, but Nippon Columbia, for one, is trying to reverse the import flood and forge a balance in disk trade.

We've made the premium cassette business profitable for everyone.



When cassettes first came out, they offered low fidelity to the consumer. And for the dealer, profits were whatever could be scraped up off of a sale of two or three for a dollar.

But ten years ago, TDK changed all that.

We turned the cassette into a high fidelity medium. Cassette recorder makers kept up the pace, and a whole procession of new and better machines followed—some costing more than \$1000. Along with the decks came a new kind of cassette customer—someone willing to lay out up to five dollars and more for a tape. Yet they still bought two or three or even ten at a time.

We didn't just produce a cassette. We invented a whole business. Better TDK dealers find this premium quality cassette business of ours as profitable as selling the machines themselves.

How profitable? Suppose we told you premium cassette sales were supposed to increase 30% last year alone, even while the overall blank tape market rose perhaps 12%? Merchandising Magazine's statistics predicted that just such an increase would occur.

Those were high expectations. But our dealers know how TDK premium quality sales grew: an average of 70%. Some aggressive TDK dealers reported growth of 200 to 300% last year.

We offer a full line of cassettes—all leaders in their class—all profitable. SA, the first non-

Top 20 albums by year compiled courtesy of Billboard Magazine.

chrome tape for High bias, is the tape most deck manufacturers use to fine-tune chromium bias and equalization on their machines. AD is Normal bias tape, usable in any machine, with a special high frequency response which makes it perfect for rock and roll. D is our bread-and-butter line, and even better than the original hi fi cassette we introduced ten years ago. All carry a full lifetime warranty.

We've been on top of the premium quality cassette business longer than any other brand. Call your TDK salesman. Or contact us directly. We can make room at the top for you.

 **TDK**

The machine for your profit machine.®

Topping the charts for the last ten years.

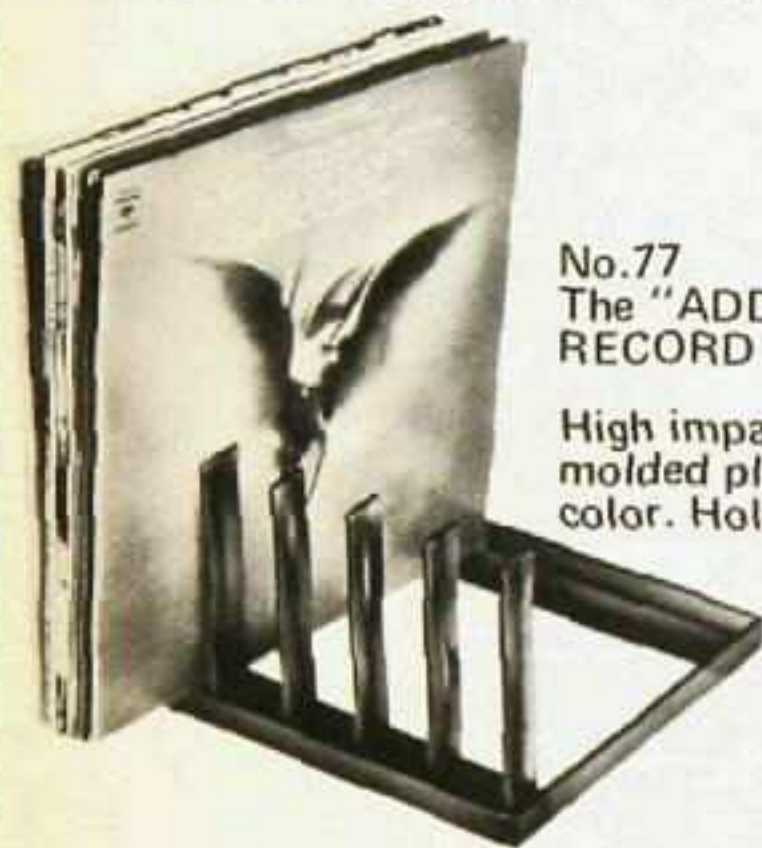
TDK Electronics Corp., Garden City, New York 11530. In Canada: Superior Electronics Ind., Ltd.

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Come to the LE-BO booth at the NARM and we will fire up your sales for 1978 with the hottest new items to hit our industry in years.

SEE OUR
BIG ROCK LIGHTERS
SLIM LINE TAPE CASES
VIDEO STORAGE UNITS
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No. 77
 The "ADD-ON"
 RECORD ORGANIZER

High impact see thru molded plastic. Smoke color. Holds up to 50 Lp's Exclusive Add-On feature. No assembly required.



TA-186
 DUAL CARRYING CASE
 (Cass/8Tr.) Holds 24 Tapes.



RC-10
 RECORD PROTECTOR
 10 Plastic lined inner sleeves per package for 12" LP Records. Packed: 25 Packages per display Carton.

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 DELUXE MAGNETIC
 RECORD CLEANING
 BRUSH - Specially designed for cleaning all records. Self contained holder. Can be used wet or dry. Available in blister packs.



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Record & Tape Care

New Distribution Patterns Broaden Accessory Market

By ALAN PENCHANSKY

CHICAGO—New patterns of distribution are carrying record and tape care accessories far beyond the hi fi shops where they first were introduced.

The record and tape care industry grew up in hi fi stores amongst sound purists who handle their recordings with surgical care.

However, with the rising costs of records, the increasing sophistication and sensitivity of playback gear in use, and the massive advertising and publicity campaign mounted by certain record care manufacturers, demand for the products is being felt from all quarters.

Record retailers shrinking profit margins on disks and tapes also has contributed to the growth of the accessories field. The impulse purchase cleaning brushes and sweepers have maintained their attractive 30%-50% markups while discount battles eat into software margins.

To meet the rising interest, record and tape care suppliers—most of them rooted in the hi fi market—have begun redesigning their distribution networks, forging new selling relationships with record distributors, one-stops, rackjobbers and record store chains.

The move, which has been developing gradually and is increasing in momentum, takes place at the same time that hi fi stores are re-entering the software business through the audiophile recordings revolution.

"There is a major push on our part to try to get into the record outlets," explains Rob Haspel, Western region sales manager for Elpa Marketing.

Elpa, which handles the Watts line of record care imports, has begun selling to large record retailers and rackjobbers in the last 1½ years, according to Haspel.

"We needed larger sales in the Watts area and to continually call on the hi fi market we weren't getting it," he explains. "Watts wanted more product sold in the U.S. and the natural area was record stores."

Getting hi fi sales representatives to expand their selling patterns and call on mass merchants and record chains can present a problem, notes Haspel, who says the company dropped reps that would not broaden their scope.

He indicates that the company has contemplated separating the Watts line from Elpa's bread and butter Thorens turntable line, in order to channel the accessories more directly into the mass market.

Audio-Technica's U.S. also has broadened its record store penetration, according to Jon Kelly, general manager.

Kelly, who notes that "audio reps tend to concentrate on audio accounts," says involvement with direct disks was his company's key to penetrating record stores.

Audio-Technica is the leading
(Continued on page 125)

Retailers See Disk-Tape Care As Profit Center

By JIM McCULLAUGH

LOS ANGELES—Record and tape care accessory products are translating into vital profit centers for record retailers.

Merchandising the new breed of premium-priced, quality record and tape care products which have proliferated from such manufacturers as Discwasher, Bib and Ball Corp. as well as others, has become a specialized area for many dealers as it has for blank tape.

Both these product categories have widened their distribution considerably through record store outlets nationally.

Moreover, profit margins on record/tape products are an attractive 30%-50% as compared with lesser markups on records.

Most record retailers agree that the serious record customer is becoming much more aware of this type of product and is willing to invest in them.

Merchandising methods are taking the form of pegboard or counter displays in easily accessible store areas such as adjacent to a cash register and/or front entrance.

This high visibility, in-store approach is complemented by manufacturer advertising on both national and regional levels as well as considerable sales personnel education.

"We've increased our accessory
(Continued on page 127)

We are using the same up-to-the-minute plating equipment that makes the stampers for every video disk produced in the United States.
(We invented it.)

Apart from that, we're the same old plating plant that's kept a lot of great customers happy for 30 years.

audio

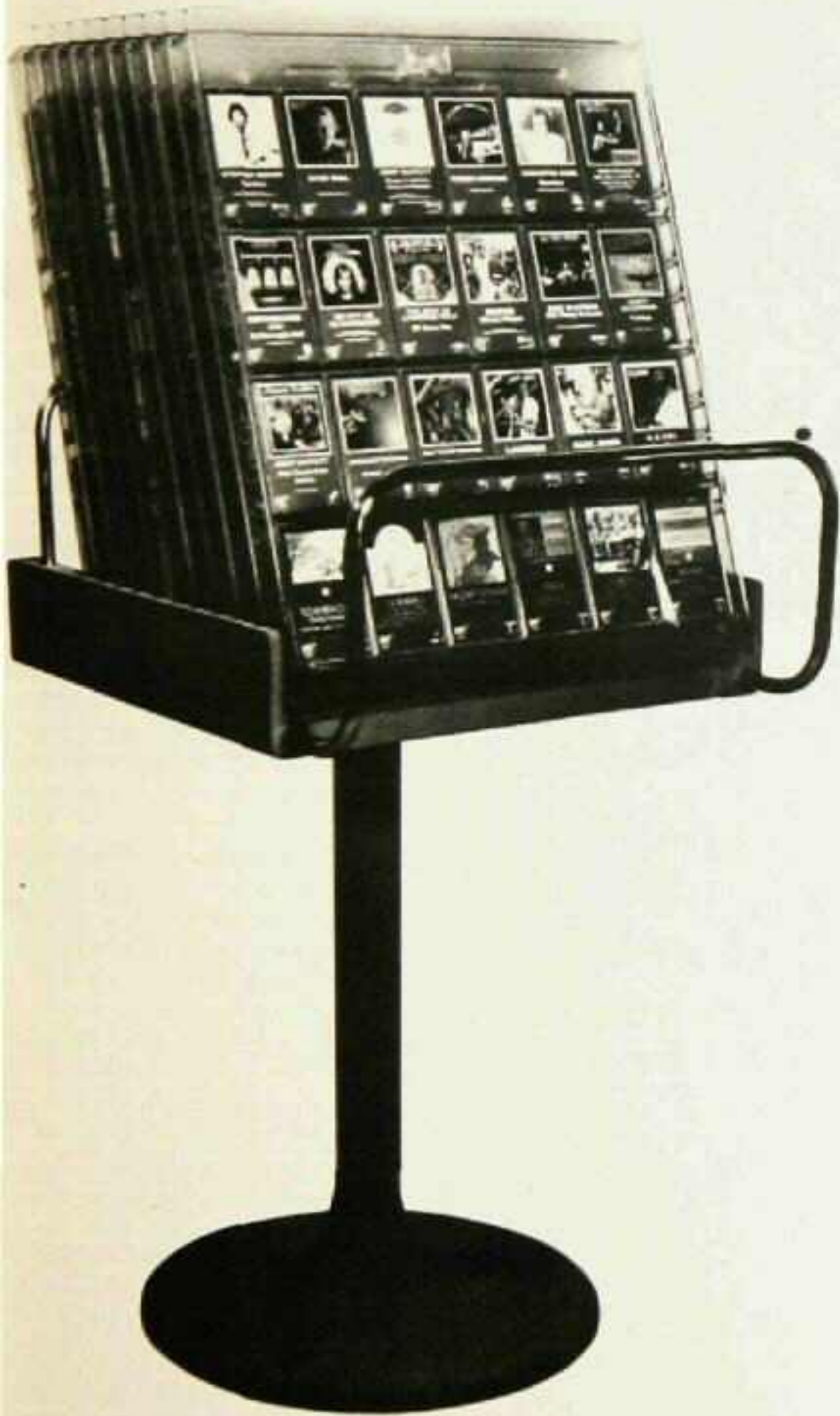
AUDIO MATRIX, INC.
 915 Westchester Avenue
 Bronx, New York 10459
 (212) 689-3500

The Revolutionary Ampro Tape Merchandiser at a Sensational Closeout Price!

You can now own the Ampro Cassette Display Center for the closeout price of \$99.50 each.

GRT has purchased Ampro Design Productions of Charlotte, N.C., in preparation for entry into the record and tape accessory market. We're working on graphics and design for the new product line and closing out the current Ampro inventory. Here is a unique opportunity for you to update your stereo tape merchandising at an amazingly low cost. For orders of 25 units or more talk to us about quantity discounts.

- displays all titles, the same as records
- offers total tape security
- each unit can display 240 cassettes or 120 8-track tapes
- 19" x 19" floor space per unit
- choice of gold, beige, red or charcoal floor stand
- browsers made of scratch-proof Lexan
- can be detached and used as counter-top display
- thousands sold at \$165 and up



**SUPPLY
LIMITED**

Here's my check for _____ units at \$99.50 per unit.
I understand GRT will pay the freight. Make check out to
Ampro Inc.

Color choice _____

Send me more information on the units

name _____

address _____

city _____ state _____ zip _____

SAVE
\$65
per unit

Mail to:
GRT Corporation
1286 N. Lawrence Station Road
Sunnyvale, CA 94086
Attn: Barry Nudelman



Sunnyvale, California • 800-538-1770 • From Southern California • 800-662-9810 • or contact your local GRT Sales Representative

Accessories Provide Plus \$ For More Blank Tape Firms

• Continued from page 120

• Maxell, which introduced its first accessory—7 and 10½-inch metal reels—last year, “can’t keep up with demand,” says Gene LaBrie, sales and marketing vice president.

Seen as a complement to the well-accepted CD-XL “Professional” back-coated open-reel tapes, the reels were initially provided in response to requests from dealers via their major customers.

This June, the company will introduce the first of a planned line of accessory items, a tape cleaning kit designed for both cassette and open reel decks. LaBrie sees accessories as another way of extending Maxell’s

continuing move into key record/tape chains. In the Peaches stores for over a year, the line was added by the Warehouse stores in Los Angeles and by Stark Distributors in Ohio for its Camelot chain.

• TDK Electronics is by no means sitting on its laurels which accompanied the firm’s introduction of a unique precision head demagnetizer in cassette format, at suggested \$20 list, and a head cleaner kit packed in a Norelco-style box at suggested \$6.

Bud Barger, division sales manager, reports the company is sampling a “full line” of tape and disc care accessories in three test markets this spring, with the results pointing the way to more product bows later this year. Definitely set for introduction is a new “Survival Kit,” which will include a head cleaner, tape care kit, two SA and two AD cassettes, and a tape deck care booklet.

“It will provide hardware dealers with a complementary sale for all new tape decks,” he points out, “and also serve to introduce purchasers to our two high-end cassettes.”

• BASF, although concentrating heavily on establishing its new premium Professional I, II and III cassettes in the U.S. market, isn’t ignoring the accessory area, Jack Dreyer, sales and marketing vice president, notes. He sees the record industry as a “pretty viable outlet” for tape, although feels that the lower priced Studio and Performance lines are more suited to most chains. Polybag promotions on both lines are set for NARM.

Along with the tape deals, BASF is reintroducing its successful “Music Box” promotion which offers a 36-cassette, black-and-woodgrain plastic storage rack free with the purchase of 10 cassettes, marketing manager Glenn Hersh reports. The 36 inserts also accept 8-track cartridges, and the rack can be used as a shelf unit or wall hung, with a suggested \$15 retail value for dealer promotion.

• Memorex will be shipping three of the four new deluxe accessory items bowed at CES very soon, according to Jack Rohrer, marketing manager. The Stylus Care Kit and Tracking Record Cleaner, each at \$7.99 suggested list, and the Tape Recorder Care Kit, at \$8.99, will be on hand at NARM with both wall and counter displays available to retailers. The Deluxe Record Cleaner Kit at \$14.99 list has been delayed slightly due to vendor problems, but samples will be shown with shipping later this spring. All told, Memorex will have 11 accessory items available.

“We look at accessories as a separate profit opportunity and not just an add-on to the blank tape line,” Rohrer emphasizes. “We’ve made a conscious decision to offer a full line of record and tape care items to extend the breadth of our tape product line. It’s a big business—and we don’t really know just how big it can become.”

A special dealer allowance on the first accessory buy, announced with the new line at CES, will be extended through NARM, according to Al Pepper, product manager for the domestic consumer market.

• Ampex is taking a hard look at accessory opportunities in both the professional and consumer areas. On the professional side, Ken Herring notes the firm is now offering plastic and metal reels, paper leader and a bulk degausser for up to 2-inch mastering tape. He’s personally taking another look at the whole areas of accessories in both audio and video, as the firm is gearing up for limited Beta-format video-cassette production in spring.

In the consumer area, Paul Weber reports Ampex is looking seriously at extending its existing line of ac-

There’s a whole new business in the accessory department.

In the short time it’s been around, Sound Guard[®] record preservative is setting records in just about every outlet it’s in.

Because it works.

For your customers, Sound Guard maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent anti-static property.

For you, it’s something more than a major breakthrough in record care. Sound Guard is a remarkable product that’s creating more sales where today’s smart money is—your accessory department.



And now, two new Sound Guard products:

1. Sound Guard[™]

record cleaner kit.

Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.

2. Sound Guard[™] Total Record Care System.

Sound Guard record preservative and Sound Guard record cleaner—all in one package. There’s no other system like it for total record care.

See your Sound Guard representative.



Sound Guard[®] keeps your good sounds sounding good.



Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System
Sound Guard is Ball Corporation’s registered trademark. Copyright © Ball Corporation, 1977. Muncie, IN 47302

Distribution Patterns Broaden Disk/Tape Care Mart

Continued from page 122

U.S. supplier of direct disks and audiophile recordings, representing three import and two domestic lines.

"While we hadn't planned it this way, the record thing has given us exposure on the record cleaning products. The audiophile records were an entre to a market we hadn't addressed ourselves to previously," Kelly explains.

"One of the things that happened is that we're getting in touch with major record distributors and one-stops, and they're latching onto the record cleaning items."

Kelly says some of the audio reps are selling accessories in conjunction with the super fi disks, directly to large record retailers.

Mort Leslie, product manager for Hammond Industries, says his company will begin a program to sell to record stores.

"This company has never sold to record stores, we'll be doing it for the first time," he explains.

According to Leslie, Hammond's new disk cleaner-lubricant, Quiet-one, will be introduced with an ad-promotion campaign directed as heavily to record stores as to hi fi shops.

"Most of the reps that handle the product call on the larger record stores today. Six or seven years ago that was not the case," Leslie explains.

The Hammond executive says hi fi suppliers are reaching smaller record stores through new ties with record distributors. The switch to two-step distribution reportedly was accompanied by price revamping.

"The first thing all of us did was to crank in a profit for the distributor," he explains. "In electronics, 25% gross profit for the distributor is required, but in the record industry 25% gross profit is extraordinary."

"We have salesmen calling on record distributors every day," states Leslie.

Disk care accessories will be directly channeled into record stores by GRT Records and Tapes, a prerecorded software manufacturer that has acquired its own accessories subsidiary—the first music industry firm to do so.

Ampro Design Products, Inc., Charlotte, N.C., was purchased in December by GRT, with plans for broadening the Ampro record care products line.

"The cleaning accessories will be

offered to any current GTR customer," says Jack Woodman, vice president of marketing.

"We are in the process now of putting together our marketing plan. We're redesigning and repackaging

the Ampro line and planning new product introductions," he states.

Turnabout is fair play, and Woodman indicates that GRT will seek to market the new line through hi fi stores.

"We'll be picking up electronics reps to broaden our distribution," he states. According to Woodman, 99% of GRT product is being handled through record outlets today.

Until the Sound Guard™ record care work pad, your customers had nothing to work on. And you had nothing to sell.



Sure, your customers could buy paper towels that scratch. Pieces of velvet that slip. Cloth of any kind with telltale lint.

But for the record, there wasn't anything made

lint-free, and non-abrasive. So your customers' records don't take a beating on one side while they're working on the other.

Its channel design confines any excess fluid to the pad away from any furniture.

The Sound Guard record care work pad is even easy to keep clean. Just wash it off. Packaged

to show on the outside what's on the inside, the Sound Guard record care work pad doesn't just give your customers something to work on. It gives you another Sound Guard product to sell that works. Ask your Sound Guard representative.



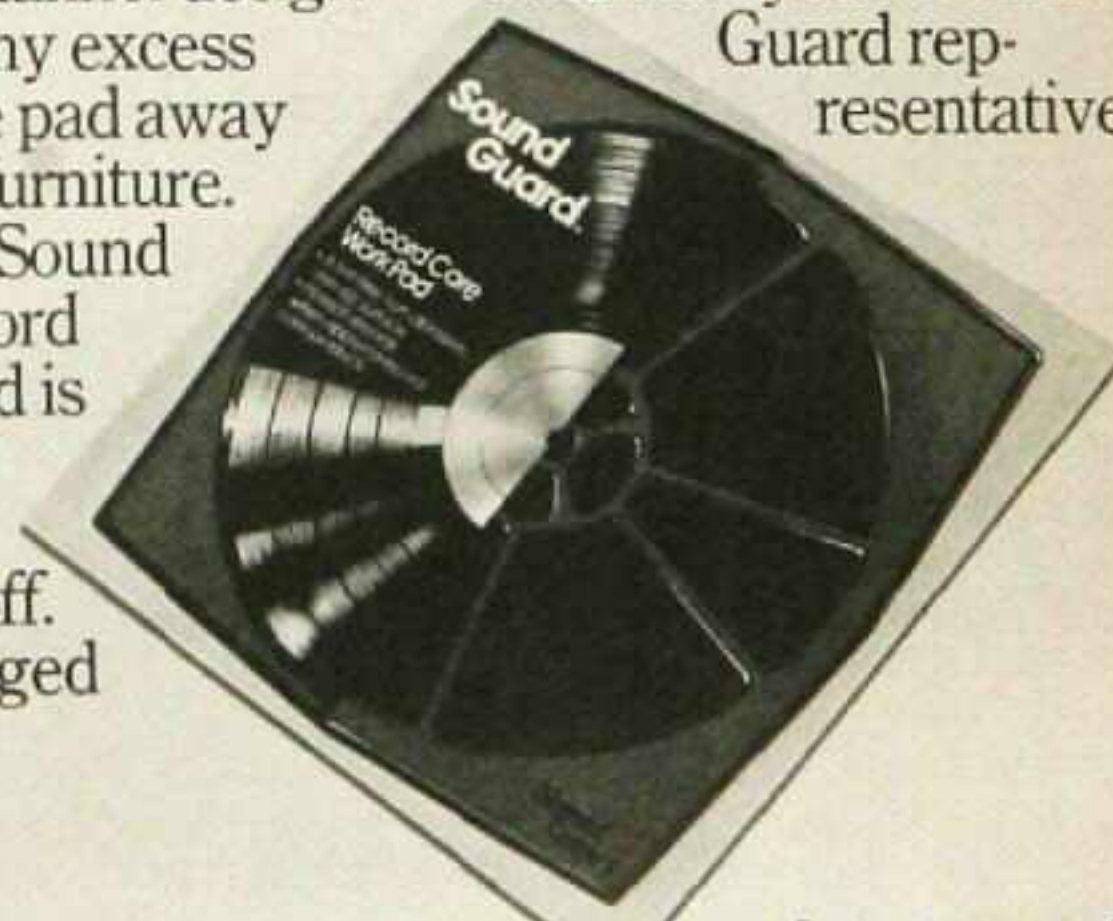
The pad protects one side of the record while your customer works on the other.

The pad holds the record gently in place for buffing or wiping.

that your customers could use to work on.

Until the Sound Guard record care work pad.

It's non-conductive,



Sound Guard™ keeps your good sounds sounding good.



Sound Guard® preservative—Sound Guard™ cleaner—Sound Guard™ Total Record Care System—Sound Guard record care work pad
Sound Guard is Ball Corporation's registered trademark. Copyright ©Ball Corporation, 1978. Muncie, IN 47302

MARCH 25, 1978, BILLBOARD

Rep Rap

Newest rep firm for **Maxell Corp. of America** blank tape is **Audio Rep**, headed by Dave Evans, 138 Dogan St., Lawrenceville, Ga. 30245, phone (404) 963-6575. Company will handle the Southeast, according to Gene LaBrie, Maxell sales/marketing vice president.

JVC America, Maspeth, N.Y., has named **Seven States Sales & Marketing**, headed by David Ginsberg, as its new Southeast rep firm. The company, based in Atlanta, will handle all home entertainment products in Georgia, Alabama, Tennessee, North and South Carolina.

Northeast Marketing Assoc., headed by Arnold Goodrich and John Taylor Jr., Westwood, Mass., will handle **3M Scotch** audio and video tapes in hi fi outlets in New England—Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.

Art Rich, formerly with G.A. Ettlinger Assoc. and S. Nesco, joins **Select Representatives, Inc.** (SRI), 50 Highway 9, Morganville, N.J. 07751, phone (201) 536-5550. **Ed Stravitz** is principal owner of SRI, which covers the New York metro area for JVC America, Sampo Corp. of America, MagnaVision and Hanimec International.

Jack Stephen Collins, owner of **LectroReps**, Inc., Liberty, Mo., and a veteran rep there and in Cedar Rapids, Ia., died recently at Liberty Hospital. Formerly associated with Gifford-Brown.

(Continued on page 135)

Accessories Provide Plus For More Blank Tape Firms

• Continued from page 124
cessories this year, to complement the new Grand Master cassette, 8-track and open-reel products now in national distribution. The firm already offers permanent magnet de-

magnetizers for both cassettes and 8-tracks, and a six-tape Stackette storage unit. "When Ampex had its own audio tape recorder line, the department handled accessories," he notes. "But now it's up to the magnetic tape

division, and we're certainly aware of the growing profit opportunities."

• 3M shares the enthusiasm of Ampex over the potential in accessories, and acknowledges that while it has had one of the industry's most

extensive product lines for some time, it just hasn't merchandised it. "We're probably more innovative in the industrial end than in the consumer area," notes Jack Hanks, "as the distribution base we have there

lends itself to doing a better job in merchandising accessories.

"But we're making a concerted effort to broaden our consumer market penetration, as evidenced by our involvement in NARM for the last two years, and we will be expanding our accessory line. We expect real progress over the next six months in doing a better job at the dealer level. Our accessory line always has been a healthy one, but just having a brochure isn't enough—it has a lot of potential but we never really promoted it well, and that will change this year."

• Sony, which took over the marketing of its own blank tape this January when the Superscope agreement expired, is concentrating mainly on establishing its new identity with retailers in all areas. Division manager Terry Aoki, and marketing chief Don England, who joined from ABC Records, are both aware of the potential in accessories, however.

• A new NARM member, Sony sees the music retailer as a key outlet for the full line of blank audio and videotapes it offers, and already has been making inroads in some key record-tape chains. England, working closely with rackjobbers and music dealers, sees both the need for and profit in a complementary accessory line. Sony expects to offer its first accessories later this year, and will promote them as heavily as its "new" tape line in the U.S., he emphasizes.

• Fuji Photo also is cognizant of the potential in accessory products, but John Dale emphasizes that the prime effort for the time being is the establishment of the Fuji I and II cassettes in the higher-end market. Fuji also expects to deliver its first branded videocassettes by early May, initially a two-hour VHS tape. So Dale sees eventual video accessories as well as an audio line.

He terms pricing as the critical point in both blank tape and accessories, particularly on the video side. "As razor blade suppliers we've got to make the profit on the tape," he notes, voicing concern over the margin of an existing four-hour VES cassette from other suppliers selling at about \$25.

The message comes through loud and clear from virtually every blank tape supplier. The accessory market is becoming an entity of its own, and is providing more opportunities to extend existing penetration of tape products in new markets. Nobody knows just how big the accessory market is for tape-related items alone, but the efforts being made in this area will help find the answers.

Japan Sees Blank Boom

TOKYO—Buoyed by the rising consumer demand for blank audio tape, Japan's major suppliers are surging ahead on a wave of boosted output for 1978.

The increased production is particularly on the high end of the market, with Hitachi Maxell already producing about 60% of its overall total in this range, and TDK Electronics planning to increase its top-line tape production to 30 to 40% of its total output.

TDK is slating a 20% increase in its monthly blank tape production this spring, with a new line of SA (Super Avilyn) cassettes to be introduced in the local market. Output by April should be equivalent to 18 million C-60 units, according to industry sources. (Continued on page 127)

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Record Dealers View Disk/Tape Care Profits

Continued from page 122

commitment tremendously in the past few years," says Sam Brawly in Dallas who oversees that area for 13 Disc Record stores in the Southwest.

"We've found the best success in getting them from behind the counter to a spot where customers can pick them up and look at them," he continues. "We use counter top displays of various kinds."

At one time, he indicates, the stores carried most cleansing sprays and record cleaning clothes.

"But," Brawly points out, "a lot of those products were not any good and we dropped them. These newer products are vastly superior and I think more consumers are beginning to realize that we are not trying to step them up just to make a sale. If you own more than 30 or 40 LPs, a quality record care product is essential."

Among accessories carried by Disc in the Southwest are Discwasher and Watts while Bib is being test marketed.

Brawly notes that accessory products are a priority at all Disc stores, those with a heavier emphasis on them indicate a higher profit structure.

"We pay commissions to our salesmen," adds Brawly, "for accessory sales and we will frequently run sales contests with our people and that helps to hypo sales." With a 50% markup, he adds, 10% can be made available to a salesman for commission.

Brawly agrees that a tremendous revolution has taken place with record and tape care products in recent years and adds he is particularly impressed with a new Bib cassette cleaner.

Unlike most head cleaners which are abrasive, the Bib cassette cleaner uses a woven cloth-like tape to clean the head.

"I think a lot of people forget," he also points out, "how many consumers have tape decks in their cars as well as at home and need head cleaners. In fact, we may sell more head cleaners than record care products."

Disc in the Southwest also carries TDK and Maxell blank tape as its premium line and also merchandises Memorex, BASF and Capitol.

Jeff Levy at the Sam Goody chain of 28 stores in New York and Philadelphia, indicates the outlets carry approximately 25 various accessory lines as well as close to 10 blank tape lines.

"Accessories have become a tremendous profit center," notes Levy, "and margins are still very good on these items."

"Our merchandising philosophy is to use a step up type display that features blank tape on the bottom half with a pegboard above that where accessories hang."

The displays, in easily accessible areas such as near a cash register,

Japan Blank Tape Up

Continued from page 126

The situation is a reversal from earlier projections by tape makers who anticipated that a double digit increase in 1978 was only a remote possibility. This pessimism was due to slow sales of tape hardware late last year, but this was dispelled when first quarter sales didn't decline as expected.

The boost in demand for higher quality tapes is attributed to the booming popularity of better cassette decks, with top-line tapes expected to register some brisk gains this year in the quality-conscious retail market.

were developed several years ago notes Levy and are in practically all Goody stores.

The chain also stacks 8-track and cassette case boxes in open fashion

with a display unit on top in most stores, also in high visibility areas of stores, and impulse areas of stores.

The chain normally advertises blank tape once a week and runs

promotions occasionally on accessories.

One of the hottest accessory lines the chain has right now, indicates Levy, is Discwasher.

"They do a lot of advertising," says Levy, "and they also do a good deal of lead advertising helping to build up a substantial demand for a product before it hits the market."

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Tape/Audio/ Video

Audiophile Recordings

VIVALDI: CONCERTO IN E (SPRING); THE BEATLES MEDLEY—Vivaldi Ensemble, Tokyo, RCA Japan RDC-2, distributed by Audio Technica, \$14.95 list.

The sound here is quite remarkable, not only for its beauty—a function of performance, hall and pickup—but also for its pristine clarity. Credit a meticulous direct-to-disc crafting, but also the disk speed of 45 r.p.m. for the capture of an overtone spectrum that conveys an almost eerie illusion of presence. Fortunately, this technical expertise is wedded to a fine performance of the popular first concerto from the "Four Seasons." The Beatles pieces—"Yesterday," "Ob-La-Di, Ob-La-Da," and "Michelle," provide an odd but yet pleasing coupling. Arrangements are on the schmaltzy side.

BACH: VIOLIN CONCERTO IN E & OTHER SELECTIONS—Steven Staryk, violin, Toronto Chamber Orchestra, conducted by Boyd Neel, Umbrella DD-9, distributed by Audio-Technica, \$14.95 list.

Another direct disk in the series of early music directed by baroque specialist Boyd Neel. Multi-miking, a relatively small studio and reliance on artificial reverb are elements here which place more than usual responsibility for final balance and sound on the mixing engineer. It works quite well in the concerto (well played), after one accommodates to the copious echo. At worst, though, in an ensemble performance of the Prelude from the Third Partita for solo violin, the sound loses all focus in the backwash of reverb. Better are readings of a chorale prelude, and an excerpt from the "Musical Offering."

CLASS OF '78—Buddy Rich, Great American Gramophone Co. GADD 1030, distributed by Great American Gramophone Co., \$12.95 list.

Microphoning and mixing have been beautifully accomplished, and the extra advantages of direct cutting and super careful pressing elevate this close encounter with Rich's big band to the status of a classic sound spectacular. The young, tight 17-member group plays with verve and animation over Rich's skillfully molded rhythmic foundations. Rock influenced titles by Chick Corea, Joe Zawinul and Barry Mintzer demonstrate the contemporary big band sound, while the program reaches back to Bud Powell's bop classic "Bouncin' With Bud," and includes Horace Silver's "Cape Verdean Blues." Tommy Warrington's crisp, resonant electric bass and Barry Kainer's acoustic piano are spotlighted throughout side two in moments of dramatic sound realism. With its portrait photo cover and informed Ira Gitler annotations, this title belongs in any record outlet that stocks Buddy Rich by name.

THE MOST BEAUTIFUL MELODIES FOR CELLO—Janos Starker, cello; Shuku Iwasaki, piano; Denon OX7041ND, distributed by Discwasher, \$14.95 list.

It is nearly impossible to select a favorite cut here, so rich and multifaceted is the program. Starker has put together an exquisite string of instrumental jewels—from Bach to Bloch, from Bartok to Frescobaldi—and his consummate musicianship does equal justice to them all. The cellist's performances are models of strength, bold outline and unaffected eloquence, and his bracing technique is as thrilling here as remembered from earlier Mercury, Angel and Philips recordings. A marvelous variety of idioms is encompassed, including the broad arched writing of the baroque, essays in classical rondo form, Romantic fantasy pieces (Saint-Saens' "The Swan") and selections in wild folk dance meters. Pianist Shuku Iwasaki partners with brilliance and perfect rapport. This is Starker's first solo recital in years, a close-up remarkably transparent digital recording. The Japanese Denon pressing sets a world standard for absolute flawlessness and quiet.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28; Feb. 11, 25; March 11.

Connors To BMI

LOS ANGELES—Carol Connors, who has received an Oscar nomination for best song the past two years, has been signed to BMI. She cowrote "Gonna Fly Now" from "Rocky" and "Someone's Waiting For You" from "The Rescuers."

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French Hi Fi Mart's Maturity Seen at 20th Salon du Son

By HENRY KAHN

PARIS—The U.S. heads the table of display-boothing representatives at the 20th Salon du Son exhibition, held here in the Palais des Congrès March 5-12, an event which overall earned the "high quality" tag.

But while the U.S. totalled 63 booths, France had 56, which suggests that France is now well out of the doldrums in this field and can compete technically with other countries. Japan had 46 booths, the U.K. 29 and Germany 18.

Altogether there were 300 exhibits representing 19 countries, also including Austria, Belgium, South Korea, Canada, Denmark, Spain, Finland, Ireland, Italy, Japan, Holland, Poland, Portugal, Sweden and Switzerland.

The industry feeling in France is that for too long the term "hi fi" has been abused. Faced with a public short on technical know-how, the name "hi fi" was originally pinned on almost anything, including product of inferior quality. Now in France hi fi has its own high standards and every installation has to pass tests involving technical detail.

While technical progress was stressed, close attention here was paid to the aesthetic side. It was shown that a hi fi installation can be ornamental as well as functional.

Today there are some 700,000 installations in France, with at least half in the hi fi range. Because prices have remained very steady despite a crippling Value Added Tax on equipment, sales are clearly increasing.

Today, steady prices in an economy of rising prices means that those outlets which are stabilized are in fact "failing" for the consumer. Incomes are rising in France, therefore stable prices for a so-called luxury item are a big attraction.

Some experts here expressed surprise over the high number of Japanese exhibitors, since it is believed

that Japanese policy is to keep exports down in order to retain prestige. But many of the "Japanese" exhibits were made in Taiwan, Hong Kong and Singapore, and it was sug-

gested that Japanese production could be set up in Spain.

In France, the "hyper-markets" and supermarkets are showing keen interest in sophisticated hi fi equip-

ment. Sold at prices not including the setting up of the equipment, the hi fi outlets are leading to brisk competitive marketing moves.

But the 20th, Salon du Son pro-

vided assurance for buyers that if they are prepared to spend money on good hi fi, they can now be sure they are getting value for that money.

Hong Kong Firm For Home Video Rentals In Japan

TOKYO—While Japan's video hardware and software continue to pour out to overseas markets through the nation's front door, one resourceful Hong Kong-based company is slipping in through the back door.

Rentacolor International, a member of the Jardine, Matheson group, is gearing up to rent out video equipment and software through a network of agents centered on the company's new subsidiary in Tokyo, Rentacolor Japan, Ltd. Sales for the first year of operation are expected to hit the \$625,000 mark.

Starting soon, Rentacolor Japan will be zeroing in on English-speaking foreigners in Japan. At first, it will offer mainly videocassette recorders and video software showing programs produced by the BBC. Once sales have hit their stride, the company will branch out into schools, business enterprises and organizations.

Hardware for rent will include the Betamax and VHS home video systems, television monitors, video cameras, and a range of software that will expand to take in British and American movies.

Rentacolor International was set up to rent out color televisions in Hong Kong in 1972. It has since made its mark in Singapore, Thailand, the U.S., Australia, Brazil, the U.K. and South Africa.

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See Music Dealer Major Video Program Outlet

• Continued from page 120

likely to be male than female, under 25 years old, with less than a college education, and in middle-income groups. Those in the West are less

likely than others to mention these outlets, but those with the likelihood of purchasing a VTR in the near future (within 12 months) are more likely than prospective purchasers in general to use these stores.

The record industry is ready and waiting to serve both as a creator and distributor of the prerecorded programs which virtually every hardware manufacturer now acknowledges are vital to expand the

initial home VTR sales base into a mass market.

As Joe Cohen, NARM executive vice president, told a recent ITA seminar, the traditional record/tape store has become a total entertain-

ment outlet—one that is ideal for retailing prerecorded video software.

Estimating approximately 60,000 retail outlets currently selling records and tapes in the U.S., Cohen believes that with this number of expanding retail stores, the consumer has found home entertainment a more convenient and exciting experience.

The NARM executive recalls the consensus at a previous ITA meeting that music rackjobbers will be among the major distribution pipelines for both videocassette and videodisk programs, and record and tape dealers will be among the most important sales outlets.

There are presently many music retailers selling blank videocassettes, Cohen observes, mentioning Korvettes, King Carol, Sam Goody and the Pickwick Musicland retail division, and "all express great interest in prerecorded programming."

"While blank videocassettes at the present time satisfy the need that consumers have for taping off the air, I firmly believe that the ultimate success of home video entertainment does not rest on the time shift aspect, as many retailers have been marketing, but on a broad and diverse range of prerecorded programming tailored to the identifiable needs of the consumer," he says.

Cohen ultimately sees prerecorded programming paving the way for home video entertainment's mass acceptance in the marketplace, and uses this example:

"How large would the audio playback segment of the electronics industry be without prerecorded music?"

Acknowledging that the need for prerecorded programming isn't strong at this time, he believes this is the time to start planning for the future, when there will be most definitely be such a need.

"When consumer demand reaches this point—and it will," he emphasizes, "there already exists an entire system of retail outlets established in the marketplace (and an extensive distribution network), just waiting to take advantage of this newest form of leisure time activity and home entertainment device."

The NARM chief called the recent ITA meeting "the first step toward a new era of cooperative effort between the home video systems industry and the recording industry, two groups that will co-exist and become mutually dependent on each other's success in much the same way that record and tape sales are affected and impacted by the sales of audio playback equipment."

Another firm believer in record and music stores as natural outlets for VTR software is Steve Frederickson, market development manager for 3M Scotch blank videocassettes. "The video market is an extension of the home entertainment market and the music/record outlet has been the logical place for audio home entertainment products, both prerecorded and blank," he notes.

The upbeat music and record store retailer already is recognizing the potential of video software for his future and is beginning to aggressively merchandise videotape software in his outlets, Frederickson says.

"The addition of VTR software will help develop a new and additional traffic pattern—where the music/record store traditionally attracted a younger customer for phonograph records and tapes, the videotape customer is most often a married family person," he points out.

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For more information, write: Sony Corporation of America, Magnetic Tape Division: c/o V.P. Sales, 9 West 57th Street, New York, N.Y. 10019. Or better yet, come see our complete audio product line at the National Association of Record Merchandisers (NARM) Convention in New Orleans. March 17-22.

“IT'S A SONY.”

Record Firms Into Retail Video Merchandising

• Continued from page 72

Harry Anger, Polydor vice president, marketing, says both the company and its acts are enthusiastic about the use of video as in-store promotion, and that the latter are

proving particularly helpful in putting the tapes together.

Anger adds that the films are not considered inordinately expensive to produce and are best made in studio situations, not at live perform-

ances. Few other problems arise, concludes the Polydor executive. "Everyone is anxious to see the best possible use made of this exciting new promotional medium."

Mercury is aggressively promot-

ing in-store use of video and has begun amassing live and studio footage on a cross-section of its acts. The label offers dealers custom-tailored programs in a variety of lengths.

"Recently more and more retailers

are adding that facility to their stores and it really adds a tremendous dimension," says Harry Losk, Mercury's national sales manager. "We know it translates into good sales," he states.

The entire Peaches chain, the Oz stores, Cleveland's Record Rendezvous and various West Coast dealers have installed video monitors and playback gear, the sales manager notes. He says the label is surveying other stores about videotape promotions. Mercury's growing video library includes footage of acts Confunkshun, the Barkays, 10cc, Graham Parker, Rush, City Boy, Larry Gatlin, the Statler Brothers and William Bell. The company also has invested in its own 1/2-inch and 3/4-inch recorders.

"What we'll do is arrange for them to run the tape in the store for a period of time, building a major display around the presentation," Losk explains.

He indicates that single artist presentations, or tapes combining performances by a variety of Mercury acts will be custom-tailored to retailer needs, dubbed in either video format. The video merchandising programs will be coordinated through Polygram Distribution (formerly Phonodisc).

"Video is one of the hottest merchandising tools there is right now and Capitol wants to get more involved," says Randall Davis, director of advertising and merchandising. "In fact, we would like to see a separate budget set up under the creative services umbrella which would take care of video production. It would then service our department (merchandising) and also international and press."

"The possibilities with video are limitless. I have a stack of proposals on my desk from all kinds of companies. And they are in every shape and form. The possibilities extend to theatre advertising, in-store, cable tv, discos, restaurants, bars and airlines as entertainment shorts."

Capitol has a number of major acts on video, such as a McCartney, Steve Miller and Natalie Cole, that are available to retailers on a per request basis. Capitol also has acts on film which can be dubbed onto videotape if there is a request. That's what the separate budget for video would take care of.

"One of the problems is that there is no major compatibility. There's Betamax, VHS, etc. so you can't mass-produce video tapes for one format. Ideally videos would have from two to six songs," says Davis.

Jack Chudnoff, RCA division vice president, creative services, says that in the coming year the company plans to increase its video merchandising so that it becomes "an integrated part of our marketing plans."

"We are the only major record company equipped with the newest broadcast quality RCA-TK-76 cameras that produce and edit all our tapes in-house."

RCA has a 12-minute video cassette playing in 160 Sears stores which tie-in with John Denver's Feb. 15 tv show. Chudnoff also notes that 360 Helen Schneider LPs were sold in one week in one store because of in-store video play.

The label has tapes of Denver, Jefferson Starship, Odyssey, Schneider, Bill Quateman, Dolly Parton, New York Community Choir, Vicki Sue Robinson and Beaverteeth that can be supplied in SelectaVision, Betamax and 3/4-inch tape and in stereo.

Chudnoff says there is some concern over royalty payments, but he

(Continued on page 137)



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RUSLANG deck frame tilt feature is available as a \$10 option on all the firm's consoles, offering the user a choice of operating the tape transport either flat or at an angle.




ORBAN Optimod AM, left, model 9000, is a complete audio processing system, through a series of six basic blocks, with a jack for AM stereo adaptor device.

LEXICON Prime Time processor, right, has digital audio delays, VCO time base processing and complete mixing facilities in unit with self-contained power supply.



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MARCH 25, 1978, BILLBOARD

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Tape/Audio/Video

MCA Builds Vidisk Plant

LOS ANGELES — MCA DiscoVision, Inc. has constructed a manufacturing facility in Compton, Calif., for the production of videodisks in support of its optical videodisk system later this year.

The new plant is 60,000 square feet on a 3½ acre site served by a railroad siding. In addition, the building is expandable to 80,000 square feet and also contains 4,000 square feet of office space.

Joel Zneimer, who joined MCA DiscoVision recently as director of manufacturing, will be in charge of the Carson plant.

The Carson site, valued at \$1 million, was obtained from Watson Industrial Properties under a long-term lease agreement, according to John W. Findlater, DiscoVision president.

The consumer introduction of the optical videodisk system will begin later this year in a limited number of markets.

The optical videodisk player will be manufactured by Magnavox, a wholly owned subsidiary of North American Philips while MCA will manufacture and market the videodisks.

Copyright Is Key Topic At ITA Seminar

TUCSON—Both audio and video copyright matters drew one of the biggest sessions at the recent ITA Seminar here, with a panel of music and film industry experts, an FBI agent and a background music library veteran providing highlights of the never-ending battle against A/V piracy.

"Anyone who engages in any way in the supply, distribution or sale of any counterfeit, pirate or bootleg product is subject to civil suits and increasingly to criminal prosecution," emphasized Jules Yarnell, RIAA special counsel on antipiracy.

His comments on the new Copyright Act, and the growing awareness that ignorance of violations of the act is no excuse through the entire chain—including duplication, evoked the most interest at the overflow session.

Videotape duplicators in particular, coming under increased pressure from film companies who see their latest movies and television specials pirated before release or telecast, are concerned over verifying the legality of the duplication order.

Jim Bouras of the MPAA emphasized that it was up to the duplicator to ascertain that a valid license for the tape replication had been secured, and suggested that MPAA should be called for its 11 members or associates' product, or any other company directly.

"An innocent infringer is just as liable under the new law," according to Sidney Diamond, veteran music industry attorney who moderated the panel. He also capsuled key areas of the new copyright act, touching on ownership of the new class of audio/visual works and the unique "employee for hire" collaboration under which the employer owns the work and is the author and original owner of the copyright.

He also pointed out the differences in copyright protection for a film soundtrack LP released before the movie—with protection as a sound recording, and after the flick comes out when it becomes a derivative work from the movie, or part of an audio/visual work.

Yarnell covered both the civil remedies and criminal liability on copyright infringement under the new law, emphasizing the imposition of increased damages, as well as impoundment and destruction of tape duplicating or prerecord pressing equipment and supplies.

As for the claim of not knowing about a pirate situation, he pointed to the H.L. Green case in which the discount store chain was held liable despite the fact it had no knowledge of a concessionaire selling bootleg or pirate tape products.

His comments were echoed by Homer Porter, FBI supervisory agent in Los Angeles, who highlighted the role of the agency in piracy matters. Focusing as much on the new video pirates as the old—and still much in evidence audio variety, he commended the efforts of both RIAA and MPAA in the success to date.

He noted, by way of example, that 100 copies of the CBS-TV "Elvis In Concert" special were shipped abroad four days before it went on tv here, with some countries using as much as 95% of pirated product in their tv programming. "There's a vast market for bootleg product and we need your help," Porter said.

(Continued on page J38)

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APRS '78 Seen As Biggest U.K. 'Pro' Expo

By PETER JONES

LONDON—The APRS '78 Exhibition to be held here June 21-23 at the Connaught Hotel and centered around professional recording equipment, promises to be the biggest yet in the 11-year series sponsored by the Assn. of Professional Recording Studios, both for size and attendance.

The organizers say they tell themselves each year that it has reached optimum size, but each year it goes on growing.

But APRS secretary Edward Masek has hit out at the "conspicuous absence" of Americans from the show. He says: "it is fair to say that the U.S. is not among the most represented of nationalities. In fact, there are just two, Recortec and Superscope.

"This happens despite the fact that the U.K. and U.S. are world leaders in this area. In some ways, however, American business is very insular and there seems to be an extraordinary feeling that if something was not made in the States, then it can't be any good.

"I think if more Americans came to the APRS exhibition, they might find it something of an eye-opener. We manage OK without them, of course. Last year we had a total attendance, excluding exhibitions, of 2,212, and we expect to exceed that number this time around."

The venue offers a total 18,000 square feet of exhibition space. All available stands went on allocation day and there was much reshuffling of bar facilities to squeeze in a further 10 sites, making a total figure of 120 booths taken by 89 exhibitors. Last year, there were 101 stands.

Masek says he holds very definite views on the role of the exhibition. "The whole object is to give people in the industry a marketplace, at the lowest possible cost, enabling them to do the maximum amount of business over the next 12 months. It's a large-scale selling operation and whether the selling is done in the bars or on the stands or wherever, the primary purpose remains that of selling. Everybody works hard at it.

"We are very severe in getting equipment, too, first because it has to be relevant to a professional recording studio and second because it has to be of good quality. It is not unknown for us to ask people to remove pieces of equipment," he says.

The exhibitors' list boasts top names in the U.K. industry: Allen and Heath, AKG, Klark Teknik, Beyer Dynamic, Tannoy, Tridant, Tweed Audio, Raindirk, HH, Helios, Cadac, Lee Engineering.

Other familiar names include BASF, Ampex, EMI, AGFA-Gevaert, 3M, National Panasonic and Tandberg.

Interest is likely to be focused on decks, where technology still increases fast.

Though the APRS does not ac-

tively seek out overseas exhibitors, several come in. Among them are ICM Cassettes (Sweden); Lyrec (Denmark); Publison (France) and

the two American participants.

A measure of the interest in the show from overseas is given by the number of foreign visitors. Last year

there were 315 visitors from 224 foreign companies, from all corners of the world, including Australasia, South America, Africa and Europe.

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BUY TWO GET ONE FREE. You get a whole new Performance 60 polybag three-pack cassette deal to offer. You give your customer one for free when he buys two. March-April.

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THE MUSIC BOX. You get a fantastically successful prepacked storage case promotion. It consists of a handsome 36-tape styrene storage unit free to your customer. It's packed with ten Studio Series 90-minute cassettes. You give the customer the entire package when he buys the 10 cassettes.

PERFORMANCE AND PROFIT. You get, above all, premium products and a high profit margin. BASF outperforms in sound, and outperforms in profit.

For complete details on these promotions and your ticket to the most heavily promoted line in the business, call your BASF representative.

VISIT BOOTH #50 AT THE NARM SHOW.



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OUTPERFORMS IN SOUND. OUTPERFORMS IN PROFIT.

Rep Rap

• Continued from page 125

Inc., and Collins Radio, he was a 20-year member, past president and national delegate for the Heart of America Chapter of ERA. A memorial fund has been established, with the chapter acting as repository. Contributions should be sent to Jack Collins Memorial Fund, c/o Heart of America Chapter ERA, P.O. Box 189, Shawnee Mission, Kan. 66201.

Lou Balzano, who had his own Lu Bal's brown and white goods store in New Haven, Conn., has joined Market Repts, Inc., as regional salesman for Connecticut and Western Massachusetts. Firm is headquartered at 1415 Boston-Providence Highway, Norwood, Mass. 02062, phone (617) 762-8820.

Sound Waves

• *Continued from page 108*

low the operator to display the condition of any equalizer module, and to make equalization changes of up to ± 14 dB at any of 12 center frequencies. Each center frequency is

switchable between peaking and shelving equalization.

—And from England, Audio Developments' proGraphic AD 070 is a graphic equalizer with 16 center frequencies spaced at about half-oc-

tave intervals. Like the NTP system, the proGraphic differs from conventional equalizers in method of control. In the Audio Developments system, a single slide fader generates a binary code to control the amount of equalization at any center frequency. To select the appropriate center frequency, one of 16 pushbuttons is depressed, and the fader is moved to the desired position over its ± 14 dB range.

The same 16 pushbuttons are also used to store and recall up to 16 different equalizer settings in memory. Thus, it is possible to make almost-instant comparisons of that many totally different equalizer settings.

Once a console is equipped with an equalization system similar to the ones described here, it should be a relatively simple matter to store entire mixdown equalization settings in memory, for recall moments or even months later. And for live concert or broadcast work, complete board changes may be made, simply by depressing a single button.

Audio Kinetics, Ltd., introduced an ultra-sophisticated auto-locator which utilizes microprocessor technology to control current model tape recorders from Ampex, 3M and Studer. Called the XT24 Intelocator, the device's microprocessor "remembers" the search procedure used for finding a particular tape location. Consequently, once the XT24 has completed its first search, subsequent returns to the same location will be made in considerably less time.

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And here's the deal! We inventory the movies, you sell them. We provide you with our catalogs, a counter display, and a toll-free hotline straight into Video Warehouse. The customer pays you, we deliver, and you pay us only for what you sell. If you want to stock some movies you can make even more profit. Rentals? Sure. And a consumer tape club chartered through dealers is in the works. Write or call.

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AND MORE. What the Gauss 15's did for your bass guitar, Gauss 10's will do for your lead guitar and vocalist. As a front end speaker, it gives them everything you've got. As a monitor, it gives you exactly what they're getting. What you hear is what they get. Clean sound. Up to

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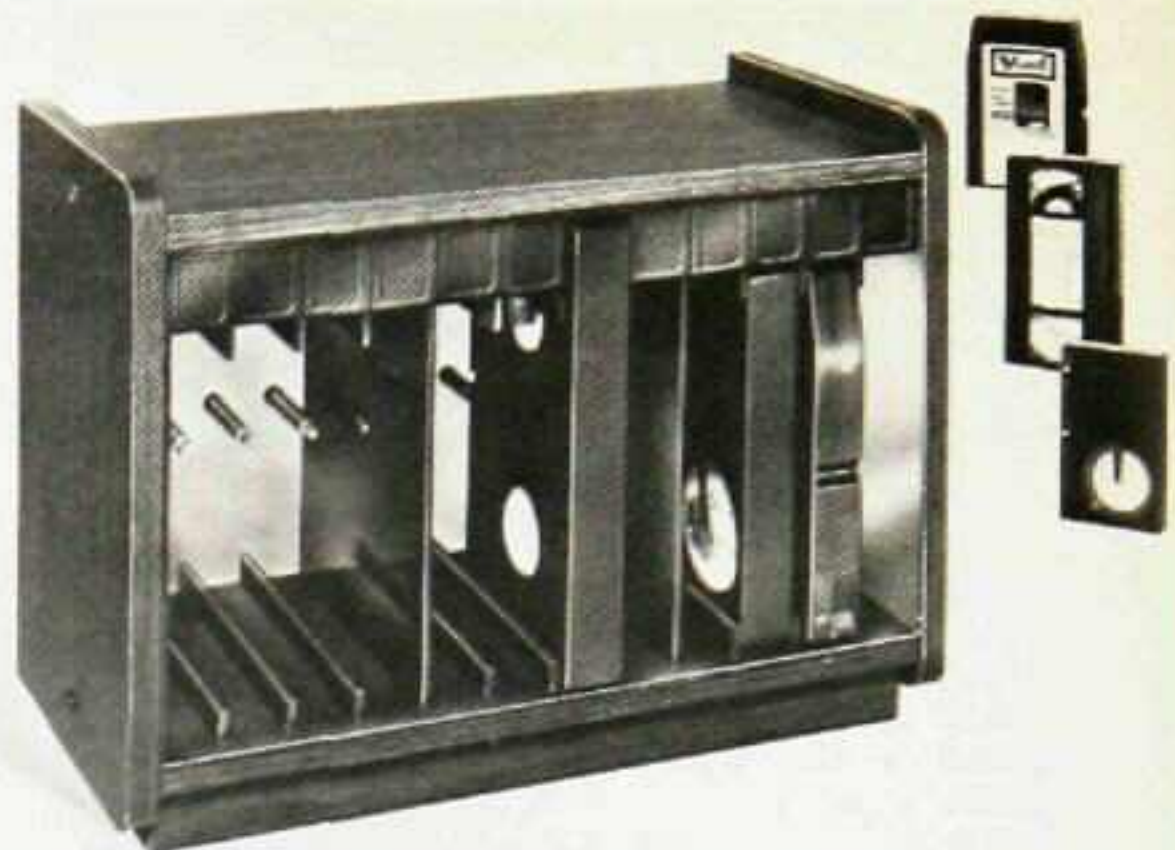
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LE-BO videocassette storage module is available in or out of knock-down walnut-finished wooden cabinet, or injection-molded smoke plastic, holds 12 tapes in any mix of Beta, VHS or V-Cord II formats, with ejector system.



BASF "Music Box" is a 36-cassette, black-and-woodgrain plastic storage rack offered free in current promo with the purchase of 10 cassettes. A suggested \$15 retail value, it can be used as a shelf unit or wall-hung.



MEMOREX counter display unit for new premium accessories showcases Stylus Care Kit, Tracking Record Cleaner (both \$7.99 list), Tape Recorder Care Kit (\$8.99) and Deluxe Record Cleaner.



SONY will introduce its repackaged blank cassette line to the record/tape industry, incorporating Low-Noise, HF (Hi Fidelity), Chrome and Ferri-Chrome formulations at various price ranges and lengths, for all outlets.



BIB Groov-Kleen Mark II parallel tracking automatic record cleaner has a brush that lifts out dirt from grooves that is collected on a velvet roller, both housed on lightweight carrier that tracks with tonearm.

Record Firms Into Retail Video Merchandising

Continued from page 132

feels if a tape is only used in-store for promotion without charge, "there should be no compensation."

Jim Massey, new vice president of artist marketing at Private Stock, says the label is looking at all forms of video as a marketing tool for its artists. "The impact of in-store video is undeniable," he says. "Where available, we are interested."

20th Century-Fox Records feels videocassettes will be an area that will be terribly important to labels, says Arnie Orleans, the label's senior vice president, marketing.

"I can't at this point say how many videocassettes we will have, but we will get into videocassettes. We realize that will be a vital area of in-store merchandising. Exactly what form it will take I don't know, but it will have to be a natural addition to the in-store scene in the next year or so."

"We must give the customer atmosphere in the stores; people must get excited about going into a record store."

Orleans notes that 20th is beginning to put together films for foreign licensees or something that could be shown on tv. He says these films are easily adaptable once the firms locate the right technical system at the right price to put them in the retail outlets.

Stan Layton, national sales manager for Chrysalis says his label is encouraging dealers, and, "in fact, seeking out dealers, who are more video-oriented. We have just had a video made of Blondie and had 15 copies run off to send out to key accounts. The press department handles the video by setting it up with an outside production company. Rosebud did the Babys video. Most of our acts are already on video so it's just a matter of duplicating the video and sending it out. We don't provide the players but more retailers are already acquiring their own units. We

have close to 30 acts on the roster and many of them are visual, such as Split-Enz, and lend themselves to video presentation.

Assistance in preparing this story supplied by Adam White, Jim McCullaugh, Stephen Traiman, Jean Williams and Ed Harrison.

"We recently had a successful video campaign with the Babys where a video was sent out to about 20 retail outlets around the country.

"That video featured three songs and also featured a few tv musical shows such as an 'American Bandstand.' So the video can be used for more than one application."

Bob Siner, vice president of advertising and merchandising at MCA Records, says there are too many outlets not equipped with playback units and video is expensive to create.

Its "minimal" involvement so far should expand somewhat, according to Siner. Six new cassettes featuring new artists are being prepared. Cassettes featuring Elton John and Kiki

Dee doing "Don't Go Breaking My Heart" and a Roger Daltrey cassette were done last year.

Scott Shannon, vice president of Ariola Records, says its overseas licenses predominately use video, but as the label grows and develops, it will support them for in-store use.

A&M Records has been involved in the videocassette for 10 years now. Most tapes are use overseas with its licensees while others are used in other promotions and some for in-store play.

RSO involvement with videocassettes will probably increase. The label is now working on one with Andy Gibb which will be used for in-store play. The video will tie-in with the release of his new album.

"UA is exploring the use of videocassettes strongly. In fact, we will put some of our acts on video which we hope to implement this summer. The more progressive record stores are into videotape and I believe videotape can be an effective method of merchandising for certain acts," says Larry Cohen, vice president, merchandising, United Artists.

"If a major act goes on tour, for example, you can have a situation in the store where the major act's display and inventory can be placed next to the backup act's display and inventory supplemented by a videotape of that supporting act. We are

also exploring the use the slides of in-store display."

MHC-77 AERSOL MAGNETIC TAPE HEAD CLEANER



24 oz. Can
Retail list
\$4.75



Increase your accessory profits with this new powerful yet safe cleaner. Developed for professional use and now being offered to the retail audiophile trade.

Write or call for information and audio dealer pricing

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Wire baskets for coral music, magazines, book music, and LP Albums.

Designed to overlap for greater usage of wall space. Holds up to four pieces in each basket.

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HagerCases. Big Deal.

That's right! The biggest and best deal you'll make on music cases will be for HagerCases from Hagerstown Leather. The quality line that gives you *greater variety and jacks your profits higher.*

Visit our booth at NARM!

Think we're whistling Dixie? Then call our bluff! Visit our booth at NARM, and see for yourself what a winning hand we're willing to deal. Beautiful top grain cowhide cases, luxurious "looks-like-leather" cases, and the rest of our complete, dynamically styled line of 8-track, cassette, 7" and 12" record cases that will really put you in the chips.

And you'll see our big aces — unique 100-pt. fibre board cases, covered in colorful, heavy

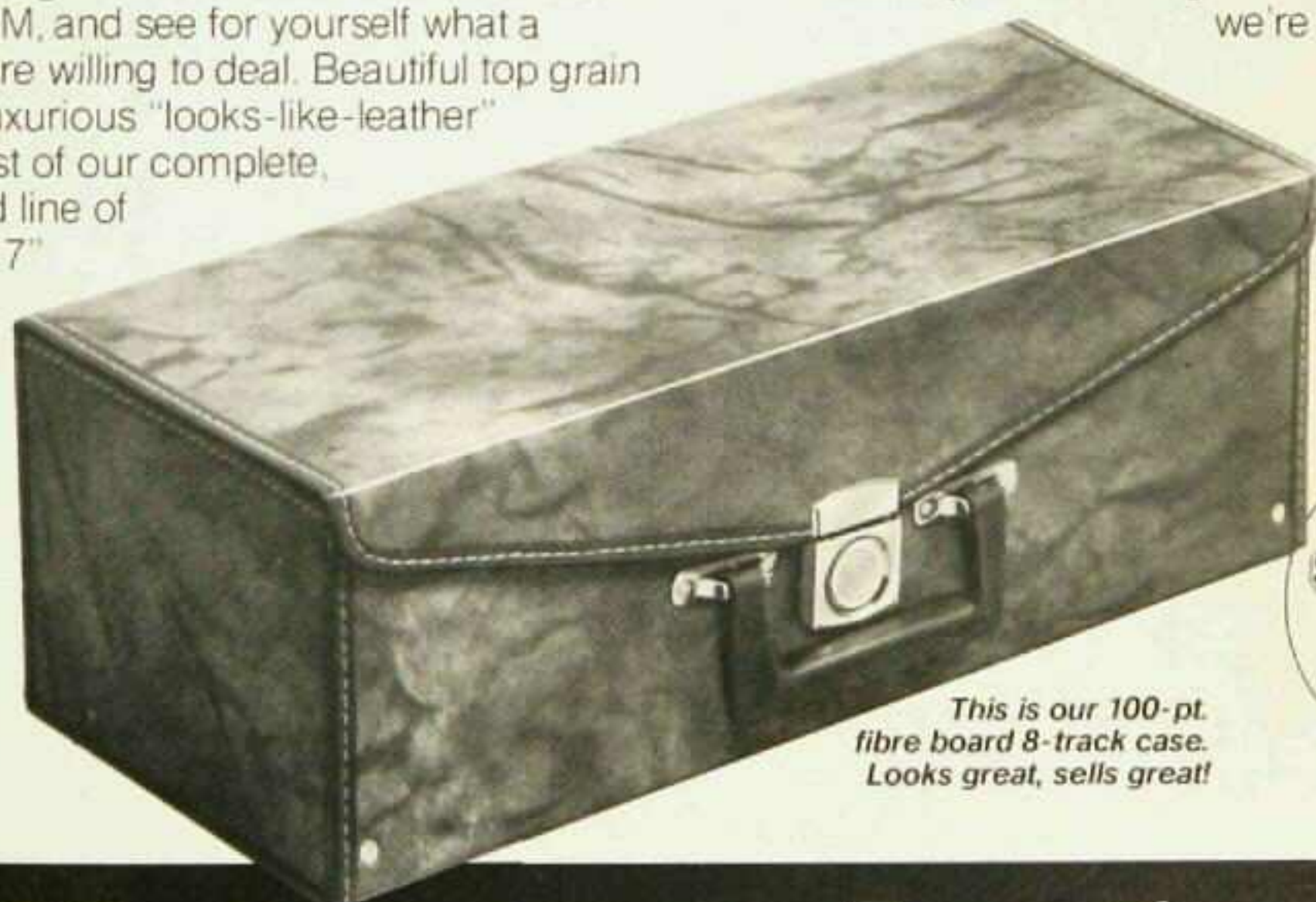
duty vinyl, constructed for rugged use, and *low-priced for high profits.* They were a big hit in 1977; they're the hot hand for 1978!

Come out a winner!

Whether you're a distributor, rack jobber, or volume retailer, you're in this game to make money. And we're here to see that you

come out a winner.

We're dealing! (If you can't make it to our booth, be sure to send for our free Music Case Catalog and price list.)



This is our 100-pt. fibre board 8-track case. Looks great, sells great!

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Tape Duplicator

Studio Magnetics has increased production output and inventory since its move last September to expanded quarters with 2,000 square feet of space in Bohemia, N.Y., national sales manager Craig Balaban reports.

The company provides custom loaded blank cassettes for personal users in the recording and educational fields, and recently introduced its MHC-77 aerosol head cleaner to the retail audiophile market, after acceptance in the professional market.

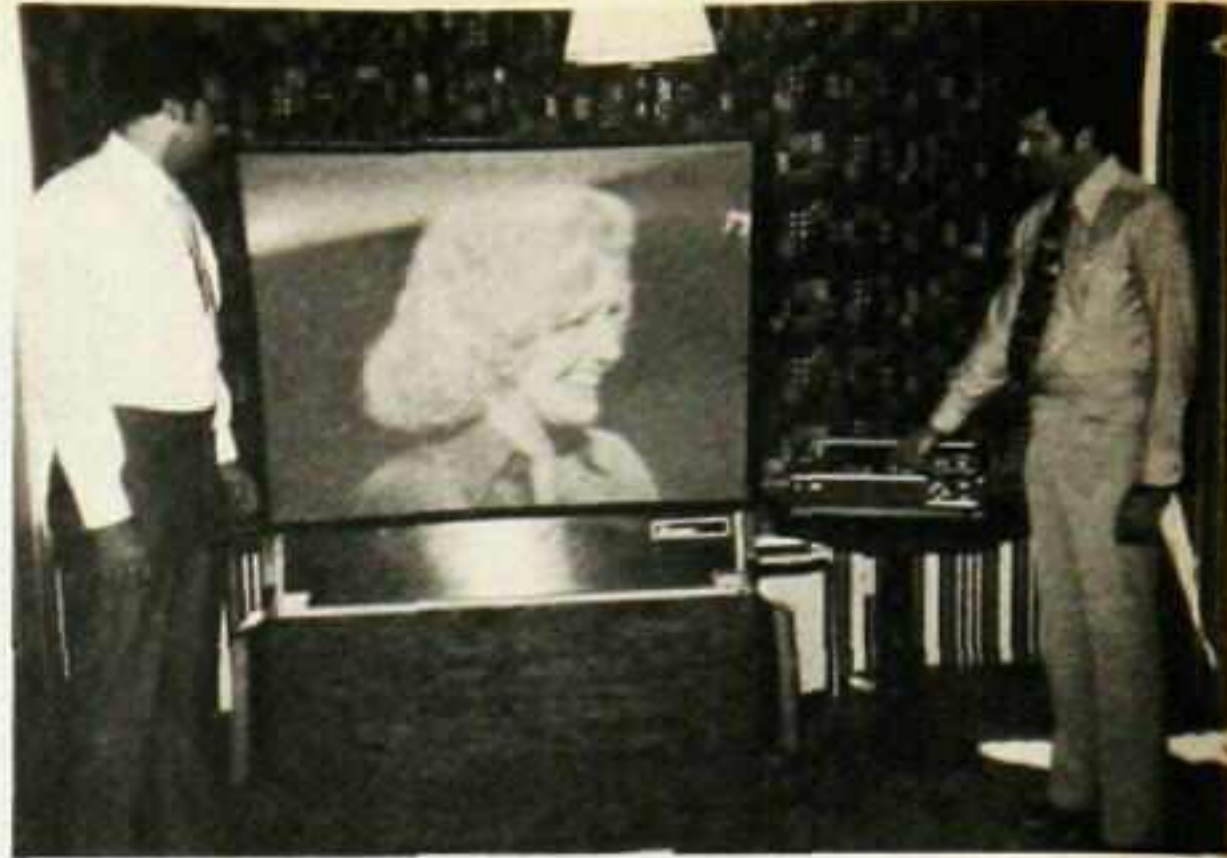
To further expand distribution, Studio Magnetics has appointed a dozen independent distributors to handle its line, and will be adding more qualified A/V dealers in areas not covered.

Distributors to date include Central Arkansas School Supply, Bennie Jessup, 1116 W. Markham, Little Rock 72201; Central Audio-Visual, Mike Lever, 1212 S. Andrews Ave., Ft. Lauderdale, Fla. 33316; Convention Cassettes, Frank Fox, 12874 Glenburnie, St. Louis 63141; Custom Recording & Sound, Bob Edwards, 100 Grant St., Greenville, S.C. 29608.

Also John Heischman Co., 4311 Gaston Foster Rd., Orlando, Fla. 32807; Logos Tape Ministry, Rt. Dublin, 3103 Rte. 35, Hazlet, N.J. 07730; Modern Mass Media, Ralph DeCora, 315 Springfield Ave., Summit, N.J. 07901; Reliable Wireless Learning Systems, Tom Burke, Box 79, Georges Mills, N.H. 03751.

Also, Rockwell Audio Visual, Dick Carlson, 192 Burnham St., South Windsor, Conn. 06074; Tara Audio Sales, Ed Sternbach, 1370 Ave. of Americas, New York 10019; Technical Educational Services, Larry Stout, 6611 Burnet Lane, Austin, Tex. 78757; Vanguard Systems, Bob Stutz, 4210 Johnson Dr., Shawnee Mission, Kan. 66205.

New Technology In Focus At ITA Seminar



ITA Tucson Seminar scenes: Above left, Al Barshop, acting general manager, Panasonic video systems, shows off new Omnivision II two-hour institutional VHS unit, and two-hour cassette; above right, K.T. Tsunoda, president of the newly formed Sony Video Corp., demonstrates portable Sony SLO-340 Betamax VTR, with DXC-1610 color camera; at right, Quasar large-screen projection television unit with remote control gets attention of the firm's Jerry Hellman, left, and Tony Mirabelli, with new two/four-hour Quasar VHS machine in the background.



COLUMBIA Magnetics' new "ultra-cassette" pancake for bulk custom duplicator use is held by Jerry Bronaugh, with 8-track lube tape pancake at right. Sales of cassette tape exceed projections.



CAPITOL Magnetics' chief Ed Khoury, right, and Ralph Cousino, the label's chief engineer, check Billboard ASR Recording Services advertorial in which firm participated as a supplier.



KING Instrument's Bill Cline, right, points out special features of the latest model 760 high-speed self-feeding automatic cassette loader to Mort Fujii of Cetec Audio. King also recently introduced a new videocassette loader than can handle both Beta and VHS-format shells.



STAAR S.A.'s Steve d'Alayer demonstrates new prototype of its Compucounter digital cassette record/play indicator with audio-video applications.

MARCH 25, 1978, BILLBOARD

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- Offers immediate delivery
- Has the capacity—over 50 million per year.

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Copyright Panel A Big ITA Draw

• Continued from page 132

Bouras of the MPAA noted two recent court cases, one just announced, and one soon to go to trial, that might have bearing on the impending suit of Universal and Disney against Sony and its Betamax home videotape recorder.

In Buffalo, N.Y., Federal District Court Judge John Curtin issued a preliminary injunction against the Erie County BOCES from taping copyrighted films of Time-Life Learning Corp. of America and Encyclopedia Britannica off the air, duplicating them in full and distributing them throughout the school system. The judge ruled on both the "fair use" aspect of the new copyright law and exhibition of copyrighted material without permission in schools, although no admission was charged.

In a recent suit filed by Universal against Playboy Enterprises over the showing of allegedly illegal dupes of recent films by Hugh Hefner at his L.A. Playboy Mansion, the issue is whether the groups of people to whom they were shown in business contact situations constitute an illegal "showing for admission price."

The panel literally ran out of time answering questions from the audience, and all agreed that the new copyright act raised as many new areas of confusion as it tried to settle. The answers will take a long time, and the key word to all involved—producers, distributors, manufacturers and users—was caution in all matters relating to copyrighted material. **STEPHEN TRAIMAN**

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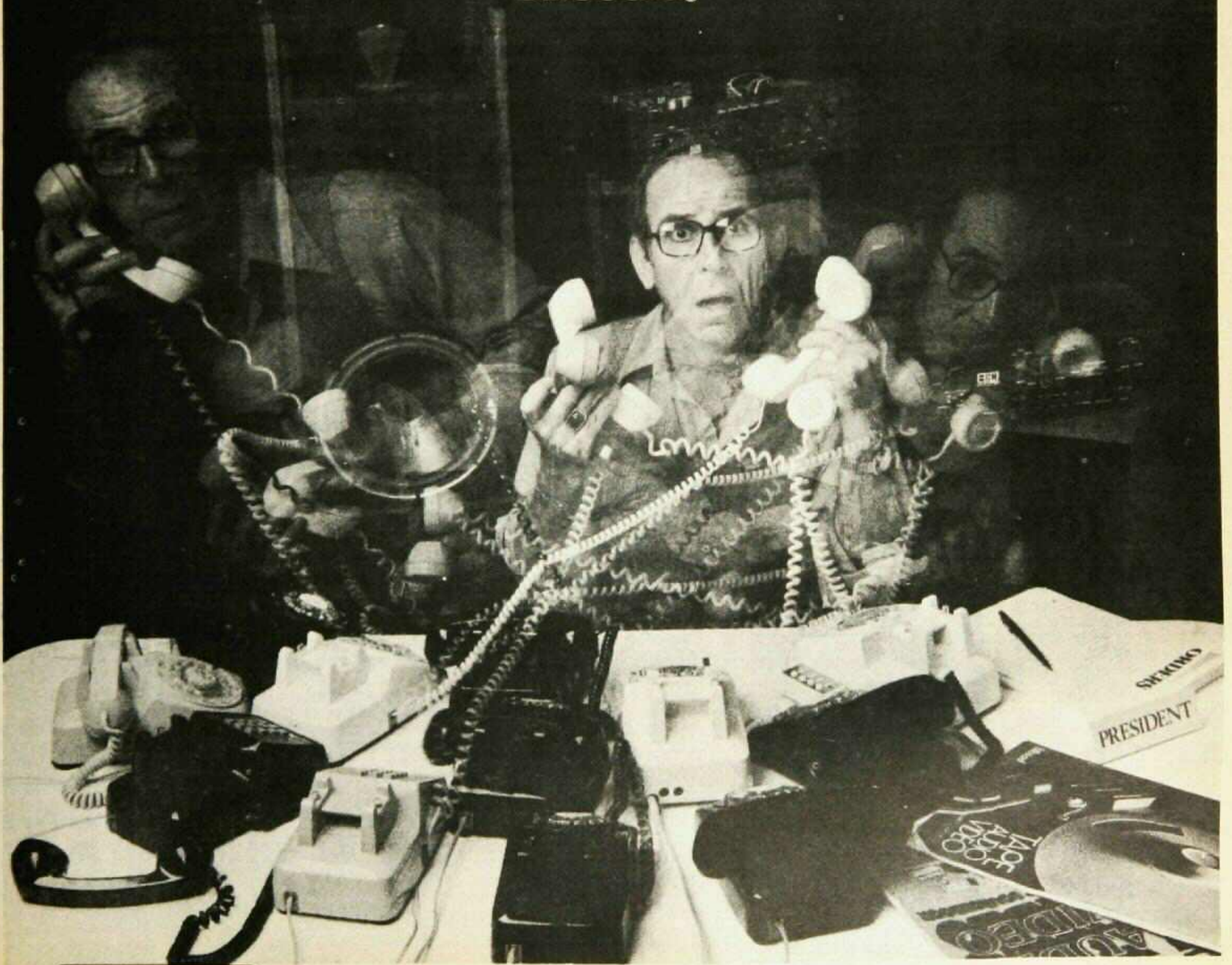
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• Continued from page 3

mation on behalf of the record industry for the 1976 Royalties Tribunal, was supplied with material from the British Market Research Bureau's surveys of 1973 and 1975, updated in 1977, plus additional MCPS data.

The company was also asked for a survey which, for the first time, separated the amount of home taping leading to loss of record sales from taping of disks already owned by the tapper.

Bob Montgomery, MCPS managing director, says this detailed evidence is vital in any approach to be made to the Dept. of Trade, for support in getting a bill through Parliament.

Full breakdown of the statistics is being held back until the BPI and MCPS have properly discussed it.

But already it suggests that, even if the increase in domestic piracy will be on a declining rate over the next six years, there will be virtually no development in the U.K. record market.

Even then, Montgomery says that AIM has taken a very conservative view of the growth in home taping, so that the losses could prove higher still.

Nevertheless, the figure of 20% of annual turnover is shocking enough. Only one previous guesstimate, by major U.K. retailer Laurie Krieger, ever reached as high.

The home taping issue has been generating heat in Britain for the past couple of years, as cassette sales have soared and disk business has stumbled.

Solutions have been suggested by various quarters—an increase in the cost of the license which MCPS issues to "legalize" home tapers, an electronic spoiler signal on disks, and compensatory taxes on blank tape or hardware—but none has gathered the support of the whole industry.

Now a formal approach is to be made to the Dept. of Trade, following joint BPI-MCPS talks with the Musicians Union.

Bob Montgomery asserts: "We now have hard facts which are virtually undeniable. We believe the department acknowledges the seriousness of the matter, and that should make our task that bit easier."

Most observers agree that legislation must be enacted ahead of amendments to the copyright laws

recommended last year by the Whitford committee. Although that document covered the question of home taping, Whitford was basically initiated to settle matters of industrial copyright, and overall corrective legislation is considered to be years away.

BPI director general Geoffrey Bridge raised the domestic piracy problem at an industry dinner here, when guest of honor was Lord Donaldson, Minister for the Arts.

Bridge said that figures from earlier surveys painted a "terrifying picture." As to summarizing what the BPI was doing to correct the situation, he said: "You can forget about trying to stop it. You cannot prosecute over 12 million people. Our researchers are still working on a spoiler signal which cannot be erased, but that may take years to perfect. We need immediate relief."

"If we don't get that relief, our industry and its future must be in jeopardy. Companies will go under, foreign revenue will be lost, and the public would lose entertainment and pleasure. I look to Lord Donaldson for support when our industry makes its submission to the government."

RIVALS POLKAS

Czechs Favor Country

By LUBOMIR DORUZKA

PRAGUE—Though Czechoslovak record companies do not track sales of individual styles of music, there is no doubt that country here ranks as the most popular, along with standard pop product and local brass band polka/waltz music.

Its popularity started building some 10 years ago. Now, though there are only infrequent releases by U.S. artists, sales are high.

Supraphon grouped some of the

big names into two-album sets, the first being "Hall Of Fame I," featuring Johnny Cash, Johnny Horton and Marty Robbins, and it sold in excess of 32,000 units. The second, linking Tennessee Ernie Ford, Merle Haggard, Buck Owens and Tex Ritter, totted up sales of 55,000.

A recently released Cash album, out through the record club of the weekly magazine "Young World" had a subscription order of more than 55,000.

The only name artist to visit Prague for live shows has been George Hamilton IV, but despite his on-stage successes his recordings are not available here.

As in virtually all kinds of music, however, local country talent gains higher sales than foreign artists, no matter how big.

Local group Country Beat Of Jiri Brabec is probably the most popular country band in East Europe and it has won one of only three gold disks ever awarded in Czechoslovakia, for sales of more than 300,000 of the album "The Best Of Country Beat."

Nadia Urbankova, who used to sing with that band, has long been the country's biggest-selling girl singer and she has scored with Czech versions of titles like "A Dear John Letter" and "Does Your Chewing Gum Lose Its Flavor."

Panton's country groups the Rangers and the Greenhorns are the label's best-selling acts.

Anchor Execs Exit To Form Own Label

LONDON—Martin Wyatt, assistant managing director of Anchor Records, and Charlie Crane, head of Anchor's publishing arm, are to announce their resignations and plans to form their own independent company and label.

Wyatt's departure will mean the end of a 17-year working association with Ian Ralfini, managing director, who has recently been visiting the U.S.

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Hoos, who dropped out of a literature course at university in favour of a career in journalism, has ten years experience as a freelance writer for various local and international music magazines and is one of the most knowledgeable music writers in Holland.

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VODKA DARLING—Country act Poacher rides through Warrington on a Wells Fargo stagecoach to promote its debut single for RK Records, "Darling." The group threw a party in the Lancashire town, in conjunction with the local Vladimar vodka company, to celebrate the RK deal. Riding shotgun at left is the company's managing director, Bob Kingston.

APPEAL WON

Court Decides That PRS Can Restrict Member List

LONDON—In the long-standing legal battle between the Performing Right Society and dissident composer Trevor Lyttleton, the Appeal Court here has ruled that the society may keep confidential its lists of voting members.

Lord Justice Buckley noted the society regarded the financial basis of its membership classes as confidential and had never been inclined to disclose to members what the income of the other members was.

He said the matter turned on the effects of the 1948 Companies Act. Because the PRS is a company without share capital, it does not have to reveal facts about members. Under the act, the PRS council is given discretion to withhold access to the books and records from any members.

The only details the PRS has to supply are the names of members, the dates they became members and the dates they ceased to be members.

The judge said: "It is not open to any person to be provided with a copy of all the entries in the register relating to full members. It would involve a company making disclosures to an inquirer who ought not to have

the right to get information this way."

He added that Parliamentary action would be needed to change the relevant parts of the Companies Act.

After the hearing Lyttleton issued a prepared statement in which he described the PRS as "a corporate dinosaur."

He said: "Through a deficiency in the Companies' Act, the PRS Council has escaped the obligation to reveal the identity of their voting members to anyone except themselves. As I feared in the appeal against the High Court order that the society should release the voting lists, the appeal court held it was not bound by law to do so."

"The court noted, however, that at all times PRS could have done so by the mere expedient of obtaining the members' authority, a step which PRS has assiduously avoided to date."

"This remarkable society permits a mere 6.8% of its 10,000-plus members to control the vote, while the 700 members in control do not know the identity of more than a handful of their fellow voting members," Lyttleton said.

Chevy Mulls 2d Music Conclave

PARIS — MIDEM founder and commissaire general Bernard Chevy is seriously considering organizing a second disk industry market.

Under the title DISCOM, it would be of international status and would cover areas of promotion, sales and distribution, with the main aim to bring the retail side of the business into close contact with wholesale distribution.

Though still in the project stage, Chevy says it would be a "complement" to MIDEM. It would probably be held in September and run for four days. The venue has not been decided but Deauville has been mentioned. If it is finally decided to go ahead, the first DISCOM would be held in 1979.

Exhibitors would be promotion service organizations, record com-

panies, wholesalers and manufacturers of point-of-sale material. Visitors would be mainly retailers, supermarket representatives, and others involved in the department store, discotheque, club and jukebox operating areas.

Chevy has already discussed the plans with key industry figures here and claims an emphatic thumbs-up signal to go ahead with full support.

U.K. Dates For ELO

LONDON—The Electric Light Orchestra is to play its first U.K. concerts in more than two years when it performs at Wembley's Empire Pool in June. The first of four shows will be on June 2 and will be a gala charity performance in aid of The Invalid Children's Aid Assn.

Japanese Diet Urged To Move Against Pirates

TOKYO—In an effort to stamp out the growing wave of record piracy, Japanese authorities and record manufacturers are lobbying intensely behind the scenes for ratification by the Diet of the Geneva Convention, the international record protection agreement.

The push for ratification has brought in its wake a proposed amendment to the nation's Copyright Law aimed at granting foreign records similar immunity from piracy.

The battle to sink the pirates is being waged first and foremost by the Agency for Cultural Affairs and the Japan Phonograph Record Assn. If all goes as planned, the convention will be ratified and the amendment will become law by the end of March. Manufacturers will begin to benefit around October.

Although there have been relatively few cases of overseas records being illegally duplicated here, pirates are extremely active elsewhere in Southeast Asia. Japan is therefore expected to urge countries in the area to join in the fight against piracy.

ERTEGUN EYES NEW MARKETS

WEA Intl Sets Rapid Growth Pace

• Continued from page 1

for additional manufacturing facilities in Europe, an eye on the developing African market and new inroads into Latin America, characterize the expansion impetus of the firm, founded less than eight years ago.

Nesuhi Ertegun, WEA International president, looks to 1978 as continuing the rapid growth pattern of the company, which saw it enjoy a 42% sales increase last year as compared to 1976, in turn a 12-month period which racked up gains of 37% over the prior year.

While he lays claim, with reason, to heading the fastest-growing major international operation, he adds realistically: "We started later than the others."

He points to the dynamics of the international market, now felt to outpace U.S. grosses on an overall industry basis by about 60 to 40. Only a few years ago, best estimates placed the ratio at about 50-50.

Ertegun, one of the most vigorous antipiracy spokesmen among major company executives, sees international sales increasing even more rapidly once piracy is brought under better control in areas where it is most prevalent.

Among these more troubled territories is Southeast Asia. But Ertegun's apparent confidence in an ultimate industry victory over pirates has him locating WEA's newest subsidiaries in this very area on July 1.

Heading both the Hong Kong and Singapore offices is Paul Ewing, whose responsibility will include coordinating the activities of WEA licensees in Indonesia, Taiwan and the Philippines.

And in July WEA Italiana will sever its final links with the Sugar interests. WEA will take over all sales,

promotion and distribution, and will establish its own warehousing capability. Main office will be in Milan, with promotion headquarters in Rome.



Nesuhi Ertegun looks to Asia, Africa and Latin America as growth areas.

Also moving up from the back burner are plans to bolster WEA's stance in Latin America, with eventual additions of subsidiaries to back up the company's present operation on Brazil.

New subsidiaries will be added as soon as suitable executive talent is found, says Ertegun. He feels strongly that the key to effective national operation is high quality management, to which he credits much of the success of WEA to date.

Africa may very well be next in line, as Ertegun is convinced of the "huge potential" for record sales on that continent. Already, he says, the market there is solid for the right kind of repertoire.

When WEA International was formed in 1970 the top five markets were targeted initially. Launched first were subsidiaries in Germany, Japan (under joint ownership), the U.K., France and Canada. With the U.S., these territories account for "at least 70% of the world market," says Ertegun.

WEA now has three pressing plants in Europe—two in England and one in Germany (near Cologne). The latter, started up 18 months ago, is in a particularly strategic location near the geographic center of the European Common Market.

The German factory can ship product to most countries on the continent via its own fleet of trucks. Big hits, however, still require local manufacture. And here WEA contracts its work out to other facilities.

Tight control over product fill, especially of high potential items, is critical, says Ertegun, in markets where parallel imports pose constant threats to local effectiveness.

With importers able to meet early demand with great rapidity, national labels must be capable of working even more rapidly.

If a local subsidiary or licensee is only three days late in issuing a hot album, importers can skim as many as 50,000 to 70,000 sales from expected totals, the WEA chief notes. Such inroads can seriously impair the local promotional thrust.

Ertegun feels that the problem of

parallel imports is now fairly well contained by his company. Still, in more vulnerable markets the precaution is sometimes taken to release an album even before it is put out in the originating territory.

Close coordination between WEA affiliates and licensees is the company aim, while allowing each company a large measure of independence. Seven meetings a year are held in Europe to exchange information, track repertoire developments and map product campaigns.

In addition, managing directors of the various companies come together twice a year for summit meetings. The next such conclave will be held in New York April 3-5, a first-time event in the States. Heads of WEA labels in the U.S. will also attend to spur the dialog, says Ertegun.

Timing of the New York meet will permit attendance by delegates at the opening game of the Cosmos soccer team, another Warner Communications Inc. enterprise under Ertegun's active direction.

The WEA International topper takes obvious pleasure in guiding the growth of his division from scratch to its present stature, a task which keeps him traveling the better part of nine months each year.

If he has any regret it is that he has so little time any more for producing, a creative effort which occupied him for some 15 years and added more than 200 albums to the jazz catalog.

PANIC HITS AIR BARRIER

AMSTERDAM—Even before its release, it is expected that Dutch radio and television stations will boycott "Panic, Panic," debut album of Amsterdam punk group Panic.

Main reason is the track "Requiem For Martin Heidegger." Integrated into the number is part of the German anthem "Deutschland, Deutschland, Uber Alles," plus Nazi leader Hermann Goering claiming at the Nuremberg trial that he was "not guilty."

From The Music Capitals Of The World

LONDON
Guido Rignano, and fellow executives of G. Ricordi, Italy, hosting (March 28) a party of around 50 company salesmen who have exceeded 1977 budget figures, the event staged at the Mount Royal Hotel in London. WEA U.K. managing director John Fruin flew via Concorde to New York just for lunch with the boss Nesuhi Ertegun, total cost around \$2,000.

Veteran songwriter Jimmy Kennedy, of "Red Sails In The Sunset" fame, to receive honorary Doctor of Letters degree from New University of Ulster. And death here of composer Tolchard Evans at the age of 77, whose biggest hit of many was "Lady Of Spain."

Greensleeves, London-based reggae label, has signed pressing and distribution deal with Island here. Duncan Mackay, Cockney Rebel keyboard player, to join 10cc immediately as fifth member of the group and the first full-time keyboard man the group has ever had.

Gillian Burns, co-star of the current London stage version of "Oliver" is first big signing of 1978 for Barn Records, with a debut single "Mister It's Your Lucky Day." The Abba Magazine, published here by Poster Plus, to appear monthly instead of bimonthly.

State Records issuing (March 31) singles by two of the 12 acts hoping to represent the U.K. in the Eurovision Song Contest. "Too Much In Love" by Sunshine, on "Oh No Look What You've Done" by Brown Sugar, both songs by State bosses Wayne Bickerton and Tony Wadlington.

New Wings single (March 23 release) is "With A Little Luck," taken from the new album London Town, written and produced by Paul McCartney and recorded in a mobile studio set up on board a motor yacht in the Virgin Islands, and the flip features two songs. Definitely no tour, here or anywhere else, for Abba this year, according to manager Stig Anderson, who adds

that an Abba album in Moscow is worth more than \$150 on the black market.

Andy Williams back in London for promotional work, plus receipt of a gold disk for "Reflections" album. Chick Corea in for two concerts at the Rainbow (March 30-31) with 13-piece band. First rock group to visit Bulgaria from U.K. will be Mungo Jerry, Ray Dorset-led band. Recent Lynsey de Paul picture session had her wearing nearly \$2 million worth of jewelry.

WEA release on Lightning Records "All I Want," by two U.S. girl group (Patti Palladin and Judy Nylon), in a limited edition bag using a three-dimensional image color process, painted on gold foil paper. Commodores, Motown band, set for major European tour starting in the U.K. April 13, accompanied by girl trio Three Ounces of Love, and four-piece brass section the Mean Machine.

Ten-city tour by rock and roll veteran Carl Perkins for Mervyn Conn starts April 13, and Bo Diddley is coming in support. More and more U.K. big name bands, including Fleetwood Mac and Genesis, reported ready to tour Iron Curtain countries, providing the eternal money problems can be sorted out. Four gigs at Wembley Empire Pool for Electric Light Orchestra in June, the band's first local shows in two years.

Roy Wood, formerly with the Move, then Wizard, had to cancel his U.K. tour, first in many months, because of illness. May tour here for Jethro Tull, linked with the release of the new album "Heavy Horses" (April 1). Outstanding reviews for Manhattan Transfer at the London Palladium. Strongly rumored that Bread will tour U.K. in June. Blondie, now big here both on record and stage, due for return visit in the fall.

Clive Calder and Ralph Simon of Zomba Management launched an artist management and music publishing company, Athlone Enterprises Inc., in New York to co-ordinate U.S. activities with the local organization. PETER JONES

ATHENS

Composers Loukianos Kelaidonis and Yiannis Glezos sign exclusive contracts with Lyra Records. New releases by CBS include "I'm Glad You're Here With Me Tonight," by Neil Diamond; "Aja," by Steely Dan (ABC); "Gold And Ivory," by David Essex (CBS); "Serge Remont Et Ses Bois Sirop," (Epic); "Moonflower," by Santana (Continued on page 142)

Track On Road To Liquidation; Owes \$140,000

LONDON—Track Records, one-time label home here for the Who and Jimi Hendrix, has gone into liquidation, with total debts of around \$140,000.

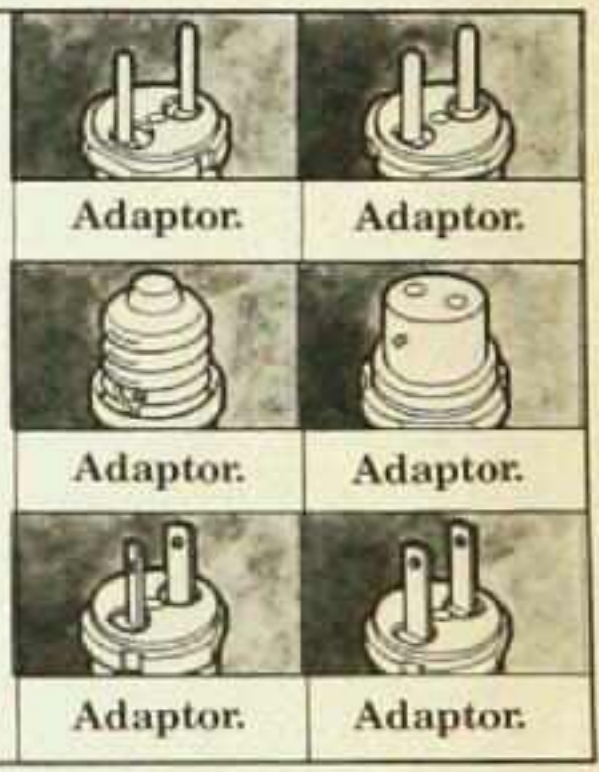
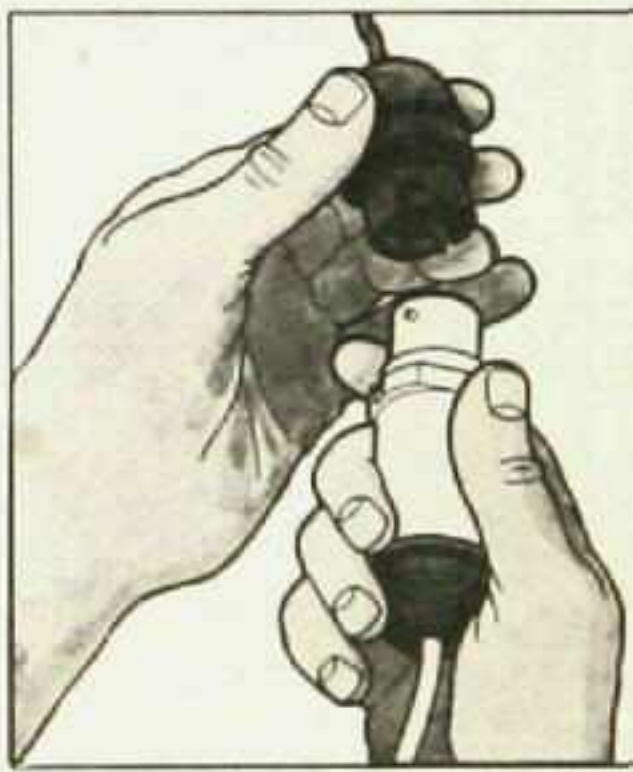
The company, headed by managing director Mafalda Hall and distributed by Polydor, has faced a financial struggle for many months.

Says Hall: "Pressure had been building up from creditors. When chairman Cris Stamp could provide us with no more capital, there was no alternative to liquidation."

Signed acts are Shakin' Stevens, currently in the hit musical, "Elvis," in London's West End; the Heartbreakers; and Scuff, a new London-based band. Now Hall is putting out feelers to find a fresh deal for the roster with a major company.

The new album by Stevens, due this month, will still be released via Polydor on the Track label. The Heartbreakers' LP is also still available.

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BUDGET PRODUCT SOARS

German Sales In '77
Up 10% To \$850 Mil

By WOLFGANG SPAHR

HAMBURG—Paced by surging sales of low-price LPs and tapes, total industry volume in Germany hit \$850 million in 1977, for a gain of about 10% over the prior year.

Figures released by the German record association show that singles held relatively steady over the period, but stressed the rise in budget items.

In the low-price sector albums accounted for 64% of the market as against 36% for cassettes. The proportion for front-line merchandise was 78% for LPs and 22% for tape.

Record clubs sold 10.6 million records and 3.9 million cassettes in 1977, an upward swing of just 1%. Records lost a percentage of the share in this area, as cassette sales increased.

Exports hit a 34.8 million unit mark in 1977, made up of 28.4 million albums and singles and 6.4 million cassettes. This was an over-all upturn of 15%.

Examined section by section, the figures confirm constant growth through 1977. In the low-price (up to 12.80 DM), sales were up 21% to 6.3 million in the classical area, against 5.2 million in 1976. In pop, low-price albums improved to 34.2 million as against 28.2 million, an upturn of 21%.

Total figures in the low-price LP section showed an over-all 21% improvement, from 33.4 million to 40.5 million.

In the full-price (from 12.80 to 22 DM) area, classical figures remained constant at 5 million for both years. In pop there was a 12% upturn from

36.1 million to 40.5 million. The total in this division was up 11%, from 41.1 million to 45.5 million.

Low-price cassettes were up by 50%, from 400,000 to 600,000 in the classical field, and up 34%, from 16.3% to 21.9% in the pop field.

Full-price cassettes in the classical area stayed constant at 600,000, but in pop rose from 11 million to 12.2 million, an increase of 11%. Total full-price cassettes were up 10%.

Pop singles rose from 39.1 million in 1976 to 39.8 million, an increase of just 2%, but somewhat unexpected in the marketplace.

Sales so far this year are reported strong, says the association, with expectations that an over-all gains of at least another 10% in 1978.

42 DAYS 'ROUND THE WORLD

Foreigner Tour Given
Hefty Promo Backing

By ADAM WHITE

NEW YORK—WEA companies worldwide are planning a variety of merchandising and promotion moves to support the 42-day global trek by Atlantic act Foreigner due to start Sunday (26).

They include, in Germany, an in-store display bin in the shape of a suitcase (the band's logo) holding 25 albums; in Britain, a 12-inch maxi-single featuring three cuts from Foreigner's first LP and selling for the price of a regular 45; in Japan, weekly mail flyers trailing the tour there, plus "Foreigner month" in one of the country's major department stores; and in Australia, a special silver poster, plus preparations to bring in key media people from New Zealand to meet and see the group.

Concert dates have been lined up via individual promoters in each country, together with the usual promotional tactics involving television, radio, press and retail outlets.

WEA firms overseas will be re-servicing Foreigner's Atlantic debut album, in which they believe there is still plenty of sales mileage, rather than wait for new product. Different tracks from the disk are being lifted for singles, according to the territories' preference.

The three-continent, seven-country excursion has been put together by Atlantic and WEA

International

Hans Gerig Dies;
Major Publisher

COLOGNE—Hans Gerig, one of Germany's most successful music publishers and long-time character of the industry here, died March 15 at age 67.

The publishing company Gerig started in a small office in this city 32 years ago has since grown to encompass 35 firms. Through the years, he built up important catalogs of top artists and composers, also setting up a key classical music division and producing books and magazines on major acts.

Dr. Gerig held many honorary posts, including chairman of the German music publishers' trade organization and deputy chairman of GEMA. In 1975 he was awarded GEMA's "Ring," and became an honorary member, a rare accolade.

The funeral, which will be attended by key international publishers, is set for Tuesday (21).

International Turntable

RCA managing director Ken Glancy has appointed Derek Everett in London to the new position of manager, commercial operations. Reporting to Everett, formerly head of creative development, will be Alan Sizer, pop a&r manager; Julian Moore, marketing manager, and general sales manager Brian Hall. Prior to joining RCA, Everett was managing director of Gull Records for three years.

Jean Claude Gastineau is appointed director of marketing for CBS France, the post formerly held by Jean Perrin, who headed up the special projects division. The latter role has been taken over by Henri Renaud, assisted by Nicole Colomb.

Michael Gurrie is named sales and promotion manager of K-tel International (Ireland), for both the Republic and Northern Ireland. He is directly responsible for liaison between disk outlets and K-tel.

Following the appointment of Roy Eldridge to the board of directors, Chris Briggs has now been named a&r manager of Chrysalis Records in London. Replacing him as artist development manager is Steve Andrews, who joins Chrysalis from the Cowbell Agency.

Joelle Dauve, formerly press officer for the Nice Literature Festival, has been named public relations attaché for French disk organization SNEPA. She assisted Pierre Sabbagh in arrangements to celebrate the centenary of recorded sound.

Graham Lockhart has been appointed business manager and company secretary of Billboard Ltd., U.K. He was a former business manager for British Medical Association publications. Peter Jones, U.K. editorial news editor, has been appointed to the board of Billboard Ltd., U.K., effective April 1.

Alan Melina has resigned his position as general manager and company director of the independent record label, Satril Records in London, and of its associate publishing company Satril Music and of the Henry Hadaway Organization. Melina, who says the split is amicable, has been with the firm seven years.

Roland Rennie is resigning from his position of creative director of Chappell in London so he can "cover a wider spectrum of music industry involvement on an independent basis."

David Simmons is the new IFPI information officer in London and is also executive editor of the new quarterly publication IFPI News. He moves in from arts public relations work and general freelancing in the concert and opera spheres.

Fred Parsons was named general manager of the newly launched Imagination industry complex in London.

Chris Gill moves from assistant editor to editor of the U.K. publication Black Echoes, replacing Keith Bourton, who becomes Motown press officer in London.

From The Music Capitals
Of The World

• Continued from page 141

(CBS), and the soundtrack from the movie "The Spy Who Loved Me," via U.A.

Philips artist Elpidia now recording a new album aimed at the international market with Philipos Papatheodorou producing. Arletta and Elias Priougos recorded an album of new songs composed by Notis Mavroudis, with lyrics by noted writer Manos Hadjidakis. ... Music Box artist Kostas Kaphasis is set to appear in a Greek night club in Yokohama, Japan.

The National Lyric Theatre of Greece presented Puccini's "Tosca" under Byron Kolasis, directed by Spyros Evangelatos, with Antigoni Sgourda in the main role, assisted by Thanos Petrakis, Andreas Kouloumbis, Vasilis Fakitsas and Themis Sermie.

Singers Doukissa, Mary Maranti and Haroula Lambraki are currently in the studios here recording new albums. Maria Dimitriadi in East Berlin where she represented Greece in the World Festival of Political Song, accompanied by composer-guitarist Notis Mavroudis. ... From Belgium's Fonior, Minos Records has secured rights to the whole catalog of Chocalsats, and it will include back catalog of four albums.

"Spiral," the new Vangelis Papatheodorou album, though on RCA, will be released on Polydor in Greece. Lyra artist Alexandra has just recorded an album of Yiorgos Zambetas compositions on Zodiac. Singer Dimitra Galani has signed with Minos Records and cutting a debut album for the label.

Best-selling albums for Lyra: "Hotel California," by the Eagles (Asylum); "Rumours," Fleetwood Mac (Warner Bros.); "Going For The One," Yes (Atlantic); "Love You Live," the Rolling Stones (Rolling Stones) and "Paradise" and "Love In C Minor," both by Cerrone (Atlantic).

Gold disk from Phonogram to singer Dimitris Mitropanos for the album "Erotika Laika," which the company says sold more than 90,000 units.

Singer Sotou Panagopoulos to perform for two months in a London Greek night club starting in May. Minos artists Yiannis Pouloupoulos, Yiannis Paros and Yiorgos Dailaras are now in the studios working on new albums. Phonogram to release Virgin's back catalog. Lyra Records to record singer Yiorgos Marinou's night club show for a live album. Music Box has the best sales in years with Abba's "The Album," even before the publicity fanfare started on radio and in the press. But peak sales still de-

late this month when the showing of the Abba film goes round the country.

Concerts in New York, Chicago, Boston, Los Angeles, Philadelphia and Toronto have been set for Minos artist Yiannis Paros, accompanied by a band led by Nikos Ignatiadis, and the schedule starts in August. ... Phonogram artist Philipos Nikolaou to appear in April in New York and Chicago. CBS awarded Italian singer Raffaella Carrà with gold disks for sales of more than 100,000 of the albums "Forte, Forte, Forte" and "The Raffaella Carrà Show" here.

Ten choirs taking part in the Third Athens Chorus Festival held via the Commercial Bank of Greece Staff Chorus at the Hilton here (Oct. 16-22). ... Visiting choirs are from Argentina, Bulgaria, West Germany, Switzerland, Italy, Russia and Czechoslovakia. ... After the success of "Rumours" and "Bare Trees," Lyra to release the whole back catalog of Fleetwood Mac albums. LEFTY KONGALIDES

STOCKHOLM

EMI has released the final album by country-pop group Landslaget, recorded live at the Mosebacks Club last year. The group's composer and singer Lasse Lindbom has just recorded a solo album "Laglos" (Outlaw).

The movie "Close Encounters Of The Third Kind" now running here and EMI has released the Arista soundtrack album. Polydor has released eight albums in the Verve Jazz Classics series. Swedish TV-2 has shown the U.K. TV documentary "Roots, Rock, Reggae" on the background to that music style.

Manfred Mann's Earth Band just finished a Scandinavian tour and the group's latest album "Watch" is now riding high in the chart. ... Soviet recording artist Sylvia just back from Germany after TV shows there and she has a new German album out. ... Buddha Records now represented here by Electra, a first release being "What's Your Name," new single by the Andrea True Connection.

Much acclaimed is the new album on Sonet with new jazz group Sansara, recording made at the Fasching Jazz Club. Included in the group Bertl Rosengren, saxophone; Lars Farenioel, trumpet; Jojje Wadenius, guitar. CBS artist Magnus Uggle, most successful solo artist here last year, back from London where he put down English language tracks for his Swedish chart.

(Continued on page 144)

Arcade To Vianen

VIANEN, Holland—Dutch record company Arcade is moving from Utrecht to larger facilities here. New address is Industrieweg 11, Vianen.



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Maxi Singles
Bow In Greece

ATHENS—Minos Records is launching Greece's first maxi singles with two releases on the RCA label featuring Brazilian tunes.

Mikis Korinthios, international repertoire manager who initiated the idea, hopes that the move will help reactivate the moribund singles market. There has been a dramatic fall in singles sales in Greece over the last two years.

Minos will release four more maxi singles before the end of this month in order to tie in with carnival time.

Canada

Costello Draws Overflow Crowd In Canada Debut

TORONTO—Elvis Costello's two night stint at the El Mocambo, March 6-7 created a whirlwind of excitement not seen since the Rolling Stones appearance at the same venue last spring.

Margaret Trudeau was not seen this time around, but the fortunate 300 who did make it past the front doors of the club were visibly excited by what they saw and heard.

At least 1,000 people were turned away opening night. More were similarly disappointed the second night but they had been warned in radio and press reports that a first come, first serve policy was in force. Others were content to savor the music at home via a CHUM-FM remote broadcast.

Capricorn Joins Polydor Family

TORONTO—Polydor Canada has added Capricorn Records to the company's roster of labels.

The first product to be released is the single "That's My Secret," by the Sea Level. Additional material in production from Capricorn includes the Marshall Tucker Band, Stillwater, Elvin Bishop, Black Oak and Wet Willie.

Capricorn was previously distributed in Canada by WEA.

Anthem Records, meanwhile, has signed a manufacturing and distribution agreement with Capitol-EMI of Canada, Ltd. The Anthem roster, which includes Rush in this territory, was previously handled by Polydor Records. Other artists on Anthem include Max Webster, Liverpool and Aerial. Capitol has signed Max Webster for U.S. release.

CBS Canada recently pacted with MAM Records in the U.K. for manufacturing, distribution and promotion.

Direction Places Priority On International Market

By DAVID FARRELL

TORONTO—Direction Records is the first new wave indie label in Canada to concentrate on international deals before seeking a share of the home-turf action.

Main man behind the label is John Williams, a veteran a&r man in Canada with eight years at CBS, signing acts such as Murray McLachlan, Patsy Gallant, Andre Gagnon, Crowbar and Harmonium, before leaving to establish a label of his own.

"Independents are the future bearers of Canada's success internationally," Williams says. "We don't have the financial resources that a CBS has, to give an example, but then we don't have the limitations that come with working within a corporation either."

To underline his point, he cites five acts he has licensed to CBS in Britain and Scandinavia, noting that it is four more than he had been able to place during his entire stay with the multinational.

Just over one year old, Direction's international success is both modest and noteworthy. The most recent deal involves Montreal-based quintet Eclipse, signed to Casablanca in the U.S. and leased to a variety of different labels in 8 separate territories. MIDEM in January yielded affiliations in Spain, Italy, Portugal, Germany, Austria and Switzerland, as well as the Philippines, Central America and Honduras and Brazil.

Included in the deal is product by Gotham, the Celtic folk band Barde, disco singer Randy Raider, Kebelektrik, and the Saragossa Band.

Williams attributes part of his success abroad to the experience he built up while at CBS, "and knowing a lot of people in the business in the number two positions, the men who push the go buttons. Speculating on deals is what it's all about, and to do this successfully you have to know

which label is hot where, and, perhaps even more importantly, where a major label is weak."

On the Canadian market, Williams says that the machinery isn't set up here to create sensations. Because of this, the label has been content to play its cards with product deals in foreign markets "and accept the high cost of doing business this way as part and parcel of survival."

Distribution here is handled by Polydor, a company that Williams feels is doing a tremendous job in view of the "grim economic climate."

From The Music Capitals Of The World

TORONTO

Ottawa group, the **Cooper Brothers**, has been signed to Casablanca Records for Canada and the U.S. . . . **Domenic Troiano** has finished recording his second Capitol album at Phase One with **Terry Brown** and is now on a western Canada tour.

The Canada Music Critics Awards has been established, bringing together 125 active radio and print scribes who are voting on artistic merits of acts working in this northern reach. The awards countdown is to be broadcast on the CBC radio program "90 Minutes With A Bullet" March 15.

Direction Records has issued "Stay Awhile," an original composition, as the first single from the duo of **Quarrington and Worthy**. **Tony Quarrington** also has an album set for release shortly on the Posterity label . . . Disco-reggae is the music for Summer Records of Toronto. The label's first album features **Earth, Roots and Water** and is being retailed primarily in local r&b diskeries.

DAVID FARRELL

MARCH 25, 1978 BILLBOARD



RIP-US-OFF—Music fan Bernard Sloan staggers under the load of records he won after running a "Rip-Us-Off" obstacle race sponsored by GRT of Canada Ltd. He was given seven minutes to pick up as many records as he could carry. Mike Reed and Perry Goldberg, of GRT, offer moral support.

Local Acts Set Own Tour

TORONTO—Young local bands, unable to find work through the established booking agencies, are striking out with their own "Let 'Em Eat Cake" tour that premiered here at the German Canadian Club on Wednesday (15).

Wanka and Night Hawk are the principal billings in the tour, but several other non-working units support as Thundermug have gathered momentum.

According to a spokesman for the tour, Wanka was snubbed by both leading agencies in this market and is so determined to work that it decided to bring the issue before the public. The band's initial album has sold 1,200 copies, says the spokesman.

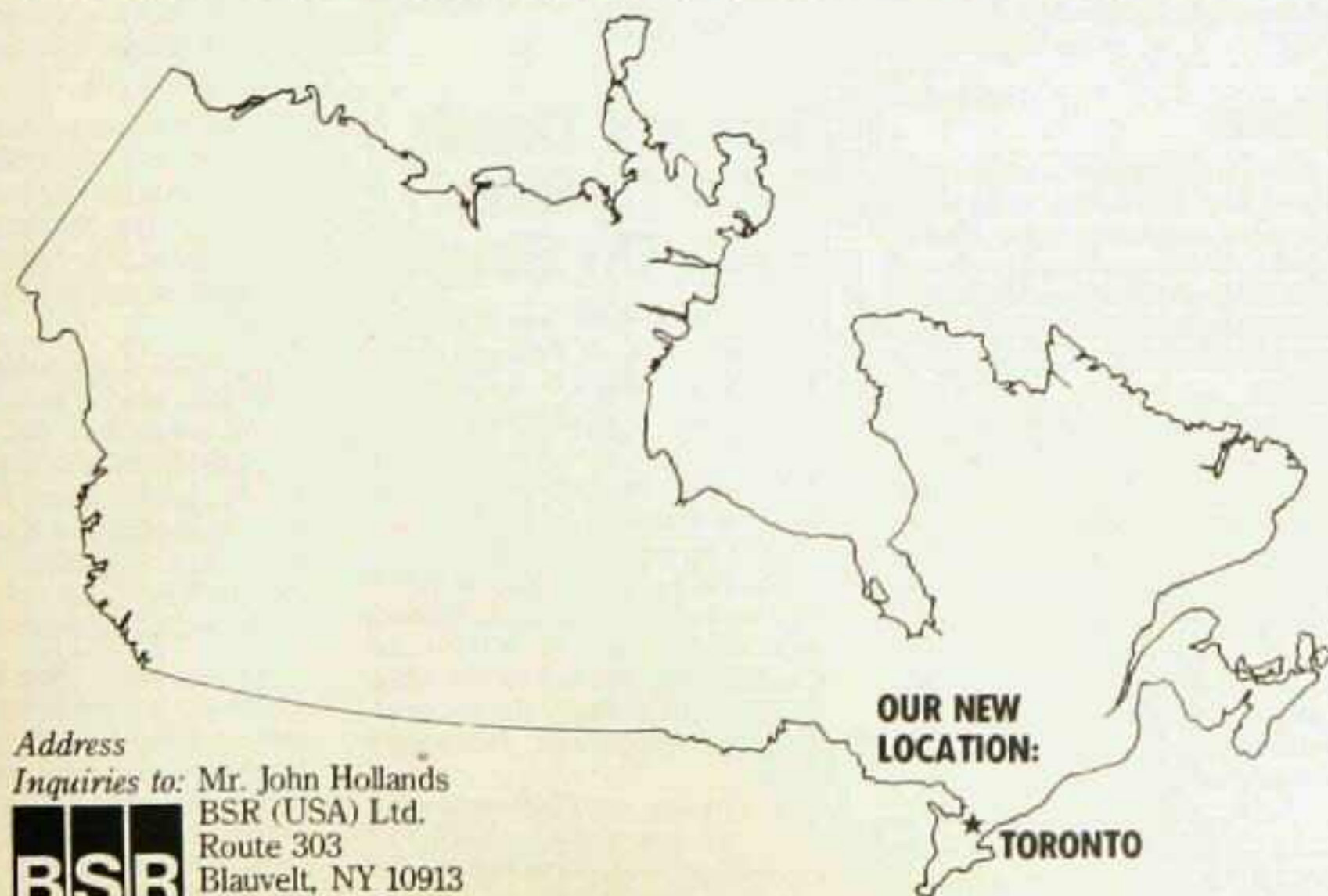
Both Music Shoppe International

and The Agency, the two major talent agencies in central Ontario, claim that there is nothing personal in their booking policies. An agent for Music Shoppe says that the group has received work in the past through Music Shoppe, "but the buyers aren't interested in the product."

While it seems that the Let 'Em Eat Cake tour, it mainly underlines a slump in work for musicians in Ontario. The downward trend started in November and has yet to pick up or show any signs of improving.

Discotheques have definitely cut into the once flourishing market for acts working the club circuit. But more serious is the trend by larger clubs to book second-line international acts.

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Billboard Hits Of The World

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WEST GERMANY

(Courtesy Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt charts evaluated by Media Control)
As Of 3/25/78
SINGLES

- This Week
- MULL OF KINTYRE—Wings (Capitol/EMI Electrola)—Melodie der Welt
 - IT'S A HEARTACHE—Bonnie Tyler (RCA)—Melodie der Welt
 - FOR A FEW DOLLARS MORE—Smokie (Rak/EMI Electrola)—Melodie der Welt
 - TAKE A CHANCE ON ME—Abba (Polydor)—Union/Schacht
 - LOVE IS IN THE AIR—John Paul Young (Ariola)—FD and H
 - HEIDI—Giti and Enca (Telefunken)—Targa
 - UND DABEI LIEBE ICH MUCH BEIDE—Andrea Juergens (Ariola)—Young/Intro
 - DARLING—Baccara (RCA)—Magazine
 - I CAN'T STAND THE RAIN—Eruption (Hansaint/Ariola)—Burlington/Arends
 - DAS LIED DER SCHLUMPFER—Vader Abraham (Philips/Phonogram)—Siegel
 - AMADA MIA AMORE MIO—El Pasador (Philips/Phonogram)—Intersong
 - SINGIN' IN THE RAIN—Sheila B. Devotion (Carrere/Polydor)—United Artists
 - LOVE IS LIKE OXYGEN—Sweet (Polydor)—Intersong
 - EGYPTIAN REGGAE—Jonathan Richman and the Modern Lovers (Beserkley/Teldec)—FD and H
 - WE ARE THE CHAMPIONS—Queen (EMI Electrola)—FD and H

This Week LPs

- DISCO FIRE—Various Artists (K-Tel)
- 40 SCHUNKELIEDER—Various Artists (Arcade)
- HIT ROCKET—Various Artists (Arcade)
- THE ALBUM—Abba (Polydor/DGG)
- DISCO FRIENDS—Various Artists (Polyester/Phonogram)
- SANTA ESMERALDA—Leroy Gomez (Philips/Phonogram)
- LINKS FROM RACHS EROM—De Black Fooss (EMI/EMI Electrola)
- CRIME OF THE CENTURY—Supertramp (A&M/CBS)
- ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)
- BRIGHT LIGHTS AND BACK ALLEYS—Smokie (Rak/EMI Electrola)

JAPAN

(Courtesy of Music Labo, Inc.)
As Of 3/13/78
SINGLES

- This Week
- HOHOEMIGAESHI—Candies (CBS/Sony)—Watanabe
 - LOVE LETTER FROM CANADA—Masaaki Hirano, Yoko Hatanaka (Victor)—Daichi Music
 - SAMURAI—Kenji Sawada (Polydor)—Watanabe
 - MAYOIMICHI—Machiko Watanabe (CBS/Sony)—PMP
 - UFO—Pink Lady (Victor)—NTVM
 - PUYU-GA KURUMAEMI—Kami Fusen (CBS/Sony)—ABC
 - PUYU-NO INAZUMA—Alice (Express)—JCM
 - OTOMEZAKYU—Momoe Yamaguchi (CBS/Sony)—TDP
 - AIYO YOMIGAERE—Goro Noguchi (Polydor)—NP Music
 - WAKAREUTA—Miyuki Nakajima (Aard Vark)—Yamaha
 - OKAKETE YOKOHAMA—Junko Sakurada (Victor)—Yamaha San Music
 - ANTA NO BALLAD—Masanori Sera & The Twist (Aard Vark)—Yamaha
 - HATACHIMAE—Hiromi Iwasaki (Victor)—NTVM Geion
 - ENKA-CHAN CHAKA-CHAN—Masaaki Hirano (Teichiku)—ABC
 - INISHIE—Higurashi (Invitation)—Nakayoshi Group
 - SHADOW BOXER—Sinji Harada (For Life)—Burning
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)—Inter Song
 - SONNA ONNA NO HITORIGOTO—Tainhiro Masuyama (Union)—RFMP
 - HANA—Candies (CBS/Sony)—Watanabe
 - CANDY—Sinji Harada (For Life)—Burning

FRANCE

(Courtesy Music Media)
SINGLES

- This Week
- TI AMO—Umberto Tozzi (CBS)
 - CA PLANE POUR MOI—Plastic Bertrand (Vogue)
 - WE WILL ROCK YOU—Queen (Pathe Marconi)
 - DON'T PLAY THAT SONG—Adriano Celentano (Eurodisc/WEA)
 - BELFAST—Boney M (Hansa/Carrere)
 - J'AI OUBLIE DE VIVRE—Johnny Hallyday (Phonogram)
 - VOULEZ-VOUS DANSER GRANDMERE?—Chantal Goya (RCA)
 - LA JAVA DE BROADWAY—Michel Sardou (Trema/RCA)
 - MULL OF KINTYRE—Wings (Pathe Marconi)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Phonogram)

This Week LPs

- SUPERNATURE—Cerrone (Malligator/WEA)
- WE WILL ROCK YOU—Queen (Pathe Marconi)
- TARENTELE—Yves Duteil (Pathe Marconi)
- DON'T PLAY THAT SONG—Adriano Celentano (Eurodisc/WEA)
- VOULEZ-VOUS DANSER GRANDMERE?—Chantal Goya (RCA)
- ALBUM '77—Jacques Breil (Barclay)
- ONCE UPON A TIME—Donna Summer (WEA)
- BELFAST—Boney M (Carrere)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Phonogram)
- J'AI OUBLIE DE VIVRE—Johnny Hallyday (Philips)

ITALY

(Courtesy of Germano Ruscitto)
As Of 3/7/78
SINGLES

- This Week
- GIANNA—Rino Gactano (IT—RCA)
 - E DIRSI CIAO—Matia Bazar (Ariston)
 - QUEEN OF CHINATOWN—Amanda Lear (Polydor/Phonogram)
 - UN'EMOZIONE DA POCO—Anna Osa (RCA)
 - SINGIN' IN THE RAIN—Sheila B. Devotion (Carrere/Fonit/Cetra)
 - FIGLI DELLE STELLE—Alan Sorrenti (EMI)
 - LA PULCE D'ACQUA—Angelo Branduardi (Polydor—Phonogram)
 - LA VIE EN ROSE—Grace Jones (Island—Ricordi)
 - 1-2-3-4 GIMME SOME MORE—D.D. Sound (Baby Records)
 - A MANO A MANO—Riccardo Cocciante (RCA)

AUSTRALIA

(Courtesy of Radio 1270 2SM)
As Of 3/10/78
SINGLES

- This Week
- EMOTIONS—Samantha Sang (Private)
 - HOW DEEP IS YOUR LOVE—Bee Gees (RSO)
 - IT'S A HEARTACHE—Bonnie Tyler (RCA)
 - SURFIN' U S A—Leif Garrett (All)
 - NEEDLES & PINS—Smokie (Rak)
 - ISN'T IT TIME—The Babys (Chry.)
 - MULL OF KINTYRE—Wings (Cap)
 - BLUE BAYOU—Linda Ronstadt (Asy)
 - NOBODY DOES IT BETTER—Carly Simon (Elektra)
 - BABY COME BACK—Player (Phil)
- This Week LPs
- SIMPLE DREAMS—Linda Ronstadt (Asylum)
 - SATURDAY NIGHT FEVER—Soundtrack (Asa)
 - RUMOURS—Fleetwood Mac (Warner Bros.)
 - DOWN TWO THEN LEFT—Boz Scaggs (CBS)
 - OUT OF THE BLUE—E.L.O. (United Artists)
 - ABBA—THE ALBUM—Abba (RCA)
 - LEIF GARRETT—Leif Garrett (Atlantic)
 - SILK DEGREES—Boz Scaggs (CBS)
 - FOOTLOOSE & FANCY FREE—Rod Stewart (Warner Bros.)
 - LIVE & LET LIVE—10cc (Mercury)

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

- This Week
- DENIS—Blondie (Chrysalis)
 - BIG CITY—Tui Hanneke (CNR)
 - SHE'S NOT THERE—Santana (CBS)
 - STAYING ALIVE—Bee Gees (RSO)
 - IF I HAD WORDS—Yvonne Keeley/Scott Fitzgerald (UA)
 - I CAN'T STAND THE RAIN—Eruption (Hansa)
 - RED HOT—Robert Gordon (Private Stock)
 - ONLY A FOOL—Byron Lee and Mighty Sparrow (Trojan)
 - FANTASY—Earth Wind And Fire (CBS)
 - WUTHERING HEIGHTS—Kate Bush (EMI)
- This Week LPs
- MOET NIET ZEUREN—Tui Hanneke (CNR)
 - MOONFLOWER—Santana (CBS)
 - THE ALBUM—Abba (Polydor)
 - PLASTIC LETTERS—Blondie (Chrysalis)
 - GROOTSTE SUCCESSEN—Fischer Choir (Polydor)
 - ALLE 14 FAVORIET—Various Artists (Negram)
 - SATURDAY NIGHT FEVER—Soundtrack (UA)
 - CITY TO CITY—Gerry Rafferty (UA)
 - ERST MOSCH AND ORIGINAL NEDERLANDER KUSIKANTEN—(K-Tel)
 - ALL 'N ALL—Earth Wind And Fire (CBS)

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin
As Of 3/4/78
SINGLES

- This Week
- TE AMO (in Spanish)—Umberto Tozzi (Epic/CBS)—April Music
 - UNLIMITED CITATIONS—Cafe Creme (EMI)—Clipper's

- VETE—*Los Amaya (RCA)—Talisman
- BELFAST—Boney M (Ariola)—Clipper's
- EL ULTIMO GUATEQUE—*Laredo (CBS)—April Music
- POLVORA MOJADA—*Pablo Abraira (Movieplay)—Quiroga Penta
- SORRY, I'M A LADY—Baccara (RCA)—Notas Magicas
- STAR WARS—Meco (RCA)—Canciones Del Mundo
- CREDO—*Elsa Baeza (CBS)—April Music
- OXYGENE—Jean Michel Jarre (Polydor)—Canciones del Mundo

This Week LPs

- EVEN IN THE QUIETTEST MOMENTS—Supertramp (A&M/CBS)
- STAR WARS—Banda Original Pelicula (Movieplay)
- MOONFLOWER—Santana (CBS)
- ROBOT—The Alan Parsons Project (EMI)
- OXYGENE—Jean Michel Jarre (Polydor)
- LOVE FOR SALE—Boney M (Ariola)
- CREDO—*Elsa Baeza (CBS)
- ENTRE AMIGOS—*Camilo Sesto (Ariola)
- A MIS 33 ANOS—*Julio Iglesias (Columbia)
- SUS 40 MAYORES EXITOS ORIGINALES—Elvis Presley (K-Tel)

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin
LPs

- This Week
- PASTICHE—Manhattan Transfer (Atlantic)
 - BACCARA—Baccara (RCA)
 - OUT OF THE BLUE—Electric Light Orchestra (Jet)
 - IT'S A LONG LONG STORY—*Brian Chapman (EMI)
 - TI AMO—Umberto Tozzi (CBS)

- DARTS—Darts (Magnet)
- TILL MOSSAN—*Kai P Dal (Sonet)
- LIVE AND LET LIVE—10 CC (Mercury)
- FOLKLAR—*Sandh & Zetterholm (YTF)
- THE ALBUM—*ABBA (Polar)

This Week LPs

- TI AMO—Umberto Tozzi (CBS)
- 2,4,6,8 MOTORWAY—Tom Robinson Band (EMI)
- DADDY COOL—Darts (Magnet)
- IT'S A HEARTACHE—Bonnie Tyler (RCA)
- DARLING—Baccara (RCA)
- SAVE ME—*Brian Chapman (EMI)
- I REMEMBER ELVIS PRESLEY—Danny Mirra (Columbia)
- HARLIGT, HARLIGT—*Bjorn Skifs (EMI)
- WATCHING THE DETECTIVES—Elvis Costello (Stiff)
- HOW DEEP IS YOUR LOVE—Bee Gees (RSO)

MEXICO

(Courtesy of Mexico-Ortiz)
As Of 3/3/78
SINGLES

- This Week
- SI SU TE VAS—Camilo Sesto (Ariola)
 - AMIGO—Roberto Carlos (CBS)
 - YES SIR, I CAN BOOGIE—Baccara (RCA)
 - AUNQUE TE ENAMORES—Juan Gabriel (Ariola)
 - BLUE BAYOU—Linda Ronstadt (Asylum)
 - NO QUIERO PERDERTE—Los Baby's (Peerless)
 - VOLCAN—Jose Jose (Ariola)
 - MA BAKER—Boney M (RCA)—El Tren (Orfeon)
 - YOU'RE MY WORLD—Helen Reddy (Capitol)—Yndio (Philips)
 - A STAR IS BORN—Barbra Streisand (CBS)

SWITZERLAND

(Courtesy Musikmarkt)
SINGLES

- This Week
- MULL OF KINTYRE—Wings (Capitol/EMI)
 - KLIBY UND SEINE CAROLINE—Kiby (Bellaphon)
 - IT'S A HEARTACHE—Bonnie Tyler (RCA)
 - ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)
 - IT'S SO EASY—Linda Ronstadt (Asylum)
 - DA SOELL EMAL CHOD—Trio Eugster (CH Records/Metronome)
 - SURFIN' USA—Leif Garrett (Atlantic)
 - TAKE A CHANCE ON ME—Abba (Polydor)
 - LADY IN BLACK—Uriah Heep (Bronze/Ariola)
 - DARLING—Baccara (RCA)

This Week LPs

- THE ALBUM—Abba (Polydor)
- DISCO FIRE—Various Artists (K-Tel)
- HIT ROCKET—Various Artists (Arcade/Phonag)
- LEVEL HEADED—Sweet (Polydor)
- SEINE 20 GROSSEN HITS—Buddy Holly (Arcade/Phonag)
- ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)
- THE HITS OF BONNIE TYLER—Bonnie Tyler (RCA)
- BOOGIE EXPLOSION—Ohe and Ray (EMI)
- NEWS OF THE WORLD—Queen (EMI)
- INNOCENT VICTIM—Uriah Heep (Bronze/Ariola)

Because of copy transmission difficulties we regret that the Britain charts published in last week's edition were incorrect.

From The Music Capitals Of The World

Continued from page 142

topper "Varning Pa Stan," the English lyric treatment tagged "Hit The Girls And Run."

Bylrene Cirkeln was one of the most popular jazz clubs in Stockholm in the 1960s and now has opened up again for jazz groups on a once-weekly basis. Sonet has released three new albums from Ronnie Scott's London-based Record Productions: Toots Thielemans, guitarist and harmonica player, in Stockholm to record an album of instrumental versions of songs by Swedish poet and minstrel, Evert Taube.

Guitarist Rune Gustafsson awarded the Orkester Journalen's Golden Record 1977 for his Sonet album "Move," to be released in the U.S. by GNP Crescendo. "Skateboard," by Magnum Bonum (Mercury) said to be the first Swedish skateboard single. Julie Felix in for tv and radio with her new album out via Scranta Grammofon.

Swedish band Stardust, U.K. chart maker with "Ariana," now out with a first album by Sonet. Manhattan Transfer here in April, the group being very popular here with immediate sales of 50,000 on the album "Pastiche." The U.S. group was to do two concerts in Stockholm, but demand was so high another had to be added. LEIF SCHULMAN

DUBLIN

Colm C.T. Wilkinson had a runaway victory with his song "Born To Sing" in the national song contest here, so that he now represents Ireland in the Eurovision Song Contest in Paris (April 22). He has played "Judas" in the London and Dublin productions of "Jesus Christ Superstar" and is heard on the original album of "Evita."

Art Garfunkel's new album "Watermark" includes a version of "She Moved Through The Fair," arranged by Jimmy Webb and Paddy Maloney (of the Chieftains). Most of the group play on the track which was recorded at Lombard Sound Studios in Dublin. The song was originally a poem by Padraic Colum, but he is not credited on the album.

EMI Ireland presented a silver disk to Brian Broly of MPL Communications in London in recognition of Wings' "Mull Of Kintyre" being the company's biggest selling single ever.

"Bealoideas" is the second album by traditional group Oisín. It is on the id label, was recorded at Trend Studios and was produced by Paul Brady, who used to be with the Johnstons. Formed in 1976, Oisín made its first overseas tour, to Holland, last year, and returns to that

territory this year, in addition to appearances in Germany, Russia and Switzerland.

Claddagh Records signed Scottish group the Whistlebinkies, marking the first time it has signed a musical act from outside Ireland. The debut album was launched in Glasgow and it is out here this week. The group is semi-professional. EMI Ireland out around now with three new Irish albums: "Let It Shine," by singer-composer Jamie Stone; a debut album by Relics of Oul' Dacency, Dublin folk group; and "Getting There," by rock guitarist-singer Jimi Slevin, who recorded the LP with his new band Fire Fly.

Keltic Enterprises published the first Irish Music Industry Directory, edited by Leo Mooney, with "Spotlight" (now "Starlight") for eight years. Book includes listings of record companies, publishers, and sundry allied businesses. KEN STEWART

PARIS

Noel Noel, noted French actor and movie star, has returned to his old role as a singer, despite having reached his 81st birthday. Radio network Europe No. 1 broadcast a history of the Beatles. Stevie Wonder presented with a gold disk for sales in France of his "Songs In The Key Of Life" album.

Singer's Death Fails To Stop Push On Single

LONDON—EMI here is promoting a new Claude Francois single, "Bordeaux Wine," despite the singer's accidental death by electrocution in Paris. The song, a French Top 10 disk, was to be part of a big U.K. campaign to break the singer in the British marketplace.

He had been a top pop singer in France for nearly 20 years, ranking with Johnny Halliday, Adamo and Charles Aznavour as a record seller. He died in his luxury flat while attempting to replace an electric light bulb.

In London, an EMI spokesman said: "It was a big ambition of Francois to crack the British market and we feel he would have wanted us to go ahead with the single release."

Asphalt Jungle signed to Pathe Marconi. Barclay to distribute the Stiff catalog here. Free concert by the group Mona Lisa to celebrate the release of its fourth album. Eurodisc releasing the first French recording of U.K. group the Boys.

Critics here found Tina Turner's shows more suited to Las Vegas than France. The French Academie du Jazz, through president Maurice Cufaz, has awarded the 1978 Modern Jazz Prize to Herbie Hancock.

Following a request by SACEM, France Musique is to broadcast a half-hour each week of original French light music. Gilbert Becaud and Maurice Vidalin have been awarded the French song "Oscar" by the National Union of Authors and Composers for their song "L'Indifference." HENRY KAHN

Starbox Plugs Danish Disk Acts In Germany

COPENHAGEN—Johnny Reimar, managing director of local company Starbox, has opened an office in Germany specifically to promote Danish acts.

First efforts are on Danish-American performer Victor Borge and his first album in the German language, "Live At The Musikhalle, Hamburg." Reimar is negotiating with several German majors for release rights.

Emphasis is also being placed on Vivi Bak, actress and singer, currently resident in Germany and recording duets with Otto Brandenburg as partner. Some 15 years ago Danish act Jan and Kjeld, as children, had a million seller with "Banjo Boy" and the duo, now adults, record for Starbox.

Reimar says: "We have many things to offer the German market, making it worth opening up in An Der Alster in the center of Hamburg. I also hope to transfer my own party-series of records into the German language in the hope of breaking there as a singer."

Starbox is the licensee of ABC Records in Denmark.

JOIN AHMET ERTEGÜN IN THE FIGHT AGAINST LEUKEMIA.

On August 7, 1975 The T.J. Martell Memorial Foundation for Leukemia research was founded by a group of concerned executives in the music industry in memory of T.J. Martell, son of CBS Records Vice-President, Tony Martell.

On April 15th, our 1978 Humanitarian Award Dinner will honor Ahmet Ertegun, who has supported the Foundation since its inception. Please join him in the fight against Leukemia.

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I shall be pleased to attend the 1978 Humanitarian Award Dinner in honor of Mr. Ahmet M. Ertegun, on April 15, 1978, at The Waldorf-Astoria in New York, on behalf of the T.J. Martell Memorial Foundation for Leukemia Research.

I am enclosing my check for \$_____ for _____ reservations, \$1600 (Table for Ten); \$160 per person, and a _____ listing in the Commemorative Program, Platinum Listing—\$1000, Gold Listing—\$750, Silver Listing—\$500.

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MIXED RESULTS AT ALARM DINNER

Latin Label Folk Talk It Over

By AGUSTIN GURZA

LOS ANGELES—In an effort to resurrect sagging group spirit, ALARM (Assn. of Latin American Record Manufacturers) held a cocktail/dinner at the new Bonaventure Hotel here Friday (10) with somewhat mixed results.

Reflecting the group's new emphasis on creating a link between the U.S. association and its Mexican counterpart, the current president of Mexico's AMPROFON, Guillermo Acosta Segura, attended the dinner as a guest.

Rather than yielding any concrete results, Acosta Segura's presence served a symbolic function in an intended new level of cooperation between the Mexican and U.S. industries which are inextricably linked in the marketplace.

Acosta Segura, who is president of the independent Mexican label Gas Records, diplomatically but vaguely committed AMPROFON's assistance to the growing ALARM group in a brief post-dinner talk.

The dinner meeting also served to formally mark the transition of

ALARM's presidency from the hands of outgoing Ozzie Venzor, former Orfeon branch manager here, to incoming Edmundo Pedroza, coincidentally the Gas branch manager in Los Angeles.

The first to address the gathering of some 40 persons, Venzor recalled the founding of ALARM four years ago at the height of a piracy crisis in the Latin business.

Noting the presence of FBI agent Richard W. Miller, a veteran piracy fighter, Venzor recalled that the fledgling ALARM struck an early coup by participating in raids "on 28 shops down on Broadway" which helped clean up the piracy plague momentarily.

The group went through a period of apathy, Venzor remembered, floundering in the frustration inherent to the piracy battle, and derailed by internal conflicts reflective of long-standing personal rivalries within the industry.

The spirit of those present at the meeting, however, was consistent with Venzor's promise that the

group would be reborn under new leadership with new goals.

Several of those attending expressed faith that the association could be given direction and purpose, making it an effective, useful group.

Introduced by Venzor, new president Pedroza addressed the meeting in a relaxed, light-hearted style that was well-received, stating that "we will try to begin a new era for the association."

Pedroza declared, "Piracy is not the only problem facing our industry. It is not even the most important problem."

The expansion of ALARM's activity into different areas of concern, Pedroza hoped, would attract more active member participation.

But more than once, Pedroza humorously referred to the conspicuous absence of several labels at the meeting.

Those who did attend from Latin labels included Joe Ramirez, Caytronics; Valentin Velasco, Musart; Eric Dominguez and Luis Conte, Musimex; Caco and Julie Baly, Arriba; Tony and Rebecca Estevez, Alhambra; Sara Segovia, Falcon; Celia Camacho, Marsal; Roberto Ruis Ruiz, Fania; Conrado Gonzalez, Taurus Sound Distributors; and Francisco Javier Reynoso, Cronos.

Though a stated goal of the organization is to expand to national scene, the make-up of this last meeting was still exclusively local-based labels or branch managers.

The dinner, which was the most elaborate ALARM function in quite some time, was also the first opportunity provided Venzor to appear at an industry event since his departure from Orfeon several months ago.

In a rather bitter detour during his address, Venzor recounted his extensive career in the record business (starting in 1945 as a window-washer for an El Paso, Texas, record shop), and detailed the conditions surrounding his break with Orfeon, his most recent employer.

Giving precise time, date, and direct quotes, he insisted to his colleagues that he had been fired from his former post by Orfeon-Videovox owner/president Rogelio Azcaraga.

The label still formally claims Venzor resigned.

ALSO LICENSING AGREEMENTS

TR Label Contracts New Distribution

LOS ANGELES—TR Records of New York has signed new distribution deals for the U.S. with two labels based in Puerto Rico, and has worked out licensing deals for its own line in two Latin American territories, reports Anibal Torres, the firm's controller.

The new pacts, both for three-year terms with two-year options, are with ArtoMax, owned by singer Chucho Avellanet with Tomas Figueroa, and with an infant label, Promosound, in which Figueroa also holds an interest along with partners Tony Conga and Ignacio Mena.

The ArtoMax line, formerly available in the U.S. on import basis only, is less than two years old, Torres says. Its greatest success in Puerto Rico came with a novel group called Haciendo Punto En Otro Sen, a group which combines folkloric elements in a modern framework.

Besides veteran Avellanet, other ArtoMax acts include female vocal-

Latin Scene

NEW YORK

The Puerto Rico All Stars are preparing a third LP which will be a special tribute to the King, Tito Puente. Together with musicologist Joe Conzo, coordinator Frankie Gregory, for whose Fania label in Puerto Rico the group records, is selecting eight tunes from Puente's repertoire including "Ran Kan Kan," "Puente's Merengue," and others. Timbalero Endel Dueno will be featured on the LP, and Puente will be jamming with the group in a special guest appearance. Arrangers will be Puente, Jorge Millet, and Mario Ortiz.

Reports are coming in that the concert held in Roberto Clemente Coliseum in Puerto Rico Feb. 17 by Ralph Mercado Management featuring Willie Colon & Associates was a great success. The concert was a mini-history of Colon's career during which he has collaborated with stars such as Hector LaVoe, Yomo Toro, Mon Rivera, Ruben Blades and Celia Cruz, all of whom gather onstage for the affair. An album with the same concept is to be released soon on Fania. For Mon Rivera, it was his last appearance. The veteran singer died unexpectedly last week.

Vocalist Ismael Rivera and his group Los Cachimbos are recording a new LP titled "Caras Lindas." The title song is a tribute to the Puerto Rican people. AURORA FLORES

LOS ANGELES

Executives of CBS International in Miami and New York are buzzing with excitement about a recent hit produced by the firm's CBS affiliate. The tune, "Cara De Gitana," is being called a "giant record" for the entire Latin American region by CBS International president Dick Asher.

In Miami, Fritz Henschel of the Latin American regional office, says the tune, recorded by a newcomer named Daniel Magal, sold more than 300,000 copies in Argentina in three months. Additionally, the LP is above 90,000 units, Henschel claims. That performance, he says, is "outstanding" for Argentina considering other top artists like Roberto Carlos have recently been doing between 150,000 and 200,000 units in that troubled country.

It makes the Magal hit the biggest thing out of Argentina since Sandro, Henschel says. And

Venzor then detailed his new activities which include the formation of Valco International, a new talent management/booking firm, that plans to bring top Mexican talent to the U.S. to appear "in the best locations, under the best circumstances."

Venzor says some of the presentations will be in conjunction with the Department of Tourism in Mexico. In his short talk, Acosta Segura praised Venzor as a pioneer in the U.S. Latin industry.

"It is the founders and initiators that often face the worst problems and the biggest disappointments," Acosta Segura said.

it's the first Argentinian record in CBS' recent experience to make a mark outside the country. (Caytronics recently released the single here.) Noting that Magal had just signed in October 1977, Henschel says "it's rare to find an artist who can enjoy such success on his first release." The phenomenon caused Asher to reflect on the possibility of an Argentinian record industry renaissance. Battered by politics and bad business conditions, the Argentinian market was "sort of at the floor creatively," Asher remarks. "We're hoping that this heralds a new birth of creative force in Argentina," he adds, "but it'll take time to see if it's not just a fluke."

Not meaning to leave Roberto Carlos in unfavorable light, Henschel notes that his latest LP, "Amigo," is breaking the artist's powerful previous track record. In Brazil alone, the Carlos LP did 900,000 units in three months, according to Henschel, beating by far his previous LP, which had been his best seller to date with a million units sold in 12 months in Brazil. Carlos will be on a 10-city Mexican tour before his debut appearance in L.A. April 9 which promises to be one of the most exciting Latin events of the year here.

From New York, TR Records promotion director Carmen Benitez informs that the label's first salsa talent showcase at Roseland Saturday (10) was a soldout success with more than 4,000 in attendance. The show featured all of TR's current groups in a flexing of salsa muscle to show that raiding other label's rosters is not a necessary tactic. Onstage were Guazare, Ralph Santi, Charanga 76, Orquesta Sublime, Las Siete Potencias, Linda Leida, Nelson Gonzalez and Angel Canales. The event was recorded under direction of engineer Bernie Fox for future release, and was also videotaped.

Caytronics is planning a showcase of its own but centered around the pop international material with which it does so well. Titled "Concierto De Amor En Primavera," it was scheduled for Sunday (19) at New York's Felt Forum, and was to feature a bevy of vocalists including Lolita, Jose-Jose, Elio Roca, Tomas De San Julian, backed by an orchestra under the direction of Joe Cain. Caytronics will take advantage of the gala event to present special awards to two of their bestselling artists for last year. The label will give its own "gold record" to Lolita for selling more than 250,000 units of the single "No Renunciare." And the label will honor Jose-Jose with a "gold record" for sales of more than 200,000 units of "Reencuentro" LP in the U.S.

A couple of new labels here are trying to make their mark on the Latin market. Fernando Gonzalez, formerly with Latin International and Caytronics in promotion positions, is now established as junior partner with Ricardo Robinson in a label called Fiesta Records sharing offices with the Marsal operation on Pico Blvd. Gonzalez says the policy of the firm will be to focus on local talent. Its first LP is by ranchero romantic vocalist Valente is also out. Meanwhile, Jerry Tarnopol reports he's now owner and president of Carnival Productions based here. The label's first release is by a group called The Blue Angels.

During this year's Leukemia Society Radiothon held here Feb. 24-25, the national network of radio stations brought in \$825,000 in pledges. In L.A., KWKW-AM was the only Spanish station participating and with \$9,129 raised among its listeners, it was responsible for 20% of the L.A. total. KWKW officials report more than 150 persons drove to studios in Pasadena to offer donations. Upcoming artist tours include Jose Feliciano for 12 days March 29 to April 9 in Mexico with appearances on Mexican tv. And from Venezuela, La Dimension Latina is gearing up for a two-month U.S. tour planned by Ralph Mercado Management which will include an April 15 date at New York's Felt Forum.

Caytronics branch chief Joe Ramirez reports that large quantities of the album cover of the Los Alvarado LP (which is Pickwick's album of the month) had been pressed locally for the first time in his firm's history at Ivy Hill, instead of in the East Coast as usual. He figures the move saved him "seven to 10 days at least" in shipping product. Also, it allowed the firm to ship aside a batch of jackets to use for promotion, something which Ramirez says was "close to impossible" before.

Fania Records is finally installed in new offices here, under producer/executive Fabian Ross, located on Hollywood Blvd. at Vine. Ross says that working out of an apartment is unbusiness-like (with no offense meant to his colleague, Coco's Bill Marin) and reports a stepped-up promotional effort in Fania's behalf. AGUSTIN GURZA

Billboard SPECIAL SURVEY For Week Ending 3/25/78

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 Mi 33 Anos, Alhambra 38	4	HECTOR LAVOE De Ti Depende, 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 Perjumones Mujer, Luna	6	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
7	LOS FREDDYS Carinito Mito, 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 Perjumones Mujer & Otros Exitos, Pronto 1032	10	LA DIMENSION LATINA Presentando A Andy Montañez, 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 Llego El Amor, Peerless 10037	16	WILLIE COLON El Baquero 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 Carnaval, Caytronics 1494	20	ORQUESTA BROADWAY Pasaporte, Cico 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 AUGUSTO 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

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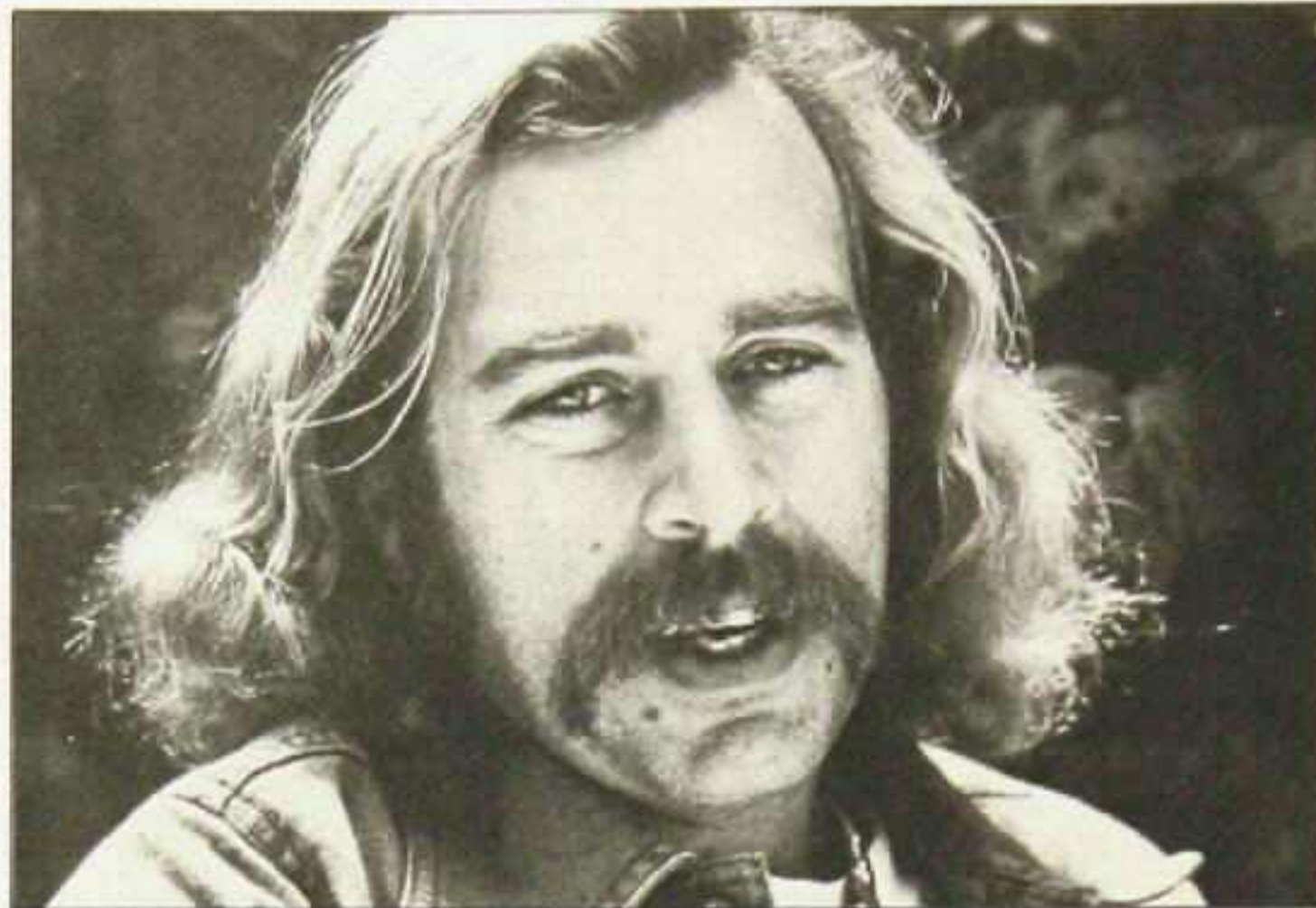
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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 3/25/78

Number of LPs reviewed this week **48** Last week **68**

Spotlight



JIMMY BUFFETT—Son Of A Son Of A Sailor, ABC AA1046. Produced by Norbert Putnam. Buffett, who recently catapulted into a huge pop/country mainstream with the smash "Margaritaville," returns here in top form with nine new tracks. As in previous LPs, the singer/songwriter's penchant for spinning delightful, laidback ballads and uptempo pop tunes around sailing and travel themes is omnipresent. This time out, however, a few songs have a harder pop/rock edge. Buffett's vocal style is never hard on the ears. Harmonica, keyboards, recorders, flutes and horns add beautiful mellow Buffet vocal style is never hard on the ears. Harmonica, keyboards, recorders, flutes and horns add beautiful music texture throughout.

Best cuts: "Son Of A Son Of A Sailor," "Livingston Saturday Night," "Cheeseburger In Paradise," "Cowboy In A Jungle," "Manana"

Dealers: The appeal here will be wide and both old and new fans are awaiting LP.

BILLY "CRASH" CRADDOCK—Billy "Crash" Craddock, Capitol ST11758. Produced by Dale Morris. For his first Capitol album release since switching from ABC, Craddock combines well-proven material such as "Jailhouse Rock," "Rollin' In My Sweet Baby's Arms," "Blue Eyes Cryin' In The Rain" and "Say You'll Stay Until Tomorrow" with some newer material including his current single "I Cheated On A Good Woman's Love," penned by Del Bryant. Craddock's vocals flow easily from uptempo tunes to ballads as strings, guitars and piano provide various instrumental backdrops.

Best cuts: "I Cheated On A Good Woman's Love," "Rock And Roll Madness," "I've Been Too Long Lonely Baby," "We Never Made It To Chicago."

Dealers: Craddock's single has moved into the Top 10.



Jazz

PAUL HORN—Dream Machine, Mushroom MRS5010. Produced by Al Schmitt. Lalo Schifrin is the catalyst behind why this project is so tasty and classy and commercial. Horn's penchant on previous LPs to try the oddball-like recording inside a pyramid—is now brought back into the studio where he and some of LA top sidemen groove together in a program of majestically inspired tunes. All the six cuts are by Lalo with Horn's flute weaving hypnotically through the melody lines and joined by stellar brass, some subtle strings and floating synthesizer. This is Horn's most widely prepared commercial disk in many years and his light touch is delightfully reproduced. There's lots of disco sounds.

Best cuts: "Undercurrents," "Dream Machine," "Witch Doctor," "Quite Early One Morning"

Dealers: Veteran jazzman's collaboration with Lalo Schifrin indicates a new direction for his music and one which can only add new devotees.



Disco

VILLAGE PEOPLE—Macho Man, Casablanca NBLP7096. Produced by Jacques Morali. The six-man group follows its 1977 debut album with a set of vigorous, forceful songs which should be disco favorites. All of the tunes feature gutsy, rough lead vocals and upbeat melodies. The most provocative cut is "I Am What I Am," which will widely be interpreted as a gay pride anthem with its activist lyrics and basic theme. Good rhythm and percussion arrangements by Morali and string and horn arrangements by H. Ott.

Best cuts: "I Am What I Am," "Macho Man," "Just A Gigolo," "Sodom And Gomorrah"

Dealers: Casablanca is probably the hottest label in the field, and the group's last album is a disco classic.



Latin

TITO ALLEN—Ahora Y Siempre, Alegre JMAS6012. Produced by Louie Ramirez. Vocalist Allen, well-respected as a veteran in salsa circles, is back in his third solo effort with

nine potent, straight-up salsa cuts. While offering nothing new, Allen's vocals are smooth and energetic, the material quite accessible and often explosive. Two obligatory ballads and a merengue are thrown in for balance. Producer Ramirez, credited as arranger along with Marty Sheller and Louie Ortiz, puts in interesting vibe work on one cut. Sidemen are the finest Fania regulars.

Best cuts: "Cachon," "Llegaras," "Vida," "Ya Tu No Eres."

Dealers: The Brazilian/salsa mix on "Llegaras" is sure to catch programmers' attention.

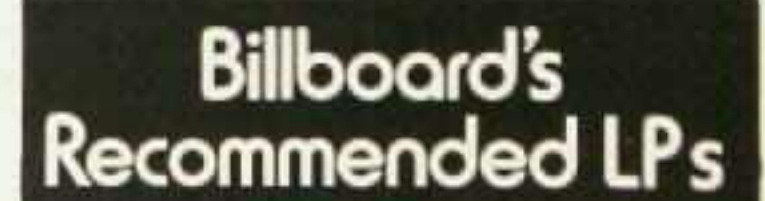


First Time Around

HOUNDS—Unleashed, Columbia JC35085. Produced by Terry Powell. Power pop is the fashionable new phrase these days, and if anyone wants to know what it is, the new Hounds LP is a good place to begin. This Chicago group plays hard rock, influenced by such English rockers as Mott the Hoople and early Humble Pie. Though the lyrics reflect the no-romantic nonsense sensibilities of the late '70s, this is not punk. The music, rock solid throughout, is full of good pop hooks. The playing is more than competent, and the arrangements show John Hunter, leader of this group, to be well versed in rock dynamics.

Best cuts: "The Alleys Of Love," "Drugland Weekend," "Janine Tangerine," "Love Me, Shove Me."

Dealers: Punks may buy this just for the cover.



Billboard's Recommended LPs

pop

B.J. THOMAS—Everybody Loves A Rain Song, MCA MCA3035. Produced by Chips Moman. Thomas' latest is dominated by gentle pop ballads written by Moman, many of which bring out the beauty of his dark, rich vocals. The two most distinctive cuts, though, are by outside writers: Tony Joe White's "Wobblin' Thinking," with its mellow bluesy sound, and Walter Hyatt's softly-swaying "Aloha." Good instrumental support.

Best cuts: "Everybody Loves A Rain Song," "Aloha," "She's Rolling Over And Over," "There's No Love Like The First Love."

MEL BROOKS—High Anxiety, Asylum SE-501. Produced by Mel Brooks. Musical moments of madness from six Brooks film classics comprise this surprisingly listenable and laughable LP. Listenable because production quality is excellent; laughable because the 16 cuts evoke vivid film memories of "High Anxiety," "The Producers," "The Twelve Chairs," "Blazing Saddles," "Young Frankenstein" and "Silent Movie." **Best cuts:** "Springtime For Hitler," "High Anxiety," "Blazing Saddles," "Puttin' On The Ritz."

MELANIE—Photogenic Not Just Another Pretty Face, Midsong MCA3033 (MCA). Produced by Peter Scheekeryk. With original material as well as interpretations of tunes by the Beatles, Mamas & Papas, Jesse Winchester, and Carole Bayer Sager, Melanie returns with a thoroughly enjoyable outing. Her distinctive gravelly voice is assertive as are punchy arrange-

ments from top New York studio players. All the tunes are tied thematically to a woman's emotional growth and range from pretty ballads to harder pop and r&b flavored outings. **Best cuts:** "Knock On Wood," "I'd Rather Leave While I'm In Love," "Bon Appetite," "Spunky," "Yankee Man."

COUNTRY JOE McDONALD—Rock And Roll Music From The Planet Earth, Fantasy F9544. Produced by Trevor Lawrence. After setting the '60s on its ear with a landmark LP called "Electric Music For The Mind And Body," McDonald's artistic fortunes flourished. He returns here with a strong album that should please old fans and draw new ones interested in a good timey plea for a return to the roots of psychedelia. **Best cuts:** "Rock And Roll Again," "Bring Back The Sixties Man," "Coyote," "U.F.O.," "Southern Cross," "Darkship."

HELEN SCHNEIDER—Let It Be Now, Windsong BXL12710 (RCA). Produced by Tony Camillo. This exceptionally pretty album is dominated by booming ballads, but it also includes a few more commercially-slanted uptempo tracks, like "The Valentino Tango," a colorful dance step tribute to the film great. Schneider's vocals take on the sinuous jazzy quality of Maria Muldaur on one cut, and are consistently attractive as they glide over the backup band's instrumentation. **Best cuts:** "Someday," "Loneliness," "Love Me," "Rock Me And Caress Me."

JOHN KAY—All In Good Time, Mercury SRM13715. Produced by Clayton Ivey, Terry Woodford. Former leader of Stephenwolf plays guitar and sings in the gruff and gritty voice style that fronted his last group's brief period of commercial success 10 years ago. The main force is still rock plus occasional ballads touched with a hint of gospel, r&b and Jamaican influence. **Best cuts:** "Give Me Some News I Can Use," "Business Is Business," "Say You Will."

RICHARD TORRANCE—Double Take, Capitol SW11699. Produced by Carter. Unlike Torrance's previous LP which was more acoustic and laidback, this set is high spirited rock 'n' roll with r&b coloring. The band Torrance has assembled is tight on guitar, bass, percussion, drums and keyboards and is more in line with his energetic live dates. Vocals are also dynamic and assertive. **Best cuts:** "Runaround Girl," "I Can't Ask For Anything For More Than You," "Long Lonely Nights," "Real Love," "Got No Shadow."

CHARLIE—Lines, Janus JXS7036. Produced by Terry Thomas. Tight vocals and harmony interplay are Charlie's strong points, despite a solid rock lineup of two guitars, bass, drums and keyboard. Of the nine cuts in this third LP (second with Janus), none emerge as strong rockers though the lyrics, in positively accentuated, lend themselves to heavier metal. **Best cuts:** "She Loves To Be In Love," "Watching TV."

THOR—Keep The Doga Away, Midsong MCA2337. Produced by Ian Guenther, Willi Morrison. This is muscle rock fronted by the beely, blond haired Thor whose spoken-like vocal echo a stiff Lou Reed. Backed by thumping basic rock of guitar, bass and drums instrumentation, this disciplined, military-like machine is executed with impeccable precision and control in a sterling production. **Best cuts:** "Keep The Dog Away," "Sleeping Giant."

ORIGINAL MOTION PICTURE SOUNDTRACK—Blue Collar, MCA MCA3034. Produced by Sonny Burke. This is an interesting mix of music which stands more on its own than most soundtracks. Jack Nitzsche composed the original music in a heavy blues format to fit the film's working class theme. Performances are put in by Captain Beefheart, Howlin' Wolf, Lynyrd Skynyrd, and Ike & Tina Turner and Ry Cooder. **Best cuts:** "Saturday Night Special," "Coke Machine," "Hard Workin' Man."

soul

ROBERTA KELLY—Gettin' The Spirit, Casablanca NBLP7083. Produced by Giorgio Moroder, Bob Esty. A gospel disco direction is taken here as Kelly takes gospel tunes, and without forgoing the religious tone, turns them into disco ditties, complete with heavy disco-oriented rhythms. Instrumentation is always strong with drums and fender bass most outstanding. Kelly's voice is clean and clear. **Best cuts:** "Oh Happy Day," "My Sweet Lord," "Gettin' The Spirit," "Walking In The Shadow Of His Light."

EDDIE RUSS—Take A Look At Yourself, Monument MG7620. Produced by Bob Crawford. This is heavily jazz-based work with strong funk overtones from keyboardist/composer Russ. Tempos vary, but the main thrust is heavy on percussion with a large and powerful horn section filling things out. Four of seven cuts are instrumentals. **Best cuts:** "Take A Look At Yourself," "Tea Leaves," "I Heard That."

country

BILLIE JO SPEARS—Lonely Hearts Club, United Artists UALB859G. Produced by Larry Butler. A nice combination of ballad and midtempo material partly collaborated by Butler and Roger Bowling with assistance by Spears on one cut. Production is Butler-styled, crisp and clean, lending strong but unobtrusive support for Spears' vocals. Instrumentation plian.

(Continued on page 151)

Spotlight—The most outstanding new product of the week's release, 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 Tiegge, Gerry Wood, Iz Harwell, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Aquil Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Green, Ed Kelleher.



Pop

ENGLAND DAN & JOHN FORD COLEY—Some Things Don't Come Easy, Big Tree BT76006. Produced by Kyle Lehning. This duo has mastered a gentle, pleasing blend of pop, folk and rock elements on its previous LPs and here presents its most consistently attractive package to date. The set is at its best on its several rollicking upbeat cuts, which feature great sax solos and the work of the Muscle Shoals horn section. Also included are a number of tender string-backed ballads, one with the lyric translated into French. Six of the 11 cuts were written or cowritten by the duo; the rest were written by outside writers like Dave Loggins.

Best cuts: "We'll Never Have To Say Goodbye Again," "You Can't Dance," "Lovin' Somebody On A Rainy Night," "Calling For You Again."

Dealers: The first single from this set is heading for the top 10.

ORIGINAL SOUNDTRACK ALBUM—American Hot Wax, A&M SP6500. Produced by Kenny Vance. Music based films and its soundtracks have been hot items of late and this could be no exception. The film is based on the life of Alan Freed and the beginnings of rock'n'roll. This two-record set contains original 50s recordings by Chuck Berry, Little Richard, Jackie Wilson, Buddy Holly, Bobby Darin and others as well as live performances from the film's simulated Brooklyn Paramount concert. Producer Vance is a former member of Jay and the Americans. Album is a treasure of rock'n'roll oldies, much of it performed by its original pioneers.

Best cuts: They're all filled with 50's spirit yet the original oldies are the classics.

Dealers: Film and soundtrack should be huge grossers.

LOU REED—Street Hassle, Arista AB4169. Produced by Lou Reed, Richard Robinson. Let no one say that Reed is mellowing as he grows older. Though the music has become somewhat more complex with time, his sentiments are tougher and more streetwise than ever. On the surface this LP seems more commercial than anything Reed has done. Using a stereo binaural system of recording, the disk has a strong thick sound, heavy on the lower registers. It is further enhanced by the use of horns, strings and backup singers. But the lyrics are bleak and sardonic. Reed's introspective "Coney Island Baby" phase is over and Reed, in feeling if not in execution, is back with the punks.

Best cuts: (or at least those that can be played on the radio) "Shooting Star," "Leave Me Alone," "Wait."

Dealers: Play "I Wanna Be Black" in-store. You are bound to get a reaction.

JOHN HALL, Asylum SE117. Produced by John Hall, Chuck Plotkin. Hall's first solo album since his departure as lead singer of Orleans is a one of loosely textured but polished adult rock material. Hall retains much of the Orleans exuberance with his songs being upbeat, melodic and catchy. While Hall's vocals are the focal point, and the well-crafted lyrics by Hall and his wife Joanna are the foundation, it's the stalwart band of players supplying the punch. Members of the Crusaders are in on the rhythms accompanied by standout session players Steve Gadd, Michael Brecker and David Sanborn. James Taylor, Carly Simon, Garland Jeffreys, Bonnie Raitt and Lowell George contribute backing vocals.

Best cuts: "Night," "Break Of Day," "The Fault," "Voyagers," "Good Enough."

Dealers: Orleans' following should shift to Hall.



Soul

VAN MCCOY—My Favorite Fantasy, MCA MCA 3036. Produced by Van McCoy, Charles Kipps. McCoy's direction seems to have mellowed out. His vocals on this self-peened LP are smooth, easy and clear. Even disco-oriented cuts are far less energetic than past efforts. This LP crosses both r&b and pop barriers. Background singers complement McCoy often possessing a choral-type harmony. Instrumentation is large or choral with strings the dominating force. On the other hand, instruments are also strong, rhythmic but at the same time pleasing.

Best cuts: "That's The Story Of My Life," "Two Points," "You're So Right For Me," "Before And After," "Wings Of Love."

Dealers: McCoy has a reputation for quality product.



Country

TANYA TUCKER—Greatest Hits, MCA MCA 3032. Produced by Jerry Crutchfield, Snuff Garrett. A strong set of Tucker hits shows her versatility in handling ballads and uptempo numbers. It features a variety of instrumental flourishes, including some spicy mandolin work on "San Antonio Stroll." This is an effective chronology of her recent hits. Tucker's vocal accomplishments are most brilliantly showcased with songs like "You've Got Me To Hold On To" that demand the best from her.

Best cuts: Try them all.

Dealers: Sales should be significant and long running.



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Lifelines

Births

A daughter, Katie, to Jeanie and Gary Arnold, March 15 in Wheaton, Ill. He is the Midwest regional manager of the Discs Records chain.

A son, Julian Dewayne, to Teresa and B.B. Dickerson March 8 in San Bernardino, Calif. Father is bass player/vocalist for MCA recording artists WAR.

Deaths

John F. O'Brien, 74, pioneer independent label distributor in Milwaukee, at his home March 13.

Program Set For Musexpo Seminar

NEW YORK—Musexpo's workshop/seminar program, expanded from three topics last year to five at this fourth event, has been detailed by president Roddy Shashoua.

Subjects are radio programming and the record industry, a&r and artist development, music publishing and exploitation of copyrights, marketing and distribution, and audio/video software. Discussions will embrace overseas aspects as well as domestic.

Panelists will be announced as selected. Musexpo '78 is set for Nov. 4-8 at the Konover (Hyatt) Hotel, Miami Beach.

Seminars covering college campuses and the jukebox scene are under consideration for next year's event, he says.

O'Brien entered the record business in 1948 when he was appointed Milwaukee distributor for Mercury Records. One of Mercury's original slate of distributors, he converted to a Mercury branch in the mid-'50s which he called Major Distributing. About 1960, he opened John F. O'Brien Distributing, which at one time handled most independent labels for the state of Wisconsin. After selling his interest in the firm to Tim Brophy in 1976, he continued to act as consultant until his death. O'Brien is survived by his widow Chris.

Mon Rivera, 53, novel salsa vocal stylist and bandleader, March 12 in his Manhattan home of a heart attack. Born Efrain Rivera Castillo in Mayaguez, Puerto Rico, he pioneered the unusual all-trombone lineup in his salsa band in the early '60s. His distinctive, rapid-fire vocal work won him the title "The Tongue-Twister King." He was also a musician and composer and was most recently working on his career revival after a collaboration with another major exponent of Puerto Rican music, Willie Colon. He is survived by his widow and a son, David, a New York physician.

Alene McKinney, 70, music librarian of KMPC in Los Angeles, for 15 years, of a heart condition complicated by pneumonia March 12 in L.A. Prior to joining KMPC in 1963, she set up and ran the music library nine years at KBIG. McKinney had retired Jan. 1. Burial was in Lincoln, Neb., her home town.

NARM's Concern

• Continued from page 1

average 8-cent increase or a 1.4% boost.

Last year \$8.98 list LPs were shelves at an average of \$6.97, while this year chains averaged out at \$7.16 for a 19-cent hike or a +2.7%. Surplus LPs averaged \$2.17 a year ago. At \$2.31 this year, dealers netted 14 cents more or a 6.5% boost.

In the important \$7.98 LP and tape list price category, where probably 75% to 80% of all product is being released, the store price decreases ranged from 4.1% to 8%.

Twelve months ago, the special price was \$5.24 on the average. This year chains a \$5.02 average sticker price, a 22-cent drop or 4.1%. Shelf price dropped 9 cents from the 1977 \$6.30 average for \$7.98 list LPs. This was a 1.4% slump.

Commensurately, special prices on \$7.98 tape lagged 3.3% behind 1977 featured new releases store prices. Average price was down 18 cents in 1978 from its \$5.48 1977 median. Shelf price on \$7.98 list tape was down a nickel from 1977's \$6.43 for a .8% dip.

Surplus tape took the biggest percentage llop in the study. It plummeted 12.5% from 1977's \$3.04 to \$2.64 this year, a 40-cent drop at the cash register.

The decline in store prices for current 45s was 1 cent or 1%, while oldies dropped 3 cents or 2.75%. Nine of the 31 chains surveyed reported not stocking oldies singles.

Passing onto the consumer the recent price raises at wholesale from WEA, Phonodisc and Capitol will get much behind-closed-door discussion at NARM.

Several major suppliers have said off the record that following NARM's convention, they anticipate a price raise from CBS Records. At that time, they all agree they will have to up sticker prices across the board to maintain equitable profits.

Veteran retailers and racks admit they are operating at percents of profit margin under 3% on recorded product. Thus the additional 1% profit differential looms large on the bottom line.

IMIC '78 In Italy

• Continued from page 1

lix Faecq, Belgium, vice president, Ron White, England, vice president, Leonard Feist, U.S., secretary general, Stig Andersen, Sweden; Sunao Osaka, Japan; Granito Ricci, Italy; Cor Smith, Holland; Jack Argent, Australia; Hans Gerig, Germany; and George Roquiere, France.

Chiantia and Feist anticipate IMIC will become the annual meeting place of the executive board.

Also, the first issue of the Federation's quarterly publication Information is expected to be issued during the conference.

IMIC's domestic and international advisory boards are formulating the conference agenda which will be announced shortly.

IMIC headquarters will be the Excelsior Hotel. Registration fee is \$450 with a special spouse rate of \$175. Registration does not include hotel and air fare. There are no more suites available at the Excelsior, although they are still available at the Des Bains Hotel.

For registration information in the U.S. contact Diane Kirkland, IMIC conference director, Bill-

Closeup

BRUCE COCKBURN—Circles In The Stream, Island/True North, ILTA9475. Produced by Eugene Martynec.

The almost fragile compositional weave of Bruce Cockburn's music reflects well the pastoral side of Canada's indigenous folk genre.

This LP depicts far more than a finely woven cloth of folk songs, however. It crystallizes the varied influences this guitarist and singer has absorbed, deliberated on and finally adapted to create his own particular style.



Bruce Cockburn

A live, two-record set, "Circles In The Stream" is as perfect a live recording as one is going to find these days. Using Fedco mobile equipment, the material is drawn from two nights of performances at Massey Hall in Toronto.

The two concerts marked a high point for a tour in Canada last year, introducing Cockburn to his audiences with a band for the first time, thus setting the stage for a new developmental process for the artist.

True to the actual concerts, the album opens with a piece written for bagpipes titled "Pipes," reflecting his Scottish ancestry. From here the album moves into his first major "underground" hit, the protest song "Star Wheel," given a refreshing new approach via percussion and electric piano.

"Never So Free," "Deer Dancing Round A Broken Mirror" and "Homee Brulant" complete side A with subdued build-up evident.

The French track, which translates as "the burning man," is pure poetry to the jazz ear, with its colorful patterns created by acoustic bass and six-string guitar.

Side two opens with "Free To Be," which is about as commercial a song as Cockburn has come to write over his 14-year career, its sprightly melody line heightened by the sound of marimbas, as well as the crystal clear sound of his own acoustic guitar work.

"Mama Just Wants To Barrel House All Night Long" follows, a blues piece obviously written in a moment of late-night inspiration. Drawn from one of his earlier True North recordings in Canada, the song is adapted here for guitar as a solo piece for himself, whereas the original recording used piano as the main instrument.

"Cader Idris" showcases Cock-

burn's virtuosity on acoustic guitar, and "Arrows Of Light," closing the first record, underlines the African influence he has absorbed in the past year.

Side three opens with "One Day I Walk," reflecting the romantic nature within Cockburn, and one that is to act as a theme running through three of the four tracks on this side. The exception is "Red Brother, Red Sister," written in honor of the depleting Indian races, and touching on the white man's false gods.

The final side is highlighted by three of Cockburn's finest and necessarily strongest songs to date: "All The Diamonds In The World," "Dialog With The Devil" and "Joy Will Find A Way" not only stand out because of their compositional strength, but also represent the heights of his writing ability, even though they are drawn from various periods in his career.

"Circles In The Stream" makes no pretension to be a piece of pop product, but rather displays a reverent approach to art.

It is rare indeed to find this attitude and rarer still to find it embodied within a piece of vinyl with all aspects of the production matching up to the artist's standards.

DAVID FARRELL

Missouri Fetes Pianist McShann

• Continued from page 110

Mayor Charles B. Wheeler collaborated in proclaiming March 12 as Jay McShann Day throughout the Show Me state, and McShann, long known as "Hootie" among his musician peers, performed three gigs at various venues, including a concert in the Grand Ballroom of Hotel Muehlebach.

In his current band are Cat Williams, trumpet; Buddy Tate, tenor saxophone; Gus Johnson, drums; Gene Ramey, acoustic bass; Candy Johnson, tenor saxophone, and Claude "Fiddler" Williams, guitar and violin.

It was with McShann's combo more than 40 years ago that the late Charlie "Yardbird" Parker worked his first jobs as a saxophonist, and in 1940, recorded for Decca with McShann for the first time.

It was a Kansas City correspondent for Billboard who encountered McShann in '36 playing the Monroe Inn in the city's Northeast residential section. McShann received no pay. His remuneration came from coins tossed in a "kitty" by beer-swilling patrons. The correspondent's rave reviews in Billboard and the Kansas City Journal-Post brought the pianist national attention and the Decca contract. One of the first songs recorded was a hit—"Confessin' The Blues."

Jay has gained about 80 pounds through the decades, and today he's a familiar personality at the Montreux Festival in Switzerland, the Festival of Sound in Paris and other celebrated jazz events. Atlantic issued his most recent LP six weeks ago.

But for all his prominence, McShann rarely plays Kansas City. In 1971, he was elected to this city's Hall of Fame alongside Count Basie, Mary Lou Williams, Charlie Parker and others who lived and made their reputations here in the 1930s.

Now, he says, he will come here more frequently. "Not even Basic," McShann notes, "had the governor and mayor name a day for him."

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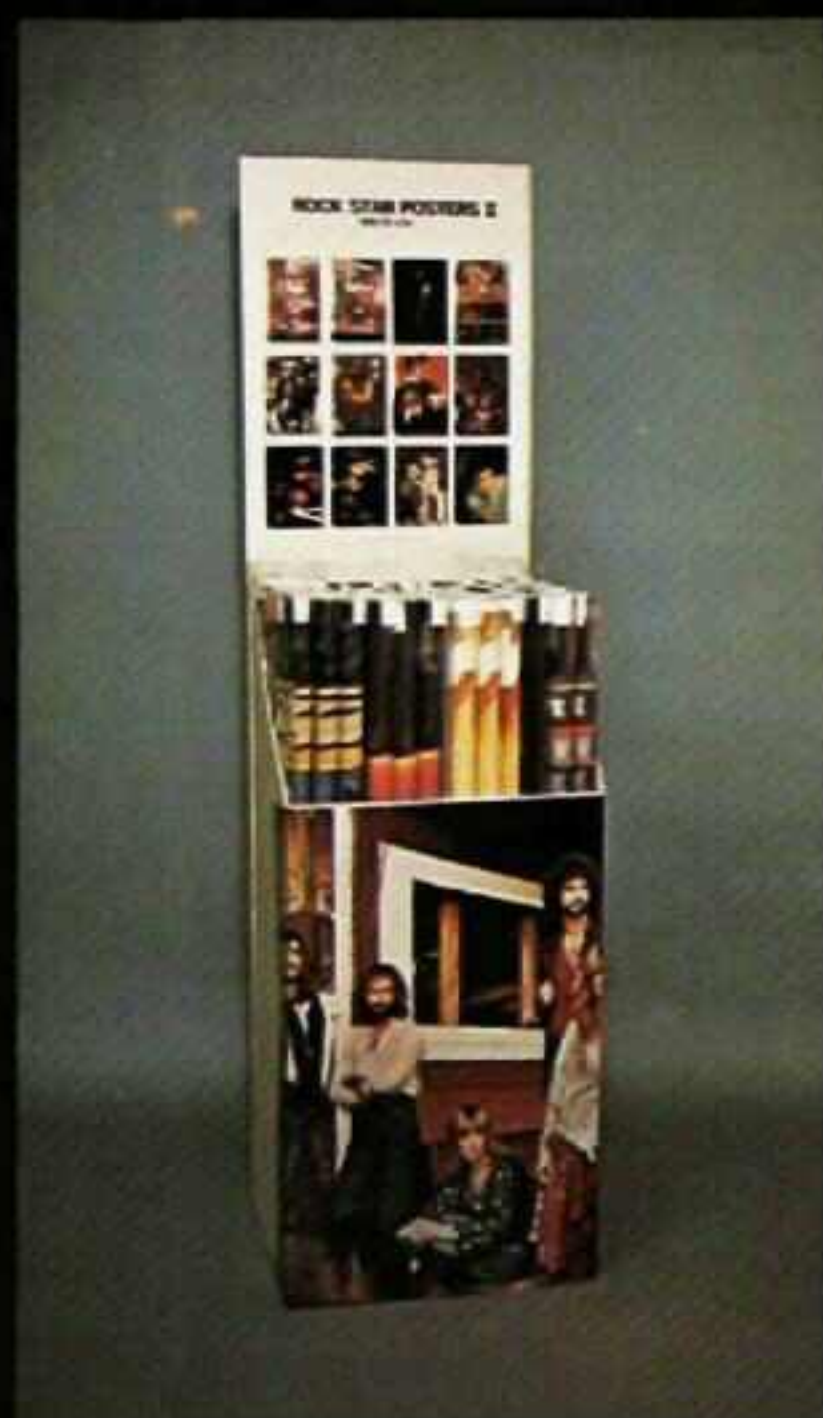
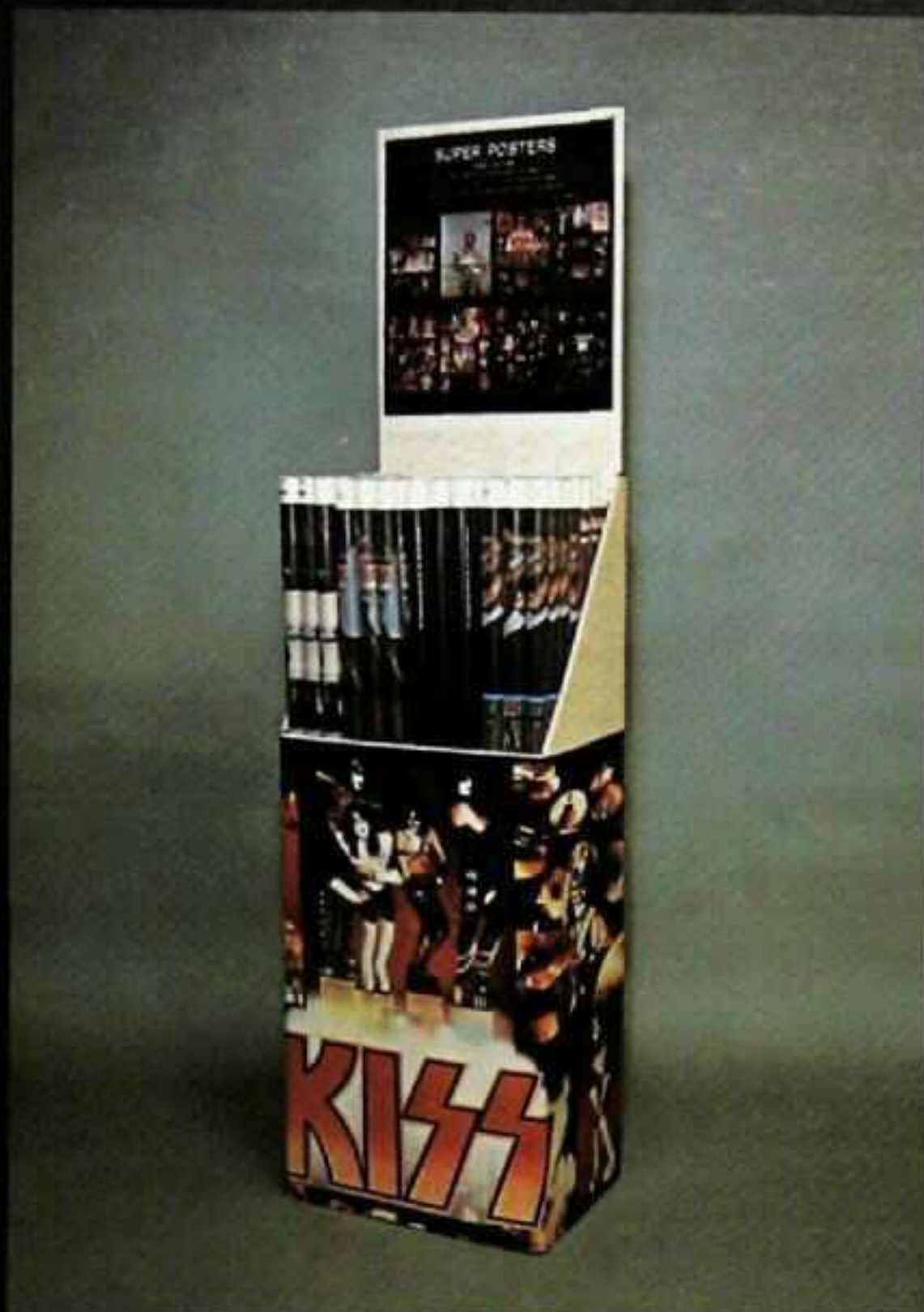
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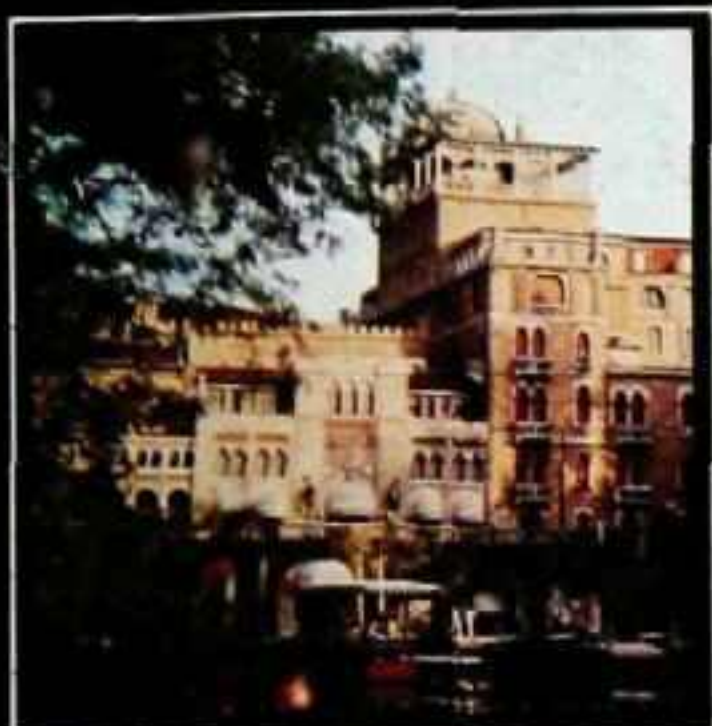
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Top Single Picks

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PAUL SIMON—Stranded In A Limousine (3:09); producers: Paul Simon, Phil Ramone, writer: P. Simon, publisher: Paul Simon, BMI, Columbia 310711. Simon follows the top five "Slip Slidin' Away" with a more uptempo cut which mixes a forceful vocal with a strong horn attack.

WARREN ZEVON—Werewolves Of London (3:27); producers: Jackson Browne, Wadd Wachtel, writers: LeRoy P. Marneil, Waddy Wachtel, Warren Zevon, publishers: Polite, ASCAP/Zevon, BMI, Asylum E45472A. First single from Zevon's rapidly rising "Excitable Boy" LP is a thumping r&b-like rocker with offbeat, sinister lyrics.

WET WILLIE—Make You Feel Love Again (3:28); producer: Gary Lyons, writers: G. Jackson, T. Jones III, publisher: Muscle Shoals, BMI, Epic 850528. Another rhythmic upbeat rocker from the group that scored modestly with "Street Corner Serenade." A funky Southern boogie sound is the backbone while the lead vocal is strong, forceful and complements the pulsating rhythm section.

recommended

RANDY NEWMAN—Baltimore (3:35); producers: Lenny Watson, Russ Titelman, writer: Randy Newman, publisher: Hightree, BMI, Warner Bros. WBS8550.

WAR—Hey Senorita (2:57); producer: Jerry Goldstein, writers: S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, publisher: Far Out, MCA MCA04883.

RAMONES—Do You Wanna Dance (1:55); producers: Tony Bongiovi, T. Erdelyi, writer: Freeman, publisher: Clockus, BMI, Sire SRE1017 (Warner Bros.).

BONNIE TYLER—It's A Heartache (3:28); producers: David Mackay, Scott & Wolfe, writers: Scott Wolfe, publisher: Pi Gem, BMI, RCA JH11249.

KARLA BONOFF—Isn't It Always Love (3:25); producer: Kenny Edwards, writer: K. Bonoft, publisher: Sky Harbor, BMI, Columbia 310710.

CHI COLTRANE—What's Happening To Me (3:28); producer: Peter Bernstein, writer: Chi Coltrane, publisher: Trane, ASCAP, Clouds CL10A (T.K.).

DOUCETTE—Mama Let Him Play (2:54); producer: R. Henemann, writer: J. Doucette, publisher: Andorra, ASCAP, Mushroom M7030.

RONNIE SPECTOR—It's A Heartache (3:18); producers: Kyle Lehning, Steve Popovich, writers: Scott Wolfe, publisher: Pi Gem, BMI, Florida Alston 3738 (T.K.).

THE HOMETOWN BAND—Feel Good (2:23); producer: Claire Lawrence, writer: S. Ulrich, publishers: Irving, Canada/Hometown, PROC. A&M 2028S.

RICK DANKO—Java Blues (2:46); producers: Rick Danko, Rob

Fraioni, writers: Rick Danko, Bobby Charles, publisher: Myomy, BMI, Arista AS0320.

MEL BROOKS—High Anxiety (2:30); producer: not listed, writer: Mel Brooks, publisher: Twentieth Century, ASCAP, Asylum E45458A.

JUICE NEWTON—It's A Heartache (3:29); producer: John Palladino, writers: Scott Wolfe, publisher: Pi Gem, BMI, Capitol P4552.

GROUP WITH NO NAME—Roll On Brother (3:31); producer: Richard Podolor, writers: Burnette, Smotherman, publishers: Little Foot/Almond, BMI, Elektra E45451A.

MIKE FINNIGAN—Expressway To Your Heart (3:35); producer: Ron Nevison, writers: K. Gamble, L. Huff, publishers: Blackwood/Double Diamond/Downstairs, BMI, Columbia 310712.

BRUSH ARBOR—Waiting For A Miracle (3:00); producers: Fred Foster, Grady Martin, writer: James Rice, publisher: Combine, BMI, Monument 45247.



RUFUS/CHAKA KHAN—Stay (3:53); producers: Rufus, Ray Halee, writers: Richard Calhoun, Chaka Khan, publishers: American Broadcasting, ASCAP/High Seas, BMI, ABC AB12349. Khan and Rufus serve up a tasty midtempo ballad accented by Khan's soft, and soulful lead vocal and tight harmony. Khan's vocals soar and land gracefully as the rhythm section backs her with a steady beat.

recommended

JOHNNIE TAYLOR—Keep On Dancing (3:26); producer: Don Davis, writers: J. Shamwell, C. McCollough, publisher: Groovesville, BMI, Columbia 310709.

LENNY WHITE—Universal Love (3:30); producers: Al Kooper, Lenny White, writers: Blackman, White, publisher: Mchoma, BMI, Elektra E45465A.

THE BAR-KAYS—Attitudes (3:26); producer: Allen Jones, writers: J. Alexander, J. Dodson, A. Jones, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, F. Thompson, publishers: Bar Kay/Warner, Tamerlane, BMI, Mercury 550 (Phonogram).

FOSTER SYLVERS—Don't Let Me Go For Someone Else; producers: The Sylvers, writer: Leon Sylvers, publisher: Rosy, ASCAP, Capitol P4553.

FIRE—Deeper In Love (4:10); producers: Casey Finch, writers: H.W. Casey, R. Finch, publisher: Sherlyn, BMI, Sunshine Sound 1002 (T.K.).

ISAAC HAYES—Moonlight Lovin' (3:54); producer: Isaac Hayes, writer: Isaac Hayes, publisher: Afro, BMI, Polydor PD14464.

ODIA COATES—That's The Way That The Cookie Crumbles (3:18); producer: Bobby Eli, writers: B. Eli, J. Prusan, publisher: Friday's Child, BMI, Epic 850523.

LONNIE SMITH—Funk Reaction (3:35); producer: Sonny Lester, writers: Brad Baker, Lance Quinn, publisher: Alotagoodmusic, ASCAP, LRC 901 (T.K.).

THE VOLTAGE BROTHERS—Feeling Good (3:40); producers: Terry Cashman, Tommy West, writers: E. McDaniels, A. Sylvestri, publisher: Skyforest, BMI, Lifesong ZS81762 (CBS).

JAMES BROWN—Eyesight (3:21); producer: James Brown, writers: James Brown, Deirdre Brown, publishers: Dynatone/Belinda/Unichappell, BMI, Polydor PD14465.

THE PHENOMENONS—Without Your Love (3:35); producer: Clarence Lawton, writer: Rose Cabbagestak, publisher: Master Five, ASCAP, AVI 1915.

EXPORTATIONS—Strange Sensations (3:40); producer: Clarence (Foxy) Rome Jr., writer: C.W. Rome Jr., publishers: Foody's/Jibar, BMI/Freight House, ASCAP, United Artists UA11169Y.



GENE WATSON—Cowboys Don't Get Lucky All The Time (2:21); producer: Russ Reeder, writer: Dallas Harms, publisher: Doubleplay, BMI, Capitol P4556. Watson's uptempo following to his latest top 10 country hit, "I Don't Need A Thing At All," has been pulled from his "Beautiful Country" LP. Instrumentation is colored by electric piano and electric guitar as Watson provides vocal commentary about a cowboy who didn't quite make it with the lady, saving the title for the moral ending.

ROY HEAD—Now You See 'Em, Now You Don't (3:29); producer: Jimmy Bowen, writer: Sterling Whipple, publisher: Tree, BMI, ABC AB12346. Head follows his resurgence, spawned from his last single, "Come To Me," with a Sterling Whipple tune that should do just as well. Song gradually builds with intensity in topic and instrumentation as Head tackles the emotionalism of divorce. His vocal interpretation is right on the mark as well as production that relies upon piano, guitars and strings.

recommended

BONNIE TYLER—It's A Heartache (3:28); producers: David Macay, Scott & Wolfe, writers: Scott Wolfe, publisher: Pi Gem, BMI, RCA JH11249.

MARY KAY PLACE—Don't Make Love (To A Country Music Singer) (3:20); producer: Brian Ahern, writers: D. Thomas, B. Morrison, publisher: Music City Music, ASCAP, Columbia 310707.

CHARLY MCCLAIN—Let Me Be Your Baby (2:51); producer: Larry Rogers, writers: J. MacRae, B. Morrison, publisher: Music City Music, ASCAP, Epic 850525.

RANDY BARLOW—Slow And Easy (3:17); producer: Fred Kelly, writers: F. Kelly, B. Muir, publishers: Frebar/Taylor Made, BMI, Republic REP017A.

HANK WILLIAMS JR.—The New South (3:50); producers: Richie Albright, Waylon Jennings, writer: Hank Williams Jr., publisher: Bocephus, BMI, Warner Brothers WBS8549.

TOMMY JENNINGS—Don't You Think It's Time (3:16); producer: Fred Foster, writers: Billy Lee Morris, Harold Shedd, Mitch Johnson, publishers: Dixie Queen/Haystack, ASCAP, Dawnbreaker, BMI, Monument 45248.

KENNY SERATT—She's The Trip I've Been On (Since You've Been Gone) (2:21); producer: Steve Stone, writers: S. Shuller, D. Frazier, publisher: Acuff Rose, BMI, MC MC5007F.

JIM CHESNUT—The Ninth Of September (3:25); producer: Ray Baker, writer: Steve Collom, publisher: Milene, ASCAP, ABC/Hickory AHS4027.

BRUSH ARBOR—Waiting For A Miracle (3:00); producers: Fred Foster, Grady Martin, writer: James A. Rice, publisher: Combine, BMI, Monument 45247.

BEVERLY HECKEL—Borrowing (2:51); producer: Roy Dean, writer: Paulie Hartford, publisher: Purple Cow, ASCAP, RCA JH11237.

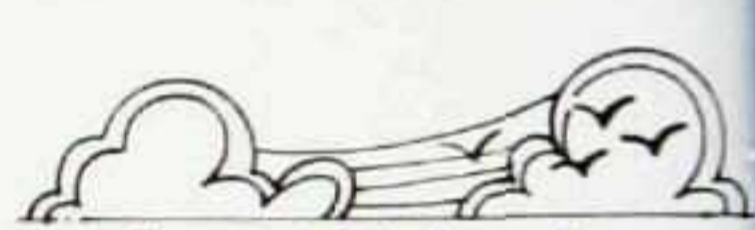
JAN HOWARD—To Love A Rolling Stone (3:34); producer: Bill Walker, writer: Don King, publisher: Willex, ASCAP, Capitol 132A.

WAYNE KEMP—Haven't You Heard (2:45); producer: Walter Haynes, writers: Wayne Kemp, Red Lane, publisher: Tree, BMI, Fire Cracker FCR1006A.

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.

SASKIA & SERGE—You're A Dream (3:05); producer: Wil Hoebbe, writers: R.P. Schaap, G.A.M. Schaap, V.D. Berg, publisher: Acuff Rose, BMI, ABC/Hickory AHS4028.

MARY MACGREGOR—I've Never Been To Me (3:34); producer: Tom Catalano, writers: R. Miller, K. Hirsch, publisher: Stone Diamond, BMI, Anida 7677.



Easy Listening recommended

ENGELBERT HUMPERDINCK—The Last Of The Romantics (3:45); producer: Charlie Calello, writer: R. Holmes, publishers: W.B./The Holmes Line, ASCAP, Epic 850526.

BRUCE ROBERTS—Starmaker (3:35); producer: Tom Dowd, writers: Bruce Roberts, Carole Bayer Sager, publishers: EMP, Times Square, BMI, Elektra E45455A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor: Ed Harrison.

Billboard's Recommended LPs

Continued from page 150 upon piano, strings and steel highlight. Best cuts: "Lonely Hearts Club," "There's More To A Tear (Than Meets The Eye)," "The Last Rose Of Summer"

MELBA MONTGOMERY—Melba Montgomery, United Artists UAL688G. Produced by Pete Drake. Album contains Montgomery's latest single releases, "Never Ending Love Affair" and "Angel Of The Morning." Package utilizes a variety of instrumental support against a backdrop of electric guitar, steel, piano, acoustic guitar and strings, including harmonica, fiddle and banjo for added effect. Background vocals add strength to Montgomery's vocals. Best cuts: "Angel Of The Morning," "Before The Pain Comes," "Never Ending Love Affair"

FREDDIE HART—Only You, Capitol ST11724. Produced by Steven Stone. Backed with string effects, keyboards, acoustic and electric guitars and steel. Hart delivers a 10 song set dedicated to the lovers of the world. His purely country vocals reach for the sincerity in each lyric. Best cuts: "Our Love (Is Our Castle)," "Born A Fool," "Colorado," "For Lovers Only"

KENNY DALE—Red Hot Memory, Capitol ST11762. Produced by A.V. Mittelstedt. Dale adds to his growing popularity with a solid LP that displays his honest way with a country song. Recorded in Houston, using some of that city's finest musicians, the album emphasizes strings, fiddles and guitars—lead, bass, acoustic and steel—to back Dale's singing. Best cuts: "For Love," "Sweet Dreams," "I Don't Feel Like Livin' Today," "Let's Make Love"

disco

Laurin Rinder & W. Michael Lewis—Seven Deadly Sins, AVI 6035. Produced by Laurin Rinder, W. Michael Lewis. The noted disco producers composed and arranged all the songs on this album and played all the instruments, including synthesizer and drums. The music is suitable for sophisticated

discos or progressive jazz radio. The LP consists of instrumentals titled after the seven deadly sins. Best cuts: "Gluttony," "Sloth," "Lust"

latin

VITIN AVILES—Con Mucha Salsa, Alegre JMAS 6011. Produced by Louie Ramirez. Taking a new turn away from his recent MOR albums, Aviles takes on 10 upbeat salsa cuts in a vocal style reminiscent of the late Tito Rodriguez. A combination of several strong tunes, a group of skilled sidemen, and unusual arrangements by Ray Coen contribute to the album's success. Best cuts: "Sufre," "Lo Que Me Encontre A Mi Regreso"

jazz

LARRY CORYELL & PHILIP CATHERINE—Twin House, Elektra 6E123. Produced by Siegfried E. Loch. Pair a Texas guitarist with one from Belgium in a London studio and this is the result: eight entertaining tracks of deliciously pure acoustic artistry liberally annotated by England's Mike Hennessey. Some of the tunes are overdubbed, all are a delight to hear. Best cuts: "Ms. Julie," "Anpower"

BENNY GOODMAN—Live At Carnegie Hall, London 2PS91819. Produced by Tony D'Amato. The big band heard on these two LP sides recently taped is in no way comparable to others Goodman fronted during the decade. Guest spots by Lionel Hampton, Martha Tilton, Mary Lou Williams and others come off well here, but the band is sorely in need of woodshedding—imprecise brass, effete drumming and a simple absence of BG type swing are all too obvious. Yet there are several highspots, and Benny still blows magnificently. Best cuts: "Goodbye," "Moonglow," "Yesterday"

RENZO FRAIESE—A Jazz Experience, AVI 6036. Produced by Renzo Fraiese. Seven tracks comprise this program, with an

enormous string-studded orchestra backing Fraiese's soloing on Fender Rhodes, acoustic piano and synthesizer. It's a pleasing 30 minutes of contemporary fusion jazz. Best cuts: "Oracle," "Like A Fool"

JOAN LABARBARA—Tapesongs, Chiaroscuro CR196. Produced by Joan LaBarbara, Hank O'Neal. Composer/musician/technician LaBarbara has constructed an LP from tape splices, electronic sounds and her own voice, in the manner of composer John Cage, who introduces the LP with the warning that she'll "change your mind about music." She will, if you're ready to listen to some enchanting squeaks and squawks. Best cuts: Side two.

LEE KONITZ QUINTET—Figure And Spirit, Progressive 7003. Produced by Gus Staliras. Although this is unabashedly one of those "let's cut a record right now" sessions, it has its moments for pop fans. Konitz plays alto and tenor sax, backed by Ted Brown, Rufus Reid, Albert Dailey and Joe Chambers. Label's located in Tifton, Ga. Best cuts: "Figure And Spirit," "Without You Man," "Smog Eyes"

EDDIE LOCKE—Jivin' With The Refugees From Hastings Street, Chiaroscuro CR2007 (Audiofidelity). Produced by Hank O'Neal. Locke leaves his drum kit to sing 10 classic "jive songs" from the '30s and '40s that evoke the atmosphere of a Detroit gin mill. The backing is authentic and Locke demonstrates real affection for the songs. The backing and swings nicely. Best cuts: "Hi That Jive, Jack," "Last Call For Alcohol," "Call The Police," "Straighten Up And Fly Right," "Route 66"

HANK JONES TRIO—Arigato, Progressive 7004. Produced by Gus Staliras. Hank Jones, brother of Thad, has a tight trio here with Richard Davis on bass and Ronnie Bedford on drums. Jones' piano playing in turn swings and sauties, as the trio goes from uptempo to soulful numbers. While the music breaks no new ground in the jazz world, good tasty playing is always appreciated, no matter in what form. Best cuts: "Al-

len's Alley," "Arigato," "What Am I Here For"

JOHN COATES JR.—At The Deer Head, Omnisound N1015. Produced by Yoshio Inomata. Displaying a versatile style, ranging from early Tatum to 1978 Jarrett, pianist Coates offers nine sterling tracks recorded live at a club in Delaware Gap, Pa. Coates is fascinating, a superior musician, inventive and provocative even without a rhythm section. Best cuts: "When It's Sleepy Time Down South," "Something Kinda Silly," "Homage"

VARIOUS ARTISTS—Jake Walk Blues, Stash ST110. Produced by Bernard Brightman. Musicians back in the pre-World War II days frequently sang of their unfortunate friends who became partially paralyzed after drinking illicit alcohol. This LP, comprised of old masters—one by Gene Autry—is just different enough to attract widespread attention. The 15 tracks are blues, in the main, and accompanied by excellent notes by John P. Morgan, M.D. Best cuts: "Jake Walk Blues," "Jake Leg Rag," "Jake Leg Wobble"

DAVE BENOIT—Heavier Than Yesterday, AVI 6025. Produced by W. Michael Lewis, Laurin Rider. Benoit is a promising keyboard specialist who lays down synthesizer, organ, acoustic and electric piano, on seven tracks here. All seven come through the speakers as heavily amplified, too much so in spots. The LP desperately needs liner notes; Benoit is hardly a household name. But he's an accomplished musician and composer. Best cuts: "Life Is Like A Samba," "Heavier Than Yesterday"

DAVID EYGES—The Captain, Chiaroscuro CR191 (Audiofidelity). Produced by Hank O'Neal. This is a little unusual, a jazz cello player leading his own quartet. Eyges is classically trained, but his first love, jazz, is what is featured here. The music is traditionally swing and bebop, but a cello adds a whole new dimension here. Featured upfront with Eyes is Mark Whitecage on alto sax. Best cuts: "The Captain," "Out Of The Forest," "Curve" Copyrighted material

FROM OUT
OF THE
WEST
AND INTO
A DREAM.

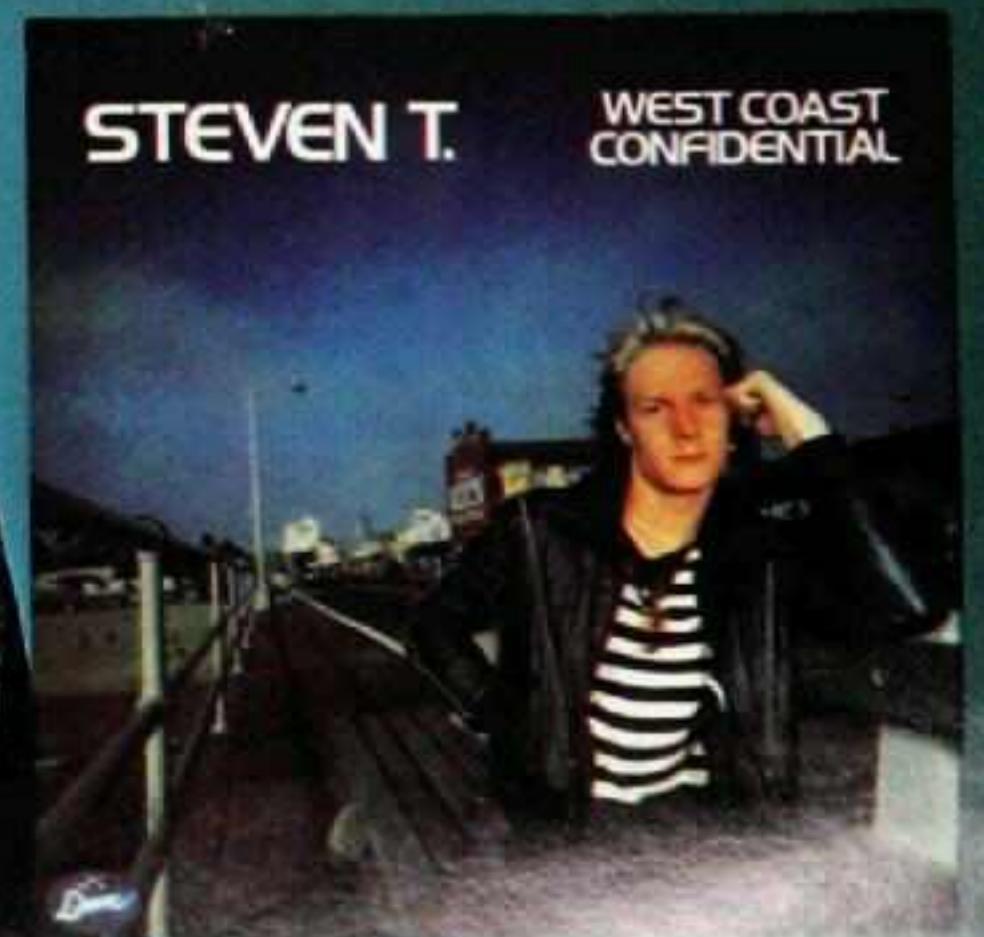
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MARKET GOING SOFTER

Survey Of Chain Buyers Reveals Promising Future Except In Punk

By PAUL GREIN

LOS ANGELES—The record market is turning toward softer sounds, with all areas of music showing promise for the future with the exception of punk rock, which will either fizzle out or be absorbed into the rock mainstream.

That's the general consensus of singles and albums buyers for top retail chains across the country who were surveyed by Billboard. The buyers were asked what music trend or music acts they thought would emerge in the coming year. Their answers follow:

Record Bar—79 stores in 23 states, including one location called Tracks in Norfolk, Va. Headquarters: Durham, N.C. Vice president of purchasing: Fred Traub.

"I see a renewed tendency toward multi-media events and a greater sophistication in cross-merchandising. Artists like Barry Manilow, Neil Diamond and John Denver are successful on both records and television; and a movie/record hit like 'Saturday Night Fever' is leading to such other hopefuls as 'FM,' 'Grease,' 'Sgt. Pepper's' and 'American Hot Wax.'

"Artists who are successful in more than one media have tremendous futures because the demographics of the record buyer overlap with those of the moviegoer. An act like the Bee Gees has its popularity reinforced all the time.

"Also it's hard to distinguish crossover today because so much country and r&b is higher on the pop chart than on its ethnic chart. It makes you wonder who's crossing to what. There's more crossover than ever before and in both directions.

"Another thing is that more people have good equipment systems and as a result are buying more records.

"But I'm most concerned about costs. Capitol and Phonodisc just raised their wholesale prices. Are

rising prices hindering product sales? I think the price hike from \$6.98 to \$7.98 has had some effect on catalog, but big sellers are moving in greater quantities than ever before.

"The groundbreaker was 'A Star Is Born,' which listed for \$8.98. And now 'Saturday Night Fever' with a \$12.98 list is doing more in dollar volume than any record ever."

Piper Dreams—three stores in Northern Wisconsin, in Green Bay, Appleton and Sheboygan. Headquarters: Green Bay location. Buyer: Steve Cook.

"We have found new wave music profitable. It sells at least as well as classics but not in the quantities of rock of course. We don't do much with imports and EPs, but stick with product from major companies where you can get a better price as well as support materials like posters.

"We have a separate new wave section and try not to mix it in with rock. Our best sellers in this area have been the Sex Pistols' 'Never Mind The Bollocks,' the Ramones' 'Rocket To Russia' and Elvis Costello's 'My Aim Is True.' And we stock some albums like the Judas Priest and Cheap Trick LPs in both hard rock and new wave to catch everybody.

"We also do well with progressive jazz and jazz-rock. We sell 10 times as many copies of Chick Corea, Return To Forever or Weather Report as we do of older, straight jazz like Miles Davis. We'll sell one or two Blue Note albums a week; but five to 10 of the more popular jazz.

"We're located in a middle class white area; there are no ethnics, blacks or Chicanos. So the jazz has to break toward a white audience. We're doing well with the new Elektra/Asylum jazz/fusion line.

"On April 1 we're opening a new 5,000 square foot store in Green Bay and at that time we'll close our present 1,500 square foot location. The new store will be full-line, carry-

ing a representative sample of straight country and classical, which we don't carry now, as well as all other areas of music.

Hastings Books & Records—11 stores in Texas and New Mexico. Headquarters: Amarillo, Tex. President: John Marmaduke.

"I think the market will continue to be eclectic. It's really too big to contain just one trend. As for new acts I think Elvis Costello and Van Halen show promise. Their albums sold right off the rack with no push. When you have sales right when an LP hits the streets before the advertising and instore materials arrive, you know you've got something.

"Except for Costello punk fizzled in this market. We stock it in with rock, but there are no customers. Only the media and the record companies like it. I think disco will continue to prosper; it's basically just good melodic music with a beat. We stock it in the soul section."

Music Plus—16 stores in Southern California. Headquarters: North Hollywood. Buyer: Kenny Wills.

"I think punk will go down or out. We're stocking it, but we're not selling as much as we were. Probably it will progress from the spaced-out sound with synthesizers, and away from the pure punk style of Johnny Rotten and the Sex Pistols.

"Disco is getting bigger and better. 'Saturday Night Fever' helped it tremendously. It's getting more album-oriented with Cerrone, Chic, Roberta Kelly, Patti Brooks and Donna Summer. This may hurt the sales of 12-inch singles. We try to keep 80 12-inch titles in stock at all times, and we sell about 400-500 pieces a week.

"As far as new artists go, I look for good things from Elvis Costello, Eddie Money, Dolly Parton, Van Halen, Samantha Sang (and anything that touches the Bee Gees), Helen Schneider and Jane Oliver.

"We have three other buyers in this office, all specializing in certain

kinds of music. Kathy Boudreau is our expert on the new wave. Steve Boudreau is knowledgeable about imports and European progressive rock and Rick Gilman is the authority on jazz."

Siebert's—Eight stores in Missouri, Texas, Arkansas and Georgia, including three locations in Atlanta which are dubbed Franklin Music Stores. Headquarters: Little Rock, Ark. Head buyer: John Thomas.

"Hard-core punk will fizzle out. New wave music will either burn out or bay into the mainstream. The Graham Parkers and Elvis Costellos are not the same as the Talking Heads and Sex Pistols.

"I'm looking forward to the new Boston album, and more good things from Billy Joel, Shaun Cassidy and Fleetwood Mac; as well as Styx, which had been big in the Midwest and has now spread down to the mid-South.

"One of the most noteworthy developments is that Phonodisc is going after black product from Memphis like Con Funk Shun and the Bar-Kays.

"We also service 600-700 rack accounts in 19 states, and plan to add 14 to 15 new stores in the next year."

Camelot Music Stores—79 stores mostly in shopping malls and department stores, but also including one free-standing full-line store called Grapevine. Headquarters: N. Canton, Ohio. Vice president of purchasing: Joe Bressi.

"I see a softer mix of music selling, typified by Fleetwood Mac. 1977 was the best year for everyone; it was the first time list prices went up and unit sales went up. Country, black music, MOR and rock are all up; disco is starting to really spread out from New York; and jazz is up as more and more young artists get involved in it.

"I also see more multi-media events like 'Saturday Night Fever' and 'Star Wars,' in which the public is hit from all sides by records, tv and movies. As for artists, I think the year was most remarkable for the revitalizing of artists careers. Acts like the Bee Gees, Eric Clapton and Billy Joel have been around for years, but really exploded this past year.

"I'm really bullish. The music industry has broadened as all ages become involved as customers."

DJs Sound City—19 locations in Idaho, Washington, Oregon and Hawaii. Headquarters: Seattle. Singles buyer: Irene Roberts.

"The whole scene is turning toward soft, mellow, listenable music. There's Billy Joel, Samantha Sang, Barry Manilow, Rita Coolidge, Dan Hill and Neil Diamond all representing a pretty easy listening sound. Even in the area of rock'n'roll you'll have an act like E.L.O. which is still relatively soft. And there are probably more female artists in the Top 40 than ever before."

DEALERS IN ACCORD

Impact Of Print Music Rising

By GERRY WOOD

NASHVILLE—Retailers and racked accounts of sheet music and folios remain bullish about the growing impact of the print music business.

From Seattle to New York, Los Angeles to Nashville, retailers are showing some initiative in effectively displaying the merchandise and keeping hot items in stock.

Meanwhile, reports of the death of sheet music have been greatly exaggerated, according to cross country comments which verify a healthy sheet business.

"Sheets are definitely growing now," advises Mark Conner, who is in charge of orders at Colony Records at 49th and Broadway in New York. The outlet, which also sells 45s, LPs and tapes, reports that printed music accounts for about one-third of its business.

Colony devoted one complete window for an eye-catching display of its hottest seller, "Saturday Night Fever." Another window display featured miscellaneous items, ranging from pop sheets to songbooks. A standards rack displays more than 300 sheets, while a pop hits rack highlights 75 additional titles.

The \$1.50 price tag remains the

industry standard for sheets. Colony charges \$5.95-\$9.95 for folios, with some scores going for more, and, occasionally, a few colder items going for less.

Returns are handled by "calling the distributor and telling them we're sending it back," says Conner. Colony keeps an eye on its inventory through a file folder system. When sheets are sold, the empty folders are collected, dated and used to gauge reorders. Reorders take "a couple days" according to Conner.

Songbooks are reordered by checking the stock and calling the distributors—which is usually done three times a week. Merchandise comes straight to the store, rather than from a central warehouse via a racker.

At Colony, Billy Joel is a redhot artist. Joel and the Beatles complete draw uniform success reports in most major cities.

"Just The Way You Are" by Joel is the hottest sheet at the high-volume Vogue Records outlet on Westwood Blvd. in Los Angeles. Besides serving music and singers, the store receives much business from nearby UCLA.

Other L.A. favorites are the na-

tional pace-setter, "Saturday Night Fever," Linda Ronstadt, Randy Newman, Steely Dan, Barry Manilow (all of his books) and the sheets for "Sometimes When We Touch," "You Light Up My Life" (still selling, though it has peaked), and "Send In The Clowns" which is Vogue's top selling sheet "over the long haul."

Vogue sports an average folio price of \$6.95, ranging from \$5.95 to \$7.95. Some books are spotlighted for \$1-\$2 below list.

Sheets are racked, while browsers are used for the songbooks. Some 3,000 sheets (out of at least 6,000 in stock) are displayed, and 3,000-4,000 folio titles are on display.

Sheet and folio sales are split down the middle at Vogue, according to Shelley Berger, co-owner of the retail operation with her husband Paul. "Our sheets may even be going up," she notes, adding that the increasing cost of folios is causing some buyers to become more selective and pushing others toward more sheet purchases.

Returns aren't a problem at Vogue because, as Berger puts it, "We buy very cleverly. If we're overstocked, we run a half-off sale."

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(Columbia 310711)
MAKE YOU FEEL LOVE AGAIN—Wet Willie
(Epic 856528)
SEE TOP SINGLE PICKS REVIEWS, page 158

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist	(Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist	(Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist	(Producer) Writer, Label & Number (Distributing Label)	
★	1	8	NIGHT FEVER—Bee Gees	(Barry Robin, Maurice Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889 WBM	★	58	3	COUNT ON ME—Jefferson Starship	(Larry Cox & Jefferson Starship), J. Barish, RCA 11198 CPP	★	79	2	MOVIN' OUT—Billy Joel	(Phil Ramone), B. Joel, Columbia 3-10708 ABP/BD	
★	2	16	STAYIN' ALIVE—Bee Gees	(Bee Gees, Karl Richardson, Alby Galuten For Karlyph Productions), B.R.M. Gibb, RSO 885 WBM	36	37	9	YOU REALLY GOT ME—Van Halen	(Ted Templeman), R. Davies, Warner Bros. 8515 CPP	★	NEW ENTRY			WITH A LITTLE LUCK—Wings	(Paul McCartney), P. McCartney, Capitol 4559 WBM
	3	3	EMOTION—Samantha Sang	(Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178 WBM	42	41	7	THE CIRCLE IS SMALL—Gordon Lightfoot	(Lenny Warzoker, Gordon Lightfoot), G. Lightfoot, Warner Bros. 8518 WBM	71	76	4	LET'S ALL CHANT—The Michael Zager Band	(Michael Zager), A. Fields, M. Zager, Private Stock 45184 CPP	
★	4	13	LAY DOWN SALON—Eric Clapton	(Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor) WBM	41	43	6	BOOGIE SHOES—K.C. & The Sunshine Band	(K.C. & Finch), K.C. & Finch, TR 1025 CPP	72	74	3	KINGS & QUEENS—Aerosmith	(Jack Douglas, Aerosmith), T. Hamilton, J. Kramer, S. Tyler, B. Whitford, J. Douglas, Columbia 310699 WBM	
★	5	8	CAN'T SMILE WITHOUT YOU—Barry Manilow	(Bar Manilow, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Arista 0305 WBM	40	45	4	IMAGINARY LOVER—Atlanta Rhythm Section	(Buddy Boice), Buis, Nix, Daughtry, Polydor 14459 CPP	★	75	5	READY FOR THE TIMES TO GET BETTER—Crystal Gayle	(Allen Reynolds), A. Reynolds, United Artists 1136 B-3	
	6	5	LOVE IS THICKER THAN WATER—Andy Gibb	(Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb & A. Gibb, RSO 883 WBM	46	46	6	FOOLING YOURSELF—Slyx	(Slyx), T. Shaw, A&M 2007 ALM	★	NEW ENTRY			DO YOU BELIEVE IN MAGIC—Shaun Cassidy	(Michael Lloyd), J.B. Sebastian, Warner/Curb 8533 CPP
	7	7	I GO CRAZY—Paul Davis	(Paul Davis), P. Davis, Song 733 (Web IV) WBM	42	44	7	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Wayton & Willie	(Not Listed), E. Bruce, P. Bruce, RCA 11198 CPP	75	77	5	I LOVE MY MUSIC—Wild Cherry	(Robert Parson, Carl Mader), R. Parson, Epic 8-50500	
	8	8	SOMETIMES WHEN WE TOUCH—Dan Hill	(Matthew McCauley, Fred Mallin), D. Hill, B. Mann, 20th Century 2355 WBM	43	13	17	WHAT'S YOUR NAME—Lynyrd Skynyrd	(M.A.) G. Rossington, R. Van Zant, MCA 40819 MCA	★	NEW ENTRY			WEREWOLVES OF LONDON—Warren Zevon	(Jackson Browne & Waddy Wachtel), L. Marinell, W. Wachtel, W. Zevon, Asylum 45472
★	14	9	IF I CAN'T HAVE YOU—Yvonne Elliman	(Freddie Fernen), B. Gibb, R. Gibb, M. Gibb, RSO 884 WBM	★	54	4	FANTASY—Earth, Wind & Fire	(Maurice White), M. White, E. del Barro, A. White, Columbia 310688 WBM	★	89	2	BOMBS AWAY—Sub Weir	(Keith Olsen), Barlow & Weir, Arista 0315	
★	11	15	THUNDER ISLAND—Jay Ferguson	(Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum-Nonesuch) WBM	★	55	7	LITTLE ONE—Chicago	(James William Guercio), D. Seraphine, D. Wolinski, Columbia 310683 CPP	★	NEW ENTRY			IT'S A HEARTACHE—Bonnie Tyler	(David Mackay/Scott & Wolfe), Scott & Wolfe, RCA 11249 CPP
★	11	10	JUST THE WAY YOU ARE—Billy Joel	(Phil Ramone), B. Joel, Columbia 3-10545 ABP/BP	★	51	5	BABY HOLD ON—Eddie Money	(Bruce Botnick), E. Money, J. Lynn, Columbia 3-10663 WBM	79	81	2	SITTING IN LIMBO—Don Brown	(Don Brown), Cliff Bright/Plummer, First American 1024 WBM	
★	23	9	DUST IN THE WIND—Kansas	(Jeff Gussman), K. Gussman, Kashaer 84274 WBM	★	52	5	I'M GONNA TAKE CARE OF EVERYTHING—Rubicon	(Richard Podbers), M. Haskell, 20th Century 2362 CPP	80	82	3	I'LL BE THERE—Starr	(Starr), Starr, Capitol 4546 ALM	
★	13	9	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic	(Neil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435 WBM	48	36	23	WE ARE THE CHAMPIONS—Queen	(Queen), F. Mercury, Elektra 45444 CPP	81	84	5	DANCIN' FEVER—Claudia Barry	(Jurgen S. Korbvetsch), Caers, Korbvetsch, Barry, Salsoul 2058	
★	15	24	FALLING—LeBlanc & Carr	(Peter Carr), L. LeBlanc, E. Strunck, Big Tree 16100 (Atlantic) CPP	★	60	6	MORE THAN A WOMAN—Tavares	(Freddie Fernen), B. Gibb, M. Gibb, R. Gibb, Capitol 4500 WBM	82	85	5	WE FELL IN LOVE WHILE DANCING—Bill Brandon	(Moses Dillard, Jesse Boyce), J. Boyce, M. Dillard, Prelude 71102 CPP	
★	19	11	JACK & JILL—Raydio	(Ray Parker Jr.), R. Parker Jr., Arista 0283 CPP	★	65	3	THIS TIME I'M IN IT FOR LOVE—Player	(Dennis Lambert & Brian Potter), S. Pappin, L. Keith, RSO 890 CPP	★	NEW ENTRY			MUSIC, HARMONY & RHYTHM—Brooklyn Dreams	(Skip Kertis), S. Esposito, Millennium 810 (Casablanca)
★	18	11	OUR LOVE—Natalie Cole	(Charles Jackson & Marvin Tancy For Jay's Enterprises), C. Jackson & M. Tancy, Capitol 4509 CHA	★	56	6	LOVE IS LIKE OXYGEN—Sweet	(Sweet), A. Scott, T. Griffen, Capitol 4549 WBM	84	88	3	DON'T COST YOU NOTHING—Ashford & Simpson	(Nicholas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Warner Bros. 8514 CPP	
	17	17	WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon	(Phil Ramone), I. Adler, H. Alpert, S. Cook, Columbia 3-10676 CPP	52	53	8	SWEET, SWEET SMILE—Carpenters	(Richard Carpenter), J. Newton, O. Young, A&M 2008 ALM	85	90	2	TWO OUT OF THREE AIN'T BAD—Mael Loaf	(Todd Rundgren), J. Steiman, Cleveland International 850513 (Epic)	
★	26	5	WE'LL NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley	(Kyle Lehning), J. Conner, Big Tree 16110 (Atlantic) B-3	★	57	5	ROCKET RIDE—Kiss	(Kiss, Eddie Kramer), A. Frehley, S. Delaney, Casablanca 915 ALM	★	NEW ENTRY			SHADOW IN THE STREET—Alan Clarke	(Spencer Proffer), A. Clarke, G. Benson, Atlantic 3439
★	22	9	EBONY EYES—Bob Welch	(John Carter), B. Welch, Capitol 4543 CPP	★	61	4	RUMOUR HAS IT—Dessa Summer	(Gloria Maroder, Pete Bellotte), D. Summer, G. Maroder, P. Bellotte, Casablanca 916 WBM	★	NEW ENTRY			EVERY KINDA PEOPLE—Robert Palmer	(Robert Palmer), A. Fraser, Island 100 WBM
★	25	7	RUNNIN' ON EMPTY—Jackson Browne	(Jackson Browne), J. Browne, Asylum 45460 WBM	★	61	15	HAPPY ANNIVERSARY—Little River Band	(John Bayan & Little River Band), B. Birtles, D. Briggs, Capitol 4524 WBM	88	91	4	DISCO RUFUS—Stargard	(Mark Davis), M. Nash, M. Davis, MCA 40825 MCA	
★	21	13	ALWAYS & FOREVER—Heatwave	(Barry Blue), R. Temperton, Epic 8-50490 ALM	★	56	16	YOUR LOVE IS SO GOOD FOR ME—Diana Ross	(Richard Perry), K. Peterson, Motown 1436 ALM	89	92	4	LOVE IS ALL YOU NEED—High Inergy	(Kent Washburn For Gwen Productions), C. Drayton, Gordy 7157 (Motown) CPP	
★	24	15	GOODBYE GIRL—David Gates	(David Gates), D. Gates, Elektra 45450 WBM	★	63	4	THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge	(David Anderle), W. Robinson, R. Rogers, A&M 2004 CPP	91	93	4	DANCE WITH ME—Peter Brown	(Cory Wade), P. Brown, R. Rans, Drive 6265 (TK) CPP	
★	27	9	WHICH WAY IS UP—Stargard	(Mark Davis), N. Whitfield, Warner Tamerlane, May 12th/Duchness MCA 40825 WBM	★	62	2	LET ME PARTY WITH YOU—Bunny Sigler	(Bunny Sigler), B. Sigler, K. Miller, R. Earl, S. Miller, Gold Mind 4008 (Salvo) CPP	92	94	4	WOMEN TO WOMEN—Barbra Mandrell	(Tom Collins), I. Banks-E. Marlon, H. Thigpen, ABC/Dot 17736 ALM	
★	28	7	FLASHLIGHT—Parliament	(George Clinton), G. Clinton, B. Worrell, W. Collins, Casablanca 909 ALM	★	64	5	HONEY DON'T LEAVE L.A.—James Taylor	(Pete Asher), D. Kortechar, Columbia 310689 CPP	93	96	3	I CAN'T STAND THE RAIN—Erception	(Frank Farian), D. Bryant, A. Presley, S. Miller, Arista 7086	
★	29	6	SWEET TALKING WOMAN—Electric Light Orchestra	(Jeff Lynne), J. Lynne, Jet 1145 (United Artists) B-3	★	62	4	PUT YOUR HEAD ON MY SHOULDER—Leif Garrett	(Michael Lloyd), P. Anka, Atlantic 3466 B-3	94	97	3	MISS BROADWAY—Belle Epoque	(Prima Linda), E. Lenfan, A. Weyman, Big Tree 16109 (Atlantic)	
★	30	8	BEFORE MY HEART FINDS OUT—Gene Cotton	(Steven A. Gibson), R. Goodrum, Arista America 7675 CHA	★	62	2	ON BROADWAY—George Benson	(Tommy L. Puma), B. Mann, C. Weil, J. Leiber, M. Stroller, Warner Bros. 8542 CPP	95	98	2	I LOVE YOU, I LOVE YOU, I LOVE YOU—Bobby McDaniel	(Slim Williamson), R. McDaniel, Salsoul 145 (GRT) CPP	
★	31	10	LADY LOVE—Lui Rawls	(Sherman Marshall, Vern Gray, Jack Faith), V. Gray, S. Marshall, Philadelphia International B-3534 ABP/BP	★	73	3	NEVER GET ENOUGH OF YOUR LOVE—LTD	(Bobby Martin for Bobby Martin Productions), R. Dahroug, A&M 2005 B-3	97	99	2	NUMBER ONE—Elnora Lewis	(Linda Creed & Jerry Goldstein), P. Vegas, L. Vegas, ABC 12341	
★	39	6	THE CLOSER I GET TO YOU—Roberta Flack	(Roberta Flack, Joe Perle, Eugene McDaniels), J. Mtnue, R. Lucas, Atlantic 3463 WBM	★	75	5	THAT'S YOUR SECRET—Sea Level	(Stewart Levine, R. Bramblett, D. Causey), Capricorn 0287	98	49	9	POOR POOR PITIFUL ME—Linda Ronstadt	(Peter Asher), W. Zevon, Asylum 45462 WBM	
★	33	7	HOT LEGS—Rod Stewart	(Tom Dowd), R. Stewart, Warner Bros. 8535 WBM	★	66	4	IT AMAZES ME—John Denver	(Milton Okun), J. Denver, RCA 11214 ABP/BP	99	50	20	SHORT PEOPLE—Randy Newman	(Lenny Warzoker & Rus Titelman), R. Newman, Warner Bros. 8452 ALM	
★	34	7	THANK YOU FOR BEING A FRIEND—Andrew Gold	(Andrew Gold & Brock Walsh), A. Gold, Asylum 45456 CPP	★	67	8	HOLLYWOOD—Bibi Stangor	(Joe Wasser), B. Scaggs, M. Osment, Columbia 310679 WBM	100	59	22	YOU'RE IN MY HEART—Rod Stewart	(Tom Dowd), R. Stewart, Warner Bros. 8475 WBM	
★	31	12	NAME OF THE GAME—Abba	(Benny Andersson, Bjorn Ulvass), B. Andersson, S. Anderson, B. Ulvass, Atlantic 3449 B-3/IMM	★	68	4	BABY COME BACK—Player	(Dennis Lambert, Brian Potter), F. Beckett, J.C. Crowley, RSO 879 (Polydor) CPP						
★	40	7	HEELS SO GOOD—Chuck Mangione	(Chuck Mangione), C. Mangione, R&M 2001 WBM											
★	35	27	HOW DEEP IS YOUR LOVE—Bee Gees	(Bee Gees, Karl Richardson, Alby Galuten/For Karlyph Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882 WBM											
★	38	8	IT'S YOU THAT I NEED—Enchantment	(Michael Stokes), M. Stokes, V. Lanier, Road Show 1124 (United Artists) CPP											

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement, 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's started positions are maintained with a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)													
Always & Forever (A&M/Randall) ASCAP	21	Don't Cut You Nothing (Rock-Ola) War, BMI	56	It's A Heartache (F. Genn) BMI	47	Love Is Like Oxygen (Sweet/Warner) Bros. ASCAP	51	Our Love (Chappell, ASCAP) Pig (ABC/Dunhill) BMI	16	Sweet Sweet Smile (Mercury) Addison, ASCAP	52	Werewolves Of London (Philly) ASCAP/Demon, BMI	76
Baby Come Back (Touch Of Gold/ Cinco/ABC) BMI	68	Do You Believe In Magic (Hornet) Bax, BMI	74	Honey Don't Leave L.A. (Columbia) EMI/Warner, ASCAP	61	Martin Don't Let Your Babies Grow Up To Be Cowboys (Free Song) BMI	42	Put Your Head On My Shoulder (Sparrows) BMI	62	Thank You For Being A Friend (Salsoul) BMI	25	We Fell In Love While Dancing (Songwriters/Disc/Tripper) BMI	48
Baby Hold On (Gloamco) BMI	46	Dust In The Wind (Don Kashaer) BMI	17	How Deep Is Your Love (Chappell) BMI	29	My Love (Glen Campbell) Capri, BMI	43	Ready For The Times To Get Better (Rudy Potts) BMI	73	The Circle Is Small (Moose Music) Capricorn, BMI	65	What's Your Name (Duchess/Gel) Lanes, BMI	45
Before My Heart Finds Out (Salsoul/Chappell, ASCAP)	26	Ebony Eyes (Glenwood) Capri	77	I Can't Stand The Rain (Burlington) BMI	5	Just A Joke (Raydio) BMI	15	Run Run Run (Rock-A-Block) Steady	94	Runnin' On Empty (Salsoul) Turn, BMI	69	Theme From Close Encounters Of The Third Kind (Gold Horizon) BMI	20
Bimby Away (The Nine) BMI	27	Emotion (Barry Gibb/Theme) Stinson, BMI	3	I Can't Smile Without You (Dick James) BMI	33	Kings & Queens (Daniel Song and Dove) BMI	72	Shadow In The Street (Under Fitzhugh/Motown International)	83	This Time I'm In It For Love (Hinson) ASCAP	31	Short People (Highway) BMI	99
Boogie Shoes (Shirley) BMI	28	Forever (Barry Gibb/Theme) Stinson, BMI	3	I Can't Stand The Rain (Burlington) BMI	5	Let Me Party With You (Bunny Sigler) BMI	4	Sitting In Limbo (Island) BMI	64	Thunder Island (Phonix) ASCAP	10	Two Out Of Three Ain't Bad (Edward B. Marks/Neverland) Peg, BMI	8
Chase I Get To You (Fania) Ensign, BMI	38	Going Home (The Jacksons) A&M, BMI	44	How Deep Is Your Love (Chappell) BMI	29	Love Is All You Need (Jobete) BMI	89	Wet Willie (Stigwood/Unichappell, BMI)	63	You're In My Heart (A.T.V.) BMI	90	You're In My Heart (Whit, ASCAP)	100
Count On Me (Diamond Back/ Bright Horizons) BMI	30	Goodbye Girl (WB/Rapshuh) BM, BMI	22	Imaginary Love (Low Sat) BMI	40								
Dance, Dance, Dance, Yowzah Yowzah (Kashaer/Kashaer) BMI	13	Imaginary Love (Low Sat) BMI	40										
Dance With Me (Sherlin/Discap) BMI	91												
Dance Fever (Fandango) BMI	81												
Dance Inferno (The Strings/Golden) Fleece, BMI	39												
Dance Inferno (The Strings/Golden) Fleece, BMI	39												
Dance Inferno (The Strings/Golden) Fleece, BMI	39												
Dance Inferno (The Strings/Golden) Fleece, BMI	39												
Dance Inferno (The Strings/Golden) Fleece, BMI	39												

CAPITOL'S GOT THE HIT!

Juice Newton's
"It's a Heartache"
It's the One! It's a smash!

Bruce Wendell
VICE PRESIDENT PROMOTION



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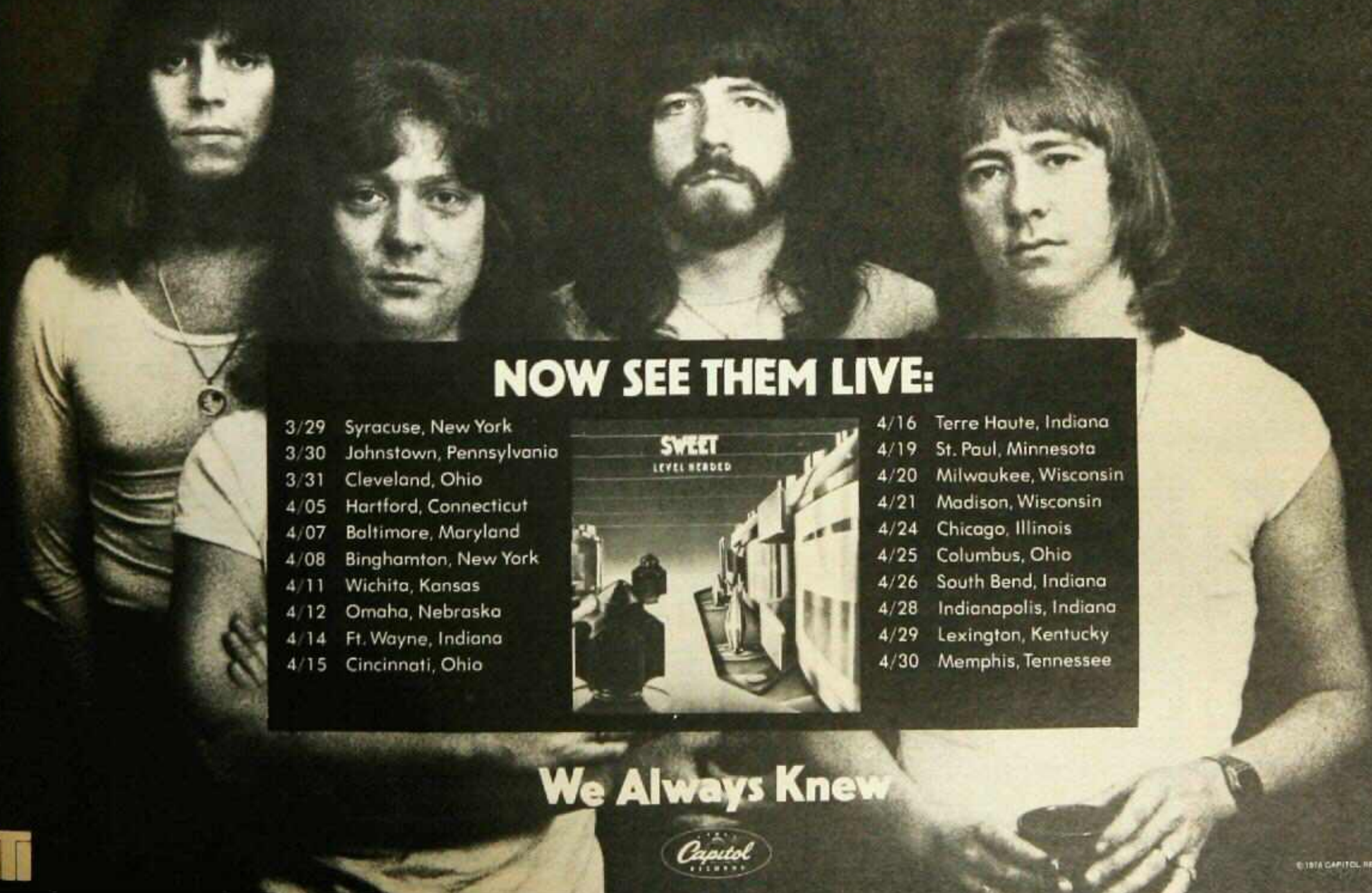
SWEET'S NEW ALBUM LEVEL HEADED

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"LOVE IS LIKE OXYGEN"

(4549)



NOW SEE THEM LIVE:

- 3/29 Syracuse, New York
- 3/30 Johnstown, Pennsylvania
- 3/31 Cleveland, Ohio
- 4/05 Hartford, Connecticut
- 4/07 Baltimore, Maryland
- 4/08 Binghamton, New York
- 4/11 Wichita, Kansas
- 4/12 Omaha, Nebraska
- 4/14 Ft. Wayne, Indiana
- 4/15 Cincinnati, Ohio



- 4/16 Terre Haute, Indiana
- 4/19 St. Paul, Minnesota
- 4/20 Milwaukee, Wisconsin
- 4/21 Madison, Wisconsin
- 4/24 Chicago, Illinois
- 4/25 Columbus, Ohio
- 4/26 South Bend, Indiana
- 4/28 Indianapolis, Indiana
- 4/29 Lexington, Kentucky
- 4/30 Memphis, Tennessee

We Always Knew



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-C CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	104	38	JAMES TAYLOR JT Columbia IC 34811	▲	7.98	7.98	7.98		
107	82	18	RAMONES Rocket To Russia Sire SA 8042 (Warner Bros.)	▲	6.98	7.98	7.98		
★	118	8	THP ORCHESTRA Two Hot For Love Butterfly FLY 005	▲	6.98	7.98	7.98		
★	119	9	BIONIC BOOGIE Polydor 308133	▲	7.98	7.98	7.98		
110	112	7	VICKI SUE ROBINSON Half & Half RCA APL 1294	▲	7.98	7.98	7.98		
★	121	6	SWEET Level Headed Capitol SKA0 11744	▲	6.98	7.98	7.98		
★	122	2	NOEL POINTER Hold On United Artists UALA 848	▲	7.98	7.98	7.98		
113	105	40	SHAUN CASSIDY Wanted - Carb. B3 3057	▲	6.98	7.98	7.98		
★	124	4	RALPH MACDONALD The Path Mercury 2210 (TK)	▲	7.98	7.98	7.98		
115	120	18	DONNA SUMMER Once Upon A Time Casablanca NBLP 70783	●	11.98	11.98	11.98		
★	126	6	ISAO TOMITA RCA ARL 12616	▲	7.98	7.98	7.98		
★	127	3	HEAD EAST A&M 4630	▲	7.98	7.98	7.98		
118	98	7	RONNIE MONROSE Open Fire Warner Bros. BSK 3134	▲	7.98	7.98	7.98		
★	129	3	PEABO BRYSON Reaching For The Sky Capitol ST 11729	▲	6.98	7.98	7.98		
★	130	5	HORSLIPS Aliens DJM Dis. PA 16 (Amber)	▲	6.98	7.98	7.98		
★	131	5	BUNNY SIGLER Let Me Party With You Gold Mind G25 7502 (Salvo)	▲	6.98	7.98	7.98		
122	87	29	BRICK Bang BLP 409 (Web R)	▲	7.98	7.98	7.98		
123	101	33	L.T.D. Something To Love A&M SP 4544	▲	7.98	7.98	7.98		
★	134	6	TUXEDO JUNCTION Butterfly FLY 007	▲	6.98	7.98	7.98		
125	76	25	ODYSSEY RCA APL 12704	▲	6.98	7.98	7.98		
★	136	4	FAZE-O Riding High SHE SH740 (Atlantic)	▲	7.98	7.98	7.98		
127	128	21	SANTANA Moonflower Columbia C2 34914	●	9.98	9.98	9.98		
★	155	3	BE BOP DELUXE Drastic Plastic Harvest ST 11756 (Capitol)	▲	6.98	7.98	7.98		
129	110	21	HIGH INERGY Turnin' On Gordy G6 97851 (Motown)	▲	6.98	7.98	7.98		
130	132	4	ZUBIN METHA Star Wars And Close Encounters Of The Third Kind London 2M 1001	▲	7.98	8.95	8.95		
131	116	10	LE PAMPLEMOUSSE Le Spank Amigo 4612 (WB)	▲	7.98	7.98	7.98		
132	114	26	VILLAGE PEOPLE Casablanca NBLP 7064	▲	7.98	7.98	7.98		
★	157	2	STANLEY TURRENTINE Westside Highway Fantasy F 5548	▲	7.98	7.98	7.98		
★	144	2	B.T.O. Street Action Mercury SMM 1 1711	▲	7.98	7.98	7.98		
135	115	30	CRYSTAL GAYLE We Must Believe In Magic United Artists UA 1477 G	▲	6.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportion- ate upward progress this week	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-C CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
136	117	25	★	THE TALKING HEADS Talking Heads 77 Sire SA 8038 (Warner Bros.)	▲	6.98	N.A.	7.98		
137	123	37		ALAN PARSONS PROJECT I Robot Arista AB 7992	▲	7.98	7.98	7.98		
138	109	79		BOSTON Epic JC 34188	▲	7.98	7.98	7.98		
139	133	25		BLACKBYRDS Action Fantasy F 9535	▲	7.98	7.98	7.98		
140	138	6		OAK RIDGE BOYS Y'All Come Back Saloon ABC-Dot 00 2093	▲	6.98	7.98	7.98		
★	150	4	★	KAYAK Starlight Dancer Arista AR 3398	▲	7.98	7.98	7.98		
★	153	3	★	OUTLAWS Bring It Back Alive Arista AR 3399	▲	9.98	9.98	9.98		
★	154	5	★	CRACK THE SKY Safety In Numbers LifeSong L2 15041 (Epic)	▲	7.98	7.98	7.98		
★	154	5	★	TRAMPS Disco Inferno Atlantic ATL 18211	▲	7.98	7.98	7.98		
145	113	11		DETECTIVE It Takes One To Know One Swan Song SS 8504 (Atlantic)	▲	7.98	7.98	7.98		
146	143	52		RITA COOLIDGE Anytime Anywhere A&M SP 4616	▲	7.98	7.98	7.98		
147	145	24		CON FUNK SHUN Secrets Mercury SRM 1189 (Phonogram)	▲	6.98	7.98	7.98		
148	141	11		MECO Close Encounters Of Every Kind Mercury NBLP 8084 (Casablanca)	▲	7.98	7.98	7.98		
149	149	14		JOHNNY "GUITAR" WATSON Funk Beyond The Call Of Duty DJM Dis. PA 714	▲	7.98	7.98	7.98		
★	159	5	★	CLAUDJA BARRY Claudja Salsoul SA 5525	▲	6.98	7.98	7.98		
★	161	4	★	ANNE MURRAY Let's Keep It That Way Capitol ST 11743	▲	6.98	7.98	7.98		
152	152	108		EAGLES Their Greatest Hits 1971-1975 Arista AR 105	▲	7.98	7.98	7.98		
★	154	18	★	THE RUTLES Warner Bros. WS 3151	▲	8.98	8.98	8.98		
154	151	18		NEIL YOUNG Decade Reprise RRS 2217 (Warner Bros.)	▲	14.98	14.98	14.98		
★	172	2	★	ROBERT GORDON WITH LINK RAY Fresh Fish Special Private Stock PS 7008	▲	7.98	7.98	7.98		
156	156	11		STYX Equinox A&M 4558	▲	7.98	7.98	7.98		
157	160	5		MUDDY WATERS I'm Ready Blue Sky B2 34829 (J&R)	▲	7.98	7.98	7.98		
158	158	5		LONNIE JORDAN Different Moods Of Me MCA 2329	▲	6.98	7.98	7.98		
★	160	4	★	ALEC COSTANDINO & THE SYNCHRONIC ORCHESTRA Romeo & Juliet Casablanca NBLP 7086	▲	7.98	7.98	7.98		
160	164	4		SUPERTRAMP A&M 4645	▲	7.98	7.98	7.98		
161	140	52		COMMODORES Molotov M7 8848	▲	7.98	7.98	7.98		
162	146	10		DAN HILL Hold On 20th Century F 516	▲	7.98	7.98	7.98		
★	173	3	★	FRANK MARINO & MAHOGANY RUSH Columbia IC 35257	▲	7.98	7.98	7.98		
164	167	106		BOZ SCAGGS Silk Degrees Columbia JC 35829	▲	7.98	7.98	7.98		
165	165	10		T-CONNECTION On Fire Duck 30008 (TK)	▲	7.98	7.98	7.98		
★	185	2	★	JAY FERGUSON Thunder Island Arista AR 1115	▲	6.98	6.98	6.98		
★	185	2	★	LEBLANC & CARR Midnight Light Big Tree BT 89521 (Atlantic)	▲	7.98	7.98	7.98		
168	163	31		ROSE ROYCE In Full Bloom Wildcat WH 3074 (Warner Bros.)	▲	6.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-C CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
★	170	25	★	FOTOMAKER Atlanta SD 19169	▲	7.98	7.98	7.98		
170	169	25		STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	▲	7.98	7.98	7.98		
171	142	19		DENICE WILLIAMS Song Bird Columbia JC 34912	▲	7.98	7.98	7.98		
★	182	2	★	WET WILLIE Greatest Hits Capitol CPM 0260	▲	7.98	7.98	7.98		
173	148	23		POCKETS Come Go With Us Columbia PC 34873	▲	7.98	7.98	7.98		
174	147	13		JONI MITCHELL Don Juan's Reckless Daughter Arista AR 301	●	12.98	12.97	12.97		
175	166	15		SLAVE The Hardness Of The World Gotham SD 5201 (Atlantic)	▲	7.98	7.98	7.98		
★	177	20	★	VILLAGE PEOPLE Macho Man Casablanca NBLP 7095	▲	7.98	7.98	7.98		
177	168	20		RAY CHARLES True To Life Atlantic SD 19142	▲	7.98	7.98	7.98		
★	188	20	★	BEATLES Love Songs Capitol SML 1171	▲	11.98	11.98	11.98		
179	171	96		STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	▲	7.98	7.98	7.98		
★	190	2	★	TUFF DARTS Sire SAR 6048 (Warner Bros.)	▲	6.98	6.98	6.98		
★	182	66	★	DAN HICKS It Happened In One Bite Warner Bros. BSK 1154	▲	7.98	7.98	7.98		
★	184	199	★	EAGLES Hotel California Arista AR 103	▲	7.98	7.98	7.98		
★	184	199	★	DOUCETTE Mama Let Him Play Mushroom MRS 5009	▲	7.98	7.98	7.98		
★	184	199	★	PINK FLOYD Dark Side Of The Moon Harvest SMLS 1183 (Capitol)	▲	7.98	7.98	7.98		
★	195	2	★	KONGAS Africanism Polydor PD 1 6114	▲	7.98	7.98	7.98		
★	187	176	★	RUBICON 20th Century T 552	▲	7.98	7.98	7.98		
★	187	176	★	JAMES TAYLOR Greatest Hits Warner Bros. BSK 2975	▲	7.98	7.98	7.98		
★	189	174	★	SALSOUL ORCHESTRA Up The Yellow Brick Road Salsoul SA 6500	▲	7.98	8.98	8.98		
189	174	29		FOGHAT Live Bearsville BRK 6971 (Warner Bros.)	▲	7.98	7.98	7.98		
★	191	194	★	RENAISSANCE Song For All Seasons Sire SAR 6049 (Warner Bros.)	▲	7.98	8.98	8.98		
191	194	3		MARY TRAVERS It's In Everyone Of Us Chrysalis CHR 1168	▲	7.98	7.98	7.98		
192	178	28		BARRY WHITE Songs For Someone You Love 20th Century F 542	▲	7.98	7.98	7.98		
193	193	139		FLEETWOOD MAC Reprise MCA 2281 (Warner Bros.)	▲	7.98	7.98	7.98		
194	189	22		GEORGE DUKE Reach For It Epic JC 34883	▲	7.98	7.98	7.98		
195	199	22		DEBBY BOONE You Light Up My Life Warner Bros. BSK 3119	▲	6.98	7.98	7.98		
196	196	23		MILLIE JACKSON Feelin' Bitchy Sire SP 1 6715 (Polydor)	▲	6.98	7.98	7.98		
197	197	76		STEVIE WONDER Songs In The Key Of Life Tamla T13 14022 (Motown)	▲	11.98	15.98	15.98		
198	198	41		STAR WARS: SOUNDTRACK 20th Century TT 541	▲	9.98	9.98	9.98		
199	199	13	★	STEELEYE SPAN Storm Force Ten Chrysalis CHR 1151	▲	7.98	7.98	7.98		
200	139	13		DONNY & MARIE OSMOND Winning Combination Polydor PD 14127	▲	7.98	7.98	7.98		

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	40
Aerosmith	84
Alan Parsons Project	137
Herb Alpert	65
Angel	58
Ashford & Simpson	72
Roy Ayers	81
Babys	104
Bar-Kays	80
Claudja Barry	150
Beatles	178
Be Bop Deluxe	128
Bea Gees	7
George Benson	24
Bionic Boogie	109
Blackbyrds	139
Blondie	98
Karla Bonoff	69
Debbys Boone	195
Bootsy's Rubber Band	23
Boston	138
Brick	122
Peter Brown	45
Jackson Browne	4
Bryson	119
B.T. Express	71
B.T.O.	134

Art Garfunkel	27
Leif Garrett	67
Crystal Gayle	135
Andy Gibb	30
Andrew Gold	82
Robert Gordon	155
Sammy Hagar	100
Emmylou Harris	37
Head East	117
Highway	62
Heatwave	129
Hicks	181
Dan Hill	29
Mills Jackson	120
Bob James	196
Jefferson Starship	88
Waylon Jennings	19
Billy Joel	2
Lonnie Jordan	158
Journey	39
Kansas	10
Kayak	141
K.C. & The Sunshine Band	94
Kiss	66
Kongas	185
LeBlanc & Carr	167
Le Pamplemousse	131
Gordon Lightfoot	22
Little River Band	31
Little Feat	91

L.T.D.	123
Ralph MacDonald	114
Chuck Mangione	25
Manhattans	90
Manhattan Transfer	78
Barry Manilow	6, 41
Manfred Mann	87
Dave Mason	99
Steve Martin	170
Martino	163
Mare	28
Meat Loaf	83
Meco	148
Zubin Metha	130
Eddie Money	59
Steve Miller	85, 179
Joni Mitchell	118
Ronnie Montrose	174
Ann Murray	151
Randy Newman	46
Ted Nugent	18
Oakridge Boys	140
Odyssey	125
Donny & Marie Osmond	200
Outlaws	142
Parliament	21
Dolly Parton	68
Johnny Paycheck	97
Tom Petty & The Heartbreakers	92
Pink Floyd	184
Playa	49

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
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BEACH BOYS
Capitol 11307
- Romeo & Juliet
ROMEO & JULIET
Casablanca 7086
- Entertainers
STATLER BROTHERS
Mercury 5007
- Night Flight
YVONNE ELLIMAN
RSO 3031
- Eleven Winners
MERLE HAGGARD
Capitol 11745
- The Best of
STATLER BROTHERS
Mercury 1037
- Attention Shoppers
STARZ
Capitol 11730
- Flying High On Your Love
BARKAYS
Mercury 1181
- The House of the Rising Sun
SANTA ESMERALDA 2
Casablanca 7088
- Magical Mystery Tour
BEATLES
Capitol 2835
- Greatest Hits III
TOM T. HALL
Mercury 5008
- Golden Time of Day
MAZE
Capitol 11710
- Champagne Jam
ATLANTA RHYTHM SECTION
Polydor 6134
- Thankful
NATALIE COLE
Capitol 11708
- French Kiss
BOB WELCH
Capitol 11563

- Africanism
KONGAS
Polydor 6138
- Book of Dreams
STEVE MILLER BAND
Capitol 11630
- Slow Hand
ERIC CLAPTON
RSO 3030
- The Best of
GLEN CAMPBELL
Capitol 11577
- Save The Dancer
GENE COTTON
Ariola 50031
- Greatest Hits
HELEN REDDY
Capitol 11467
- Fly Like An Eagle
STEVE MILLER BAND
Capitol 11497
- Let's Do It
ROY AYERS
Polydor 6126
- Dark Side Of The Moon
PINK FLOYD
Capitol 11163
- Abbey Road
BEATLES
Capitol 383
- Player
PLAYER
RSO 3026
- Night Moves
BOB SEGER
Capitol 11557
- BIONIC BOOGIE
Polydor 6123
- Best of
TAVARES
Capitol 11701
- Rush 2112
RUSH
Mercury 1079
- VILLAGE PEOPLE
Casablanca 7096
- Jam/1980's
JAMES BROWN
Polydor 6140

- Sgt. Pepper's Club Band
BEATLES
Capitol 2653
- First Time Around
PICKINS
Ariola 50024
- Level Headed
SWEET
Capitol 11744
- White Hot
ANGEL
Casablanca 7085
- Best of
NAT KING COLE
Capitol 2944
- Gold, Vol. 1
BEE GEES
RSO 3006
- We All Know Who We Are
CAMEO
Chocolate City 2004
- Best of
MERLE HAGGARD
Capitol 11082
- I Can't Stand The Rain
ERUPTION
Ariola 50033
- Funkentelechy Vs. The Placebo Syndrome
PARLIAMENT
Casablanca 7084
- Street Action
BACHMAN TURNER OVERDRIVE
Mercury 3713
- The Mad Hatter
CHICK COREA
Polydor 6130
- The Force
KOOL & THE GANG
Delite 9501
- Flowing Rivers
ANDY GIBB
RSO 3019
- 24 Greatest Hits
HANK WILLIAMS
MGM 4755
- Diamantina Cocktail
LITTLE RIVER BAND
Capitol 11645
- Rockin' All Over The World
STATUS QUO
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Consultant Shakes ASCAP

• Continued from page 3

budget item. Final calculations had to be done by the PBS research office staff.

The professor/author of the study disclaimed any connection with the actual compiling of the data, or the final calculations. He said he provided the methodology and the "logic."

Baumol said he used several approaches to test his theory as to a proper ASCAP rate. One study was based on the per-composition rates in the SESAC and Harry Fox agreements, and produced a figure of \$430,000 annual rate for ASCAP's first year under Tribunal compulsory licensing.

Another used a comparison with the BMI blanket license agreement, and reached a figure of \$450,000. Both totals hit close to the noncommercial broadcaster proposals to the Tribunal.

In his third approach, Baumol considered the total music licensing costs, based on a comparison between audiences of commercial and nonprofit audiences.

The noncommercial networks' tv audience was estimated at only 2% of commercial viewers. A 50% nonprofit factor also was figured into commercial use of music.

The total came to \$785,517—a figure close to the public broadcasting proposal of \$750,000 to cover all music performing and recording rights based on a per-composition schedule.

The proposed schedule would pay \$100 for the initial feature performance of a nondramatic musical work on the PBS tv network, and \$50 for recording. Theme or background fee of \$25 would cover both performance and recording rights.

The NPR radio network would pay \$10 per composition for feature music use in a program, and \$2.50 for theme or background music. Payments are made for network programming use only, and are on a one-time national basis, regardless of the number of plays by noncommercial network stations.

The ASCAP team counter-

attacked with jolting estimates of what the PBS-NPR per-composition fee schedules for performance and recording would actually add up to—if used in the SESAC and BMI license agreements.

ASCAP estimates that BMI would get at most about \$99,000 for both public tv and radio network play, instead of its \$250,000 blanket license.

As for SESAC, since zero performances of their music showed up on the Nielsen tv survey, ASCAP estimates that SESAC would get only \$100, based on NPR radio use, at the per-composition rate of \$10.

Said Korman: "They would have to multiply this 500 times to get to the \$50,000 annual fee in the SESAC agreement."

On the subject of the BMI agreement, Korman has attacked the "adjustments" clause, as allowing BMI to ride ASCAP's coattails to a higher first year rate, if the Tribunal comes close to ASCAP's proposed fee.

PBS general counsel Aleinikoff has explained that an "upward adjustment" based on a complex formula would be made for BMI if the Tribunal sets a substantially higher figure for ASCAP, or if BMI music play increases dramatically vis-a-vis the total music use on noncommercial networks.

Korman estimated that the BMI total could go up by an amount as high as \$1 million above its \$250,000 fee, if ASCAP's rate was set by the Tribunal at \$2.5 million.

(The music licensing rates in dispute will be paid only on the basis of use by public tv networks and by the radio network, NPR, which produces programs for about 200 of the larger noncommercial radio stations.)

Witnesses for the noncommercial broadcasters urged the Tribunal to consider the vast gap between commercial and noncommercial broadcasting, both as to revenues (\$5.1 billion, for the commercial broadcast industry, and \$361,000 for public broadcasting), and purpose.

"New patterns are needed to create fair rates for the public broadcasting situation," said Aleinikoff.

Inside Track

Egmont Sonderling, founder/president of Sonderling Broadcasting, whose stock rose more than six points in a single day last week when **Viacom** firmed its token \$25 per share offer, was originally a recording industry executive. In 1946, Sonderling and a partner, **Bill Klein**, bought **World Transcription studios**, 301 E. Erie, on Chicago's Gold Coast from **Decca Records**. They changed the name to **United Film and Recording Studios**. United did a great deal of recording for many early independent labels, including **Vitacoustic**, which eventually hit rugged fiscal times. To settle their delinquency with United, Vitacoustic executives turned over their r&b masters to United, which in turn formed **Swingmaster** label with then Chicago r&b DJ numero uno **Al Benson**. Simultaneously about 1948 Sonderling also bought a pressing plant on Chicago's south lakeshore at 2600 S. Lakeshore, **Master Records**, where he operated 12 hydraulic 78 r.p.m. presses. Sonderling swung his fortunes into radio in October 1950, when he purchased **WOPA, Oak Park, Ill.** Sonderling, a pioneer in ethnic broadcasting, has 11 radio broadcasting entities, five of which are FM, cross country. Five of the stations are considered "heavy" r&b impact outlets.

And speaking of Sonderling stations, has **Cortez Thompson**, program director at powerful **WOL, Washington, D.C.**, resigned his post to head for Burbank, Calif., where he will assume an executive post with **Warner Bros. Records** soon? ... Faces you probably won't see at 1978 NARM convention: **Steve Libman**, vice president of the Music Scene and Oz stores, convalescing from arm surgery at Northside Hospital, Atlanta, where his private phone is (404) 256-8331; **Gary Barnard**, recovering from a bout with pneumonia, which has taken him from his post as overseer/buyer for the Evolution/Sundance Records chains out of Houston; and **Mrs. Bertha Silverman, wife of Max (Waxie Maxie Records)**, the Washington, D.C., chain, at home after leg surgery. ... **Why is Chappell holding back on a number of departures in its executive ranks in New York and Los Angeles?** ... **Producer Circle** is preparing to do a movie, "**Stompin' At The Savoy**," which is bound to have heavy Harlem blues and jazz roots.

Record Bar president **Barrie Bergman** has scheduled the third largest U.S. retail chain's fifth annual convention Aug. 6-8 at the Opryland Hotel, Nashville. Jackie Brown is in charge of the confab, which last year drew some 300 chain personnel and label representation to Hilton Head, S.C.

Don Sessions is producing and coordinating a fundraiser for political hopeful **Mike Curb**, who is running for Lt. Gov. of California on the Republican ticket. The \$50 per plate dinner is set for May 17 eve at the Palomino, with **Hank Williams Jr.** as emcee. Curb got profiled in the current issues of **New West** and **Los Angeles** magazines. ... **Don Ho** featured in the spring launching of a Chesebrough-Ponds' Cream & Cocoa Butter Lotion.

Both singles chief **Larry Ruegger** and **Sylvester "Van" Vanyo**, national LP/tape buyer, celebrated 15 years with **Lieberman Enterprises**, Minneapolis, recently. ... You've got silver at the temples if you remember that **Russ Wittberger**, president of **Downe Communications Group**, formerly **Bartell Radio**, was starting center for Marquette Univ.'s basketball team in the early '50s. ... **The Music Critics' Assn.**, an organization composed primarily of U.S. classical music reviewers and editors, meets for the first time on the West Coast July 13-15 at the L.A. Sheraton-Universal Hotel. ... **Phonogram Intl** reported nearing an amicable termination of an agreement under which it represents **Sire** worldwide except for North America and Italy. **Seymour Stein** would not comment on new arrangements being considered.

Now it's **Jack Nitzsche** producing the next **Dylan** LP in Los Angeles soon. ... **Paradise Drive** will be the first product to carry the **EMI America** label. ... **Patrick Boyle** has signed with **Nippon Columbia** to produce a minimum of five albums yearly in the U.S. for the Japanese.

Nick Venet surfaces as instructor in a UCLA extension course, "**Record Production: The Process Of Creating**

Product," starting Thursday (30) on the Westwood campus. ... **Utopia Records** and **Phonogram England** are releasing what they claim to be the world's first square seven-inch single, "**It Takes Two To Tango**" by **Richard Myhill**. The manufacturing process is secret, but the record is said to be simple for DJs to cue up. ... **Lorraine Lawrence**, associate creative director for **Arista Records**, resigned in literary style: "I ain't gonna work on Clivie's farm no more. Too many turkeys." ... **New Rolling Stones** album due in April, followed quickly by May U.S. tour kickoff. Will **Keith Richards** be available?

Off-Broadway musical tribute to **Fats Waller**, "**Ain't Misbehavin'**," moves to Broadway in May. ... Is **London Records** readying a new r&b label to be called **Le Joint**? ... **John Denver** the latest to receive **Madison Square Garden's Golden Ticket** award for duet sales over 100,000. ... **Track** erred in reporting **Red Rodney**, the bop trumpeter, was in Lexington, Ky., federal slammer kicking a drug habit. **Joe Fields** of **Muse Records** says Rodney is imprisoned for an insurance fraud rap. Rodney recently was furloughed briefly to cut a new **Muse** album, "**Red, White and Blues**." ... **ASCAP's New York membership meeting** is Tuesday (28).

Dolly Parton is defendant in an action brought by **Packaged Country Music Inc.**, a Rochester, N.Y., booking firm, which alleges she missed 13 dates on a 1976 U.S.-Canadian itinerary. ... **Manhattan disco owner Giorgio Penco**, owner of **Giorgio's Club**, has been fined \$25,000 and faces a 15-year jail term after conviction in a trial in which he was accused of selling cocaine at Studio 54, a rival boite. ... **Art Fisher**, director of the "**Neil Diamond Special**" on NBC-TV last November, has won a Directors Guild of America award for the show. ... Tuesday (21) will be "**Ellen McIlwaine Day**" in Atlanta and she'll be named an honorary lieutenant colonel at festivities on the same day.

Five **Elvis impersonators** are working the Las Vegas strip. ... **Diana Ross**, **Diahaan Carroll** and **Diahne Abbott** are all being considered for the role of **Josephine Baker** in the movie to be based on the late chanteuse's life. La Abbott was the discovery starlet in "**New York, New York**." ... **David Bowie** will narrate "**Peter And The Wolf**" on Red Seal classical for RCA. And **Christian Brothers wineries** are sponsoring 26 weeks of two-hour concerts by the **San Francisco Symphony** on radio with **Parkway Productions** syndicating.

With **Screen Gems Music** moving into the 6255 Sunset Blvd. building off Vine St., the **Brill Building West** tag is starting. **Interworld music**, **Chappell**, **Snuff Garrett**, **Jobete and Motown**, **ATV Music**, **Phonogram/Mercury**, **Polydor** and **Phonodisc** are among the industry tenants.

Helen King, founder and president of **SRS**, became the 16th president and second woman to head **California Copyright Conference**, when she was elected Tuesday (28) at a meeting in Van Nuys, Calif. Other new officers include: **Irwin Pincus**, **April-Blackwood Music**, vice president; **Bernie Brody**, independent music clearance, treasurer; **Molly Hyman**, **Harrison Music**, secretary and **Wayne Powers**, **Northridge Music**, assistant secretary. Board members elected include: **Mickey Goldsen**, **Criterion Music**; **Irwin Coster**, music librarian at MCA; **Barbara Brunow**, 20th Century-Fox Music; **Al Kohn**, Warner Bros. Music; **Kim Guggenheim**, attorney; **Jesse Kaye**, former vice president, **MGM Records** and **MGM Studio** music; **Malcolm Beelby**, formerly with **Paramount Studio** music; **Hy Kanter**, **Marpet Music** and **John Sippel**, **Billboard**. The organization is in its 26th year.

Observers are weighing the possible impact on East-West cultural exchange programs of the lifting by the Soviet Union of the citizenships of conductor/cellist **Mstislav Rostropovich** and his wife, the noted soprano **Galina Vishnevskaya**. Rostropovich is now music director of the **National Symphony Orchestra** in Washington. He and his wife, who haven't been in Russia since 1974, were charged with "unpatriotic activity" in the Soviet decree. They had openly befriended writer **Aleksandr Solzhenitsyn**.

Executive Turntable

• Continued from page 4

Weaver named executive editor of the **NARAS Institute Journal**. Weaver is director of the commercial music/recording degree program at Georgia State Univ. ... **Lee McLemore** joins **Southern Record Promotion**, Nashville, as director of album-oriented rock promotion, while **Courtney Kaufman** comes in to head up pop promotion. ... **Bob Fuller** named executive vice president of sales and promotion for **Raindrop Records**, Cleveland. Fuller will continue as vice president of **Unlimited Sound Distributing**. ... **Jeffi Powell** goes to **Beauce Productions**, New York, as press officer and project coordinator for **Andrew Loog Oldham's** clients the **Werewolves**. She was a publicist for **Wartoke**. ... **Lyndys McCall** promoted to director of special projects at **TWM Management Services**, New York, from coordinator for that department. ... **Robin Thomas** named a membership representative for **ASCAP** in Los Angeles. She was at **KGFJ/KUTE**. ... At the Whiskey club in Los Angeles, **Michele Myer** named talent booker. She was most recently with **Kim Fowley's Bad Boy Music**. ... At **Levinson Associates**, Los Angeles, **Peter Starr** now publicist/account executive; he was formerly with **Rogers & Cowan** and **Columbia Records** as West Coast publicist. ... **Jeanne Knous** hiked to office manager replacing **Harry Hock** at **ATV Music Corp.** in Los Angeles. She has been with the firm since 1974.

William Fowler becomes president and chief executive officer of the **Altec Corp.**, Anaheim, Calif., shifting from vice president and general manager of the company's **Altec Lansing international division**. ... **Robert Coppola** is the new executive vice president for **KLH Burwen Research**, Westwood, Mass., joining from his own West German-based audio outfit, **Phonopol**. ... **Beverly Steinberg** joins the staff in the marketing communications department as a public relations assistant at **Altec**, Anaheim, Calif. ... **Charles Yates** named director of advertising for **Pioneer Electronics of America**, Long Beach, Calif. He was formerly manager of **Advertising and sales promotion** for **Wynn Oil Co.**

Bill Lazerus named manager of record recording at the **Burbank Studios** in Burbank. He's been affiliated with a number of West Coast studios.

J. Douglass Chatburn named national sales manager for **Superscope's Imperial Division** in Chatsworth, Calif. He had been with **Sony** and **Merton**.

Joel Zneimer, former manager, mechanical engineering, for **Hoffman Electronics**, El Monte, Calif., has joined **MCA, Inc.**, as director of manufacturing, **MCA Disco-Vision, Inc.**, Los Angeles.

Jazz Gets Play At WB's Black Meet

• Continued from page 8

In an effort to promote jazz overall, the department is scheduling a seminar to be held in New York within the next two months for friends of jazz.

The seminar will have people from other labels and radio. Other jazz seminars for retailers and others in the music industry will additionally be scheduled. The sales meeting headed by **Eddie Gilreath**, WB's national sales manager for black music, dealt primarily with the responsibility of the label's marketing managers. Gilreath advised his group to attend weekly sales meetings at the

branch while stressing the importance of adding input to the meetings by being aware of chart positions on product, store sales, station reports and merchandising aids.

He further advised the marketing team to keep the branches abreast of all campaigns and to solicit their help.

Discovering the actual inner workings of the branch operation was another area stressed.

Also discussed were the proper tagging of retail outlets in ads, relationships with the accounts and putting greater emphasis on rack accounts.

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THE RUTLES



Their lives, their loves, their music, their trousers... **Now it can be told.** The story of **RUTLEMANIA.** The four mop tops who made the Sixties what they are today. **DIRK, NASTY, STIG AND BARRY.** The pre-fab four themselves. On your TV. On your turntable. On your knees. In the home. **Incredible.**

THEIR LIFE STORY. "All You Need Is Cash." On NBC-TV, March 22. Stars Eric Idle, Neil Innes, John Halsey, Rikki Fataar. With Dan Aykroyd, Terence Baylor, John Belushi, Jeanette Charles, George Harrison, Bianca Jagger, Mick Jagger, Bill Murray the K., Michael Palin, Gilda Radner, Paul Simon, Gwen Taylor, Ron Wood, Henry Woolf.

THEIR ALBUM. The Rutles' best songs available on a free LP. Free with every 20-page, full color Rutles booklet.

The Rutles.

On Warner Bros. records and tapes. HS 3151.
 Directed by Gary Weis and Eric Idle.
 Executive producer: Lorne Michaels.
 Conceived and written by Eric Idle.
 Music and lyrics by Neil Innes.
 Produced by Gary Weis and Craig Kellern.
 Edited by Aviva Slesin.
 Photographed by Gary Weis.

