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AFM Sidemen Will Split Record Fund

Heilman In Court Loss

By MARTIN HINTZ

MILWAUKEE—A summary judgment stating that David Heilman and E-C Tape Service of Brookfield, Wis., are liable for damages in a long-standing Wisconsin case involving unauthorized duplication of recordings was handed down Tuesday (23) by Milwaukee Circuit Court Judge Michael Barron.

The judgment was made in a 25-
(Continued on page 115)

NEW YORK—Session sidemen in the U.S. and Canada will split a record total of \$15,464,132 paid into the American Federation of Musicians' special payment fund by manufacturers for the year ending April 30—almost 30% more than the amount distributed last year.

Again, a still-unidentified wind player/arranger in Los Angeles will receive more than \$50,000 as his share, a figure he has now topped for three consecutive years (Billboard, June 4, 1977).

An additional five supersession men will earn in excess of \$40,000 each from the fund, and about 30 others more than \$20,000.

(Continued on page 115)

Intl Rights Groups Petition High Court In CBS-TV Case

By IS HOROWITZ

NEW YORK—Performing rights organizations here and in Europe have petitioned the U.S. Supreme Court to review an appeals court decision which, they fear, may destroy the historic structure of music licensing.

The highest court is being asked to dismiss a ruling by the lower court last year that ASCAP and BMI may continue to offer blanket licenses to television networks only if they also make available per-use options.

Blanket licensing without the per-use alternative was viewed as price-fixing in violation of the Sherman Act by the U.S. Court of Appeals

(Continued on page 22)

B'cast Royalty Bill Arousing Hostility

By MILDRED HALL

WASHINGTON—Broadcaster hostility to paying royalty for airplay of recordings was strongly reflected by members of a Hill subcommittee last week during hearings on a bill to put record performance royalty in the Copyright Law.

Register of Copyrights Barbara Ringer was the star witness during three hours of intensive questioning by a critical majority of the Kastenmeier (D-Wis.) Subcommittee on Courts, Civil Liberties and the Administration of Justice.

(Continued on page 115)

MUSIC FOCUS OF IHF EXPO

By STEPHEN TRAIMAN

ATLANTA—Coming full circle to the first hi fi shows of the early '50s when competition was keenest to get the best pressings possible for equipment demos, the first International High Fidelity Show here saw the focus on the best music sources possible.

(Continued on page 66)



Four hit singles off one album! That's what happened last time out for LARRY GATLIN. Now, Larry's just released a brand new album "OH! BROTHER." Its first single, "NIGHT TIME MAGIC" (#45-249), is already shooting up the charts. Watch for more of the same. On Monument Records & Tapes. MG-7626. (Advertisement)

Disco Meet Firms Key Participants

LOS ANGELES—Key figures from the international disco industry have been confirmed as moderators and panelists for the 17 sessions exploring a broad range of timely topics at this year's Billboard Disco IV, slated June 22-25 at the New York Hilton Hotel.

The yearly event under the direction of Forum director Bill Wardlow, will feature a keynote speech on "The Impact Of Movies On The Growth Of Discos," and a screening of the latest disco-related motion picture "Thank God It's Friday."

Though a keynote speaker has yet to be confirmed, several disco industry figures from DJs to label executives have been set to participate on

(Continued on page 108)

A&M & Columbia Issue Big-Budget Intl Concept Sets

NEW YORK—Two big-budget concept albums are heading for the international marketplace in the next few weeks, both originating from Britain and both featuring two lineups of recording talent drawn from various labels.

They are A&M's "White Mansions," a musical tale of the American Civil War, and Columbia's "War Of The Worlds," a new adaptation of the H.G. Wells science fiction classic.

"Mansions" features Waylon Jennings, Eric Clapton, Jessi Colter, the Ozark Mountain Daredevils' John Dillon and Steve Cash, and ex-Eagle Bernie Leadon. The Ozark Mountain Daredevils record for A&M.

(Continued on page 105)



America is getting and grabbing for Tom Petty and The Heartbreakers. The group's second ABC/Shelter album, YOU'RE GONNA GET IT, was Billboard's top album add on the first week of its release. The new single "I NEED TO KNOW" is sizzling similarly. It's no wonder everyone's calling them the top new band in the country. YOU'RE GONNA GET IT by Tom Petty and The Heartbreakers. Get it on ABC/Shelter Records & GRT Tapes (DA-52029). (Advertisement)



SUPERSTAR RONNIE McDOWELL HAS ANOTHER

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Scorpion-GRT 159

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"Got a feeling"
Go with it!

got a feeling
NBLP 7101

From
Patrick
Juvet

Also includes the single
by the same name.



on Casablanca Records and FilmWorks
Produced by Jacques Morali for

CAN'T STOP PRODUCTIONS INC.



Hold 3 Former ABC Branches In Takeover By Lieberman

By ALAN PENCHANSKY

CHICAGO—Lieberman Enterprises will operate new branches in Indianapolis, Atlanta and Denver as a result of its recent takeover of assets of ABC Record and Sales, Inc.

ABC branches in these three cities are to be retained by Lieberman, while sales through six other ABC rack branches are absorbed into the existing Lieberman structure.

The rackjobbing subsidiary of the American Broadcasting Co. was purchased for \$16 million by the Minneapolis-based rackjobber (Billboard, May 13, 1978).

Plans to move shipping operations of the Atlanta branch to Jacksonville, Fla., also were revealed by Lieberman. Harold Okinow, president, says that the company is following the direction of Sears, which located its main Southern shipping operation in Jacksonville. The city supposedly affords prompter shipping than Atlanta.

The Atlanta branch will give Lieberman its first foothold in the Southeast. "We had not been there before, but we're going to be a big presence in the South," Okinow says. Sales and purchasing will remain headquartered in Atlanta, he indicates.

Signing of the Lieberman-ABC acquisition agreement took place May 16, says Okinow, with both company's boards approving the move the following week.

The move will place Lieberman's yearly rack sales well above the \$100 million mark, closing the gap between Lieberman and Handelman, the nation's second largest rack.

Handelman yearly sales reportedly are at \$170 million, with Pickwick, the nation's largest rackjobber, posting sales in excess of \$200 million.

According to Lieberman, the ABC sales organization will remain virtually intact under the move. Bob Pockrandt, ABC Record and Tape

(Continued on page 105)

Moss Music Acquires Vox, Plans Marketing

By IS HOROWITZ

NEW YORK—The Moss Music Group acquired the catalogs and inventory of Vox Productions last week and plans early implementation of an aggressive marketing program to widen consumer penetration of the venerable classical line.

The "multimillion-dollar" deal, involving some 8,500 individual masters, caps six months of negotiations (Billboard, Jan. 21, 1978), and returns Ira Moss, industry veteran and former president of Pickwick International (U.S.), to a visible industry role.

Under the deal George Mendelssohn, founder and head of Vox for the past 32 years, remains a consultant to the new company, continuing active as a producer, in artist relations and in product acquisition.

Established Vox labels, including

(Continued on page 71)



Billboard photo by IHF/Einzig

IHF HIGHLIGHTS—Jeff Carter, President Carter's son, checks out the Bose disco, left, after he and brother Chip officially opened the first IHF Show in Atlanta, and then selected a new White House hi fi system by random drawing. At right, Stevie Wonder leads an impromptu "You Are The Sunshine Of My Life" after being presented the Institute of High Fidelity Golden Lyre for his "continuing efforts to enrich the spirit of America's musical culture through his artistic achievements at home and abroad."



Billboard photo by Stephen Traiman

CBS Expands In Dixie With New Branch For Memphis

By DICK NUSSER

NEW YORK—The opening of a new CBS Records branch in Memphis reflects the growing importance of the Southern territories as a retail market for all categories of music, says Paul Smith, vice president of marketing branch distribution for the label.

The Memphis marketing area, which will include areas of Tennessee west of, and including, Nashville; the greater portion of Alabama, as well as Louisiana, Mississippi and Arkansas, is one "of great population growth," Smith notes.

"We also have some big wholesale customers down there," he adds, mentioning Siebert's in Little Rock as a prime example.

Beyond that, Smith considers the territory a strong market for breaking new acts, crossovers, and as a powerful secondary market.

The area had been serviced from CBS branches in Atlanta and in Dallas prior to the announcement. The Memphis branch boosts CBS' branch total to 21.

The new branch won't be fully operational for another 30 days, Smith notes, allowing time to hire a staff of approximately a dozen people.

The label has also added six new positions to its national promotion department in a move described as "an expanded commitment to radio" (Continued on page 121)

Nippon Phonogram In Jazz Export Offensive

By HARUHIKO FUKUHARA

TOKYO—Jazz is being used by Nippon Phonogram as the opening wedge in a drive to increase global exports under license agreements.

The company has signed master contracts for its East Wind jazz label with the Music Minus One Group for North America, and Phonogram SA, in Paris, for Europe, with first product under the deal due out this summer.

The move terminates the company's one-shot export syndrome, a phenomenon which has hamstrung the disk industry here via spotty

(Continued on page 97)

Cap Boosts In-House Production

By JIM McCULLAUGH

LOS ANGELES—Jack Nitzsche has signed an exclusive production arrangement with Capitol Records whereby he will produce artists for the label as well as bring in talent from time to time.

The move is reflective, according to Rupert Perry, vice president of a&r, of the label's desire to enhance its in-house production capabilities.

"Entering into an exclusive arrangement with an outside producer," notes Perry, "is something the label hasn't done for many years. We're not known for it; it's an important step for Capitol."

"Of course," adds the veteran

Capitol executive who has been helming a&r for the last two years, "if you go back to the middle and late '60s, Capitol had a reputation for its in-house production staff. But since the early '70s there really hasn't been an in-house production capability at the company."

Nitzsche is a widely respected producer and figure in the music industry who at one time was an arranger for Phil Spector, has worked with Mick Jagger and the Rolling Stones, and has done soundtracks for such films as "The Exorcist" and "One Flew Over The Cuckoo's Nest."

Nitzsche has also produced the

first two Mink DeVille albums on Capitol, including the just released "Return To Magenta," heralded by many critics as one of the more sophisticated of the new wave groups to emerge from New York.

He's already finished producing an Alan Gordon LP for Capitol, a new signing, and will produce the Neville Brothers, another new signing.

"Nitzsche is very highly thought of," adds Perry, "and having him on our team will give us all around advantages."

The in-house production team for Capitol began to take firmer shape, indicates Perry, last year when John Carter, who had originally joined Capitol as a promotion man before being elevated into the a&r department, began producing label artists.

"Carter has produced Sammy Hagar and Richard Torrance for us," says Perry, "and when Bob Welch

(Continued on page 121)

Mercury Ups \$6.98 LPs To \$7.98

CHICAGO—A catalog price increase will be put into effect July 1 by Mercury, covering all remaining \$6.98 list LPs. The \$1 price increase, to \$7.98 list, applies to all domestically manufactured albums, in-

cluding country. Mercury Golden Imports and Philips Festivo series, \$6.98 list, are unaffected.

The price boost applies to approximately 100 LPs in the Phonogram catalog.

Judge Dismisses Tarnopol Charges, Declares Mistrial

NEWARK—The trial of three executives of the Brunswick Records Co. ended last Tuesday (23) when a federal judge dismissed charges against record firm president Nat Tarnopol and declared a mistrial for two others.

U.S. District Judge Frederick B. Lacey dismissed charges against Tarnopol after the government acknowledged that its case had fallen apart.

Michael Pollack, Tarnopol's attorney, said in court, "The foundation has crumbled."

Lacey declared a mistrial for two other defendants, Peter Garris, the firm's vice president, and Irving Wiegman, secretary of the firm.

A fourth defendant, Lee Shep-

production manager, was severed from the case earlier in the two-week trial.

The four defendants were being retried on charges they conspired to sell records "off the books," and defraud artists, writers and publishers of royalties.

The action ends a five-year attempt by the government to prosecute Brunswick Records executives.

Although the government says Garris and Wiegman could be retried on the charges, the government indicated it would be highly unlikely.

"I don't anticipate retrying these people," said Robert Del Tufo, the U.S. Attorney for New Jersey. "We started with a border case—and I

don't believe we'll be seeking a new trial."

The judge's action followed motions by attorneys for Garris and Wiegman who claimed that prejudicial evidence had been allowed into the trial.

The government's key witness Edward Hurley, former salesman for Brunswick, testified he was instructed to sell records for less than the going wholesale price in exchange for thousands of dollars in merchandise.

Under cross-examination by defense attorneys Hurley declared that he never intended to defraud artists of their royalties and denied that he had participated in the alleged conspiracy.

Hurley, who was granted immunity in exchange for his testimony, was named as an unindicted co-conspirator in the case.

Assistant U.S. Attorney Kenneth Laptook, who handled the government's case, asked Lacey to dismiss the charges against Tarnopol after the mistrial was declared for the other defendants.

Laptook said the case was weak without Hurley's testimony, and acknowledged involvement in the alleged conspiracy.

During the more than two weeks of trial, frequently interrupted by legal hassling, the government claimed that the defendants participated in a conspiracy in which more

(Continued on page 105)

NARM's Advisors In Meet

By ALAN PENCHANSKY

CHICAGO—In-store video merchandising, bar-coding and market research to test new tape package designs were among topics before the NARM retailers advisory committee in its meeting here Thursday (25).

The day-long planning session at the Hyatt Regency hotel was the first meeting since 1976 of the retail advisory body, which was chaired by Richard Bullock of Odyssey Records. The committee recently was reactivated by NARM to help better determine needs of individual interest groups within the association.

NARM's rackjobbers advisory panel, to have met here Friday (26), also has been reactivated recently.

New independent distributor and one-stop advisory boards also are being formed, according to Joe Cohen, NARM executive director.

Following the retail planning session here Cohen informed that a joint meeting with the NARM manufacturers advisory panel had been scheduled for June 21 in Anaheim, Calif.

In addition to in-store video, bar-coding and tape packaging, topics on the agenda will include NARM 1979 convention programming and criteria for selection of the organization's retailer of the year award, Cohen informs.

Exploration of a retail management/sales training program also is logged for the joint session agenda, Cohen says.

Cohen chose not to go into any detail about any of the other activities discussed here.

USSR At Musexpo

NEW YORK—Representatives of the Soviet Union's VAAP/Mezh-dunarodnaya Kniga agency will be on hand for this year's fourth annual Musexpo meeting at the Konover Hyatt Hotel, Miami Beach, Nov. 4-8.

In This Issue

CAMPUS.....	56
CLASSICAL.....	71
COUNTRY.....	72
DISCOS.....	60
GOSPEL.....	57
INTERNATIONAL.....	97
LATIN.....	101
MARKETPLACE.....	104, 105
RADIO.....	32
SOUL.....	58
SOUND BUSINESS.....	65
TALENT.....	48
TAPE/AUDIO/VIDEO.....	66

FEATURES

A Day In The Life Of: Jerry Sharell.....	52, 53
Disco Action.....	62
IMIC '78 Coverage.....	77-89
Inside Track.....	122
Lifelines.....	108
Stock Market Quotations.....	8
Studio Track.....	65
Vox Jox.....	43

CHARTS

Top LPs.....	118, 120
Singles Radio Action Chart.....	26, 28
Album Radio Action Chart.....	30
Boxoffice.....	54
Bubbling Under Hot 100/Top LPs.....	46
Gospel LPs.....	57
Latin LPs.....	102
Hits Of The World.....	103
Hot Soul Singles.....	58
Soul LPs.....	59
Hot Country Singles.....	74
Hot Country LPs.....	76
Hot 100.....	116
Top 50 Easy Listening.....	71
Rack Singles/LPs Best Sellers.....	64

RECORD REVIEWS

Album Reviews.....	106
Singles Reviews.....	110
Closeup Column.....	108



Exec Time: Phil Jones, Fantasy's new marketing director, left, with label president Ralph Kaffel during the company's promotion staff meeting in Berkeley.

TO MATCH EXPANDED LINES Fantasy Increases Promo Capabilities

By JACK McDONOUGH

BERKELEY—Fantasy Records is in the process of increasing its promotional capabilities to handle the greatly expanded range of product that has resulted from the company's new label and production deals.

Within the past year Fantasy has begun releasing albums on the Memphis-based Stax label as well as on the reactivated Galaxy label and there are also independent-production projects going on with Blackbyrd Productions (Donald Byrd), At Home Productions (Wayne Henderson) and WMOT (Alan Rubens and Alan Lott). Fantasy has also added Motown veteran Hank Cosby to its staff as associate director of a&r.

The most significant promotion appointment has been that of Phil Jones as director of marketing. Jones, who held a similar post Motown for the past 12 years, will be responsible for all facets of sales, promotion, advertising and merchandising and will have all of Fantasy's sales, promotion and publicity personnel reporting to him.

Secured Creditor & Jimmy's Agree

NEW YORK—Jimmy's Music World reached an agreement with its only secured creditor, the Bank of Commerce, Thursday (25) over plans to repay \$1.1 million owed.

Bank officials signed papers embodying the terms and forwarded them to lawyers for Jimmy's that day.

Stephen Karotkin, attorney for the debtors, did not return phone calls placed to his office before presstime to confirm his client's signatures.

The agreement should now be submitted to U.S. Bankruptcy Judge John J. Galgay for an order accepting it and allowing the plan of arrangement to be submitted.

Judge Galgay had earlier in the week expressed dismay over the continual delays in this case at a hearing Tuesday (23). Galgay gave Jimmy's and its parent corporation, Sutton Records, two more weeks to work out details.

A copy of the agreement could not be immediately obtained to learn

(Continued on page 121)

This is the first time Fantasy has had anyone in such a position.

At the same time Bob Ursery was recently named as national promotion director for black music with Ronnie Richardson becoming Fantasy's promotion chief for black product in the Los Angeles market.

Richardson, who comes over to Fantasy from Record Merchandising in L.A., has a working relationship with Fantasy president Ralph Kaffel which dates back to 1965.

The label will soon be adding a national promotion chief for jazz product and will also be replacing David Marshall, who recently resigned as national promotion director.

The other principal Fantasy outposts are now manned by Ron Harris in Chicago, Norm Gardner in New York, Roscoe Floyd in Memphis, Gaylon Crosby in Cleveland, Luther Terry in Atlanta and Eddie Braddock in Memphis.

Upon assuming his post Phil Jones commented that "My position was created because Ralph Kaffel wants a high-volume, high-profit company and it's my job to deliver that."

Jones points to new product from Gale Force, David Bromberg and Martha Reeves. "We can institutionalize the Blackbyrds as platinum artists. David Porter is putting out good sounds from Memphis and Prestige and Milestone jazz activity continue to grow stronger."

The principal in-house Fantasy product is overseen by producers Orrin Keepnews, Hank Cosby, Ed Michel and David Porter.

Keepnews continues to work principally with well-established artists who have been with Fantasy or an associated label for a number of years. These include McCoy Tyner, Ron Carter, Sonny Rollins, David "Fathead" Newman, Bill Summers, Johnny Hammond and Pete & Sheila Escovedo.

Ed Michel handles most of the Galaxy projects with records by Hank Jones, Philly Joe Jones, Ira Sullivan, Red Garland, Stanley Cowell, Johnny Griffin and Roy Haynes.

Cosby, who handles more pop-oriented sounds, recently completed a Martha Reeves LP and the title single, "Love Don't Come No Stronger," has just been released.

(Continued on page 115)

Executive Turntable

Pete Gidion steps in as vice president of promotion for the newly formed, though as yet unnamed, MCA, Inc. record company. He, along with president Ron Alexenburg, will be based in New York. Gidion had been associate director of promotion for Epic Records and previously held the position of national director of promotion for MCA Records. . . . Harold Seider is appointed presi-



Gidion

dent of United Artists Music, Los Angeles, and its subsidiaries, moving from president of UA Records' international division. UA Music remains part of Transamerica-owned UA Corp. . . . Alan Rowan, currently assistant to Steve Diener, president of ABC Records in Los Angeles, is promoted to the position of vice president, assistant to the president, at the label.



Philips

Charlie Minor named vice president of promotion for the newly independent United Artists Records in Los Angeles. With restructuring of the firm complete, other appointments include: Peter Mollica and Steve Resnik as national promotion coordinators with Dick Williams serving as national AOR director; Barbara Jefferson remains as promotion administrator and trade paper liaison; Pat Pipolo steps into the post of vice president, international, previously serving as vice president of a&r; Alan Warner takes over international a&r; Mark Lindsay is now the firm's vice president of a&r; Danny Alvino continues as vice president of sales; Larry Cohen appointed vice president of merchandising and marketing services; Iris Zurawin, formerly director of advertising and artist campaigns, is now director of creative services; and former contemporary a&r director Jeff Samuels moves into the newly created post of director of artist development. A number of areas will continue to operate unchanged including UA's Nashville offices headed by its director of operations Lynn Shults and Jerry Seabolt, national country and western promotion director. Similarly, the Blue Note division in Los Angeles continues to be headed by Eddie Levine, general manager of the jazz line as well as national director of r&b promotion. Other executives and department heads include: Mark Levinson, vice president of business affairs; Dave Neckar, vice president of production; George Boyle, vice president of finance and administration; Bill Burks, art director; David Bridger, manager, artist relations; Michael Catain, a&r coordinator; Susan Sekuler, advertising manager; Jack Shields, director of r&b promotion; Sung Hee Suh, controller; and Kathy Keep, a&r administrator. . . . Mark Philips named vice president, finance and administration, for American Talent International, from treasurer. He will continue with the latter duties, while Carol Kaelin is named controller of the New York-based firm. . . . Joshua



McBowman

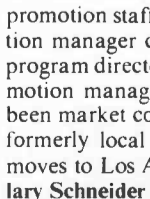
Blardo named director, national album promotion, for RCA Records, New York, joining from the same post at Private Stock. . . . Gregory McBowman becomes senior director of royalties, CBS Records International, New York, from director of auditing, Eastern operations. . . . Brian Williams named administrative services manager, A&M/New York and director of advertising, Alta Advertising. Williams previously worked three

years for Buddah Records/Rainbow Advertising as director of advertising, artist relations and international. . . . Paul Black named associate director, national singles promotion, East Coast, one of six new appointments at Columbia Records. He was Southeast regional marketing promotion manager. Other shifts are George Chaltas to associate director, national singles promotion, West Coast, from local promotion manager, San Francisco; Fred Humphrey to associate director, national album promotion, from Midwest regional promotion marketing manager; Tom Sgro to Southeast regional promotion marketing manager, from local promotion manager in Washington, D.C.; Debbie Brown to manager, national secondary promotion, East Coast, from the national promotion department; and Debi Lipetz to manager, national secondary promotion, West Coast, from CBS college representative for Utah/Iowa/Colorado. East and West Coast appointments work out of New York and Los Angeles respectively, while Sgro bases in Atlanta. . . . Joan Felder named administrator, Red Seal national promotion, for RCA Records, New York. She was assistant music director at WNYC, New York. . . . Debbie DiCesare named coordinator, artist development, for Epic, Portrait, Associated Labels, New York, moving up from within that department. Andi Santivasci is East Coast administrative assistant, Epic a&r, from secretary to East Coast a&r director. . . . Lynn Gilbert appointed national singles promotion manager at Private Stock, New York, joining from regional promotion manager at EMI/America. . . . Arthur Von Blomberg has joined Polydor Incorporated's artists and repertoire department in Los Angeles. He formerly headed RSO's a&r department. . . . Bill Green promoted to regional sales manager/Midwest district for MCA Records. He has held the Cleveland sales manager's position since the inception of MCA Records and will base in the Cleveland branch of the Los Angeles based label. . . . ABC Records field promotion staff sees the following shifts: Steve Mitchell becomes local promotion manager covering the North and South Carolina areas. He had been a program director at San Francisco's KYA-FM. Bob Wilcox becomes local promotion manager covering the Pittsburgh and Cleveland areas after having been market coordinator for ABC's branch in Los Angeles. And Lori Holder, formerly local promotion manager covering San Diego and Phoenix, now moves to Los Angeles to cover all three cities. Holder will be assisted by Hillary Schneider who previously worked with ABC's L.A. branch. . . . Judy Sakawye named international coordinator for Butterfly Records, Los Angeles. She had been an assistant manager at Trudy Green management. . . . John Quinn becomes Houston sales manager for WEA basing in sales offices in that city. He has both retail and record company backgrounds in the state and has



Von Blomberg

York. . . . Debbie DiCesare named coordinator, artist development, for Epic, Portrait, Associated Labels, New York, moving up from within that department. Andi Santivasci is East Coast administrative assistant, Epic a&r, from secretary to East Coast a&r director. . . . Lynn Gilbert appointed national singles promotion manager at Private Stock, New York, joining from regional promotion manager at EMI/America. . . . Arthur Von Blomberg has joined Polydor Incorporated's artists and repertoire department in Los Angeles. He formerly headed RSO's a&r department. . . . Bill Green promoted to regional sales manager/Midwest district for MCA Records. He has held the Cleveland sales manager's position since the inception of MCA Records and will base in the Cleveland branch of the Los Angeles based label. . . . ABC Records field promotion staff sees the following shifts: Steve Mitchell becomes local promotion manager covering the North and South Carolina areas. He had been a program director at San Francisco's KYA-FM. Bob Wilcox becomes local promotion manager covering the Pittsburgh and Cleveland areas after having been market coordinator for ABC's branch in Los Angeles. And Lori Holder, formerly local promotion manager covering San Diego and Phoenix, now moves to Los Angeles to cover all three cities. Holder will be assisted by Hillary Schneider who previously worked with ABC's L.A. branch. . . . Judy Sakawye named international coordinator for Butterfly Records, Los Angeles. She had been an assistant manager at Trudy Green management. . . . John Quinn becomes Houston sales manager for WEA basing in sales offices in that city. He has both retail and record company backgrounds in the state and has



Lipetz

(Continued on page 121)



Rowan



Blardo



Williams



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Vol. 90 No. 22

General News

THEATRE RETAIL *Big Screen Videocassette Is Posh L.A. Store's Promo*

By JOHN SIPPEL

LOS ANGELES—Walking out of either the Joseph Magnin or Broadway department stores in posh Century City Shopping Center, looking north, your eye contacts a mini-motion picture screen in the rear of a dimly-lit store 250 feet away.

As your eye surveys the area, you are surprised to see the store's banner, Nickelodeon Records. Upon entering the long, narrow 4,000 square foot store, your impression that you are in a motion picture house stabilizes.

The seven-foot-square Advent 1000 screen at the rear carries a videocassette of Andrew Lloyd Weber's MCA album, "Variations."

As you approach the screen you become more aware of the store's incredible sound system. From front to rear, the sound never changes. It's akin to enjoying a movie in a classic cinematic environment.

Owner Russ Berens, a novice to the industry until he opened the avant-garde record/tape/accessories location May 11, wanted that theatre atmosphere.

"The product is the star. I did everything to provide impact to sell product. I know the clientele of this mall," Berens says.

Berens is an original tenant of the luxurious 12-year-old West Los Angeles mall. He and his wife, Hillary, started with Vibrations, a unisex apparel outlet, and three years ago opened Bijou, a show business memorabilia shop.

Berens cajoled Alcoa Aluminum, the center owner, more than two years before it agreed to let him open a record store there. He got approval in mid-1977. He envisioned a shop geared to the mall's upper middle class clientele.

Berens sensed the imminence of audio/visual. He sought out Bob Tolifson of Record Factory, the San Francisco chain, who has pioneered videocassette store merchandising.

The a/v system in the store cost \$25,000. Ron Alcott of Sound Center in adjacent Beverly Hills set up the video. Dave Goldstein and Gordon Cull of Certified Audio did the sound.

"I wanted Bang/Ollefson matched speakers," Berens says, "Friends advised me they provided the greatest clarity at the lowest possible volume. I don't want to blow adults out of this store. But I knew we'd get a disco-oriented customer. Right now 'Thank God It's Friday' is our hot seller.

"Every noon during the work week we get from 30 to 65 people in the store most of the time between noon and 2:30 p.m. Starting about 1 p.m., we feature disco videocassettes

or disco albums on our systems. We have bosses and their lunch guests boogieing in the aisles and around our stage," Berens points out.

At the rear of the stark black and silver white store is a small raised stage on the rear of which the Advent screen is mounted. A special rack carries all the albums for which Nickelodeon has videocassettes.

Berens estimates he has 40 hours of playtime received from WEA, CBS, MCA, RCA, Chrysalis, ABC and A&M.

Walter Sargent of the Satisfied Ear, another Bay Area chain, designed and helped in the custom made step-up-rack construction. Berens wants as many of the 7,000 album titles he's stocking as possible to be exposed to the browsing customer.

When you visit Berens' two other mall locations, you find that in all of his stores, the customer never sees a price tag or sign. Not unless he picks up a piece of merchandise. Price is secondary, he feels.



SPECIAL ASSIST—Carly Simon does a surprise guest shot onstage at New York's Trax for guitarist David Spinozza. Spinozza normally is her guitarist and has been the opening act for Simon during her current domestic tour.

Berens resists attempts by sales persons to mount any merchandising materials. "Our merchandising is our enlarged screen. Our album and tape covers are our stars. I want nothing to deter from our concentration on product," Berens emphasizes.

And he's put his store construction bucks to back up that theory. Five tracks of electric outlets provide 864 positions for overhead 100 watt spot floods the length of the store.

To accentuate the enlarged tv screen Berens has dimmers on the rear 20% of the ceiling track lights. To zero the eye in on the area, the final few spot floods nearest the screen are red like a subliminal directional sign.

That kind of careful planning was part of an eight-month consultation program Berens had with suppliers and outside experts. Veteran San Francisco retailing executive Steve Countryman helped with building the opening inventory and stock control.

On the back of LPs and tapes, he has a small peel-proof sticker, carrying the album price and six digits' coding. The first two numbers indicate repertoire, the middle two suggested list and the final two the date of the month the item was first stocked. A Monarch 1126 marking gun imprints each sticker.

The six-digit code is translated into a computer tape on one of the Nickelodeon's two 24-key NCR 2140 electronic registers. In addition to those keys, the register can single out LPs, prerecorded tape, blank tape, blank videocassettes, cutouts, magazines and newspapers musically-oriented, different types of credit cards, accessories and even isolate three special types of product which Berens wants separated from more general classifications.

Berens shopped various registers and feels this one best adapts itself to bar coding and modular computerization for the future. Berens feels his weekly register tape printouts will provide him with stronger buying information. He admits he played it by ear in some cases in stocking recorded product. Tolifson and Countryman helped.

But he never realized the disco desire of his patrons. His 20,000-unit inventory is already undergoing changes. About 40% of his total unit sale is rock and soul. Twenty-five percent is disco and the remainder is dominated by jazz and soundtrack/musicals albums among the miscellaneous.

He's found good movement for his top 60 singles wall rack at 99 cents. He didn't expect that. He is considering racking oldies. He's thinking about introducing some sheet music/folio rack space.

Berens unconsciously developed efficient buying guides. He got Gabor Kador, who supplies his memorabilia store with bizarre neon signs, to design a floating purple repertoire header.

It's an upside-down transformer
(Continued on page 22)

Letters To The Editor

Dear Sir:

Billboard readers have long been known for their generosity and enthusiasm for important causes. It is with this in mind that I am writing you.

We need your cooperation in recruiting volunteers, especially retired record industry producers and executives, music publishers, managers, and booking agents to help the Louis Braille Foundation for Blind Musicians (a national, non-profit, New York headquartered organization) in its work.

Among its services to the musically gifted blind, the Foundation provides a dictation, transcription and copyright (as well as placement) service for blind composers; produces demonstration recordings to help secure work and performances

for blind musicians and composers; sponsors "showcase" concerts to present talented blind musicians (under conditions in which they can be judged on merit alone) in day-care centers, old age homes and hospitals; provides theatrical photographs, publicity and promotional help for the professional blind musician; where necessary, provides the blind musician with such essentials for carrying on his activity as professional wardrobe, payment of telephone bills, paying back dues to the Musicians' Union, extra transportation costs, special personal incidentals and emergency aid.

Gerard T. Baxter Jr.

President,

Louis Braille Foundation

for Blind Musicians, Inc.

215 Park Ave. S., New York

KERRY CHATER TELLS ALL:

That's exactly what you'll hear when you play Kerry Chater's new album, *Love On A Shoestring*.

Unadulterated pop — melodies that soar and swing, lyrics that linger, hooks that catch.

Songs like the super-single "Well On My Way To Loving You." Precisely what you'd expect from a graduate of such institutions as Chappell Music and April-Blackwood Publishing, where Kerry Chater songs were recorded by Leo Sayer, Charlie Rich, B.J. Thomas, Bobby Darin and others. When a pop craftsman of that caliber meets a super-producer like Steve Barri, you know what to expect...

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POP
ARTIST!!

LOVE ON A SHOESTRING

The pop artistry of Kerry Chater

Featuring the single "Well On My Way To Loving You" (WBS 8591)

Produced by Steve Barri
A Popcorn Production
On Warner Bros. records
& tapes (BSK 3179)



WALLICHS BANKRUPTCY

Formula Offered For Unsecured Creditors

LOS ANGELES—Unsecured creditors, for whom Federal Bankruptcy Judge James Dooley here has 111 proofs of claim totaling \$1,249,557.23, would receive 12.5 cents on the dollar under the present settlement arrangement for Wallichs Music City.

The general music and hardware store chain, which petitioned for bankruptcy reorganization about 15 months ago, is still a way from final settlement.

Pacific Coast Music, also known as Hansen Music Publishing, which had the sheet music/folio concession in the chain, still claims \$85,329.

K. Salmacia Entertainment Centers claims \$92,805 is due. Westinghouse Credit was granted \$192,000 by the court, of which \$16,000 still has not been paid, according to the court records. Wurlitzer is hassling over an undetermined dollar claim, based upon what it owed and what the creditors' committee want returned for credit.

Prior to the closing of the last Wallichs' store, located at Sunset and Vine in Hollywood in February, court records show the store operation losing \$13,048 in September;

\$19,368.12, October and \$19,512.40, November; and \$23,212 in December.

A January 22, 1978, physical inventory taken by an outside group provided a \$157,608.81 cost.

Benson Sues Over 'Erotic Moods' LP

NEW YORK—Litigation has begun by jazz musician George Benson over an album of tracks allegedly recorded "as long ago as 1965."

The case involves the LP "Erotic Moods," distributed by Paul Winley Record Sales Corp.

In papers filed in federal court Benson claims that all tracks are at least five years old and that he "is not the principal performer on defendant's album."

If the suit proceeds to trial, Benson's claims are for \$1 million in punitive damages, a permanent injunction against distribution of the LP, triple the amount of actual damages suffered by the singer, all profits, court costs, and corrective advertisements placed in any publications in which the album has been advertised.

RADIO FORUM SPOTLIGHTS N.Y. FORMATS

NEW YORK—A session highlighting New York radio will be among the features of this year's Billboard International Radio Programming Forum.

This 11th annual forum will be conducted Aug. 9 to 13 at the Americana Hotel here. Neal Rockoff, chairman of the New York Market Radio Broadcasters Assn. and newly appointed vice president in charge of radio for Storer Broadcasting, has agreed to work with forum director Doug Hall, Billboard radio, television programming editor, in planning the session. Rockoff is also vice president and general manager of WHN New York.

The session will present a full review of operations of New York stations of various formats, how these formats are varied as market condi-

(Continued on page 46)

Videodisk Pledge At MCA Confab

CHICAGO—MCA Inc. will begin marketing videodisks before the end of the year, Lew Wasserman, board chairman and chief executive officer of the company announced at its annual meeting held here at the First Chicago Center Tuesday (23).

The MCA/Philips videodisk system will retail for about \$600 with the disks selling as high as \$14. The marketing of optical videodisk players on a test basis will begin by the third quarter, but is not expected to contribute to 1978 earnings, Wasserman added.

The following officers were elected at the board of directors meeting immediately following the stockholders' meeting: Wasserman, chairman of the board and chief executive officer; Sidney Jay Sheinberg, president and chief operating officer; Bob Baker, J. Eugene Brog, Salvatore Chiantia, Albert Dorskind, John Findlater, Ralph Franklin, Louis Friedland, Joseph Hiatt, John Maitland, Henry Martin, Walter Minton, Stanley Newman, Frank Price, Donald Sipes, Jay Stein, Ned Tanen, and Thomas Wertheimer, vice presidents; Morris Schrier, vice president and secretary; George Smith, vice president and assistant secretary; Harold Haas, treasurer; Richard Baker, comptroller; Eugene Froelich, assistant treasurer; and Michael Samuel, assistant comptroller.

The board also declared a quarterly cash dividend of 30 cents per share on the MCA outstanding common stock payable July 7 to stockholders of record at the close of business June 16.

Market Quotations

As of closing, May 25, 1978

1976 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
52%	34%	ABC	8	307	50%	49%	49%	- 1/4
41%	34%	American Can	7	122	40%	40	40%	+ 1/4
15%	19%	Ampex	13	1352	15%	14%	15	+ 1/4
3%	2 1/2	Automatic Radio	—	42	3%	2%	2%	- 1/4
25%	22	Beatrice Foods	10	292	24%	24 1/2	24%	- 1/4
55 1/2	43 1/4	CBS	8	89	54 1/2	54	54 1/2	+ 1/4
20 1/2	13%	Columbia Pictures	4	1122	20%	19%	19 1/2	+ 3/4
14%	8%	Craig Corp.	4	43	11%	11 1/4	11 1/4	Unch.
41%	31 1/2	Disney, Walt	15	645	40%	39%	40	- 3/4
3%	2%	EMI	6	42	2%	2%	2%	+ 1/4
15 1/2	8%	Gates Learjet	6	64	14%	13%	14%	+ 1/2
14%	11	Guif & Western	5	240	14%	13%	13%	Unch.
14%	9%	Handleman	8	249	14%	13%	14%	+ 1/2
5%	3	K-tel	—	13	4%	4%	4%	- 1/4
6 1/2	5%	Lafayette Radio	—	81	5%	5	5	Unch.
35	22 1/2	Matsushita Electronics	9	1058	32	31%	31%	- 1/4
51%	32 1/2	MCA	9	241	50%	49%	39%	+ 1/4
48%	26 1/2	Memorex	9	467	46%	44%	45 1/2	- 3/4
56	43	3M	14	431	54	53%	53%	- 1/4
50%	35	Motorola	13	708	46	44%	45	- 1/4
29%	24%	North American Philips	6	12	28 1/2	28	28	- 1/2
6%	10	Pioneer Electronics	12	9	15 1/2	15 1/2	15 1/2	Unch.
17%	6%	Playboy	33	678	17%	16%	16%	+ 3/4
29 1/2	22%	RCA	9	807	28	27 1/2	27%	- 3/4
8%	6%	Sony	14	163	7%	7%	7%	Unch.
13 1/2	9%	Superscope	—	47	11 1/2	11	11 1/2	+ 1/4
43	29 1/2	Tandy	8	681	42 1/2	41%	42 1/2	+ 3/4
9 1/2	5%	Telecor	7	82	8%	8%	8%	+ 1/4
6	2%	Telex	14	237	5%	5%	5%	- 1/4
2%	1 1/2	Tenna	—	22	2%	2%	2%	- 1/4
16 1/2	12%	Transamerica	6	589	16 1/2	16	16	- 1/4
33%	20%	20th Century	4	373	31%	30%	30%	Unch.
42%	29%	Warner Communications	8	265	41%	41%	41%	Unch.
16%	11%	Zenith	—	288	15%	15%	15%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABCO Inc.	—	10	4	5	Integrity Ent.	9	110	3%	4%
Electrosound Group	—	—	2%	3%	Koss Corp.	17	24	5%	5%
First Artists Prod.	7	323	6%	7%	Kustom Elec.	—	—	2%	3%
GRT	—	138	2%	2%	M. Josephson	9	110	16%	17%
Goody Sam	8	—	6%	6%	Orrox Corp.	—	46	3%	4%
					Recoton	12	25	3%	4%
					Schwartz Bros.	4	—	3	4

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

SEEKS ALLEGED DEBTS

Integrity Files Suit To Stop M.S. Bankruptcy

By JOHN SIPPEL

LOS ANGELES—Integrity Entertainment Corp., the 112-store chain based here, is suing M.S. Distributing seeking approximately \$500,000 in damages in Superior Court here.

The lengthy pleading asks the court to enjoin the defendant from "going out of business." The action states the "defendant M.S.'s threatened bankruptcy will cause great and irreparable damage" to the plaintiff in that it would thwart Integrity from getting the money allegedly due it.

Integrity owns two Arizona stores and the remainder of its outlets are in California under the names Warehouse, Hits-For-All and Big Ben's.

It's alleged that the plaintiff orally contracted with M.S. in August 1976 to buy from the California distribu-

torship. From September 1976 through June 1977, Integrity purchased \$1,670,916 in merchandise for which it paid in full, it claims in the suit.

It returned \$489,639 for which it was granted full credit, per the suit. From July 1977 to March 1978, Integrity bought \$3,023,513 from M.S. for which it paid in full and returned for full credit \$1,007,451, it states in its pleading.

The suit contends that starting in April 1978, M.S. refused to accept and issue credits for returns from the plaintiff. By May 3, it had refused RAs for \$283,096 worth of merchandise. It is also charged that M.S. still owes Integrity \$66,416.17 for previously returned merchandise.

The action states that from August 1976 to April 1978 M.S. provided advertising credits of \$60,097.17 to Integrity. As of May 15, 1978, Integrity alleges it has submitted ad credits amounting to \$50,965.54 for which it has not been reimbursed.

Another \$5,808.01 is due the plaintiff for alleged freight charge errors, shipment shortages, arithmetic errors on invoices and a retraction of an improper cash discount chargeback, the suit contends.

M.S. also has failed to issue copies of invoices and proof of delivery to Integrity for goods worth \$13,114.50, the suit states.

The defendant also is alleged to have failed to issue authorization numbers for advertising and promotion amounting to \$68,802.13.

M.S. Distributing is in "imminent danger of bankruptcy," the pleading alleges, because of the recent loss of A&M and United Artists Records.

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Off The Ticker

ElectroSound Group, Inc., formerly Viewlex, reports substantially higher sales and earnings for the quarter and nine months ended Feb. 28. Pre-tax earnings for the third quarter were \$321,000, compared to a loss of \$32,000 the prior year, on a 31% gain in net revenues to \$5.922 million from \$4.521 million. Nine-month earnings were \$971,000 versus a \$96,000 loss a year ago, before calculated income taxes not required due to a tax loss carryforward, president Dick Burkett notes.

Revenues for the period are up 21% to \$17.006 million, from \$14.072 million the year before. The company's fully-automated, consol-

idated Los Angeles record pressing plant should be operational by year end, and sales of various operations are continuing stronger than anticipated into the fourth fiscal quarter, with gratifying results expected for the fiscal year ending May 31.

* * *

Warner Communications Inc. reports the purchase of 1,317,420 shares of its Series C convertible preferred stock at a price of \$7.50 per share, pursuant to its tender offer terminated May 1. All purchased shares of the American Stock Exchange issue will be retired, with approximately 800,000 shares outstanding.

Kansas reaps gold in the wind.

"Dust in the Wind,"
Kansas' hit single is gold.
From their soon to be triple-platinum
album "Point of Know Return."
And now get ready for their new
smash single "Portrait (He Knew)."
On Kirshner Records and Tapes.

ENB
Management, BN Associates, Ltd./Budd Carr
Produced by Bob Johnson



KIRSHNER RECORDS
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SIGNATURE, OTHER LABELS

Firm Re-Releases '40s Jazz Masters

By PAUL GREIN

LOS ANGELES—Masters from the Signature, Dracula, Frankenstein and Dr. Jazz labels are being re-released by a new record firm, Signature Gramophone, Ltd.

The New York-based company has been formed by veteran record producer Bob Thiele, who was president of the individual labels beginning in the 1940s.

The Signature masters, all produced by Thiele, include jazz performances by Coleman Hawkins, Pee Wee Russell, James P. Johnson, Erroll Garner, Lester Young, Johnny Hodges and Anita O'Day.

Other albums to be released by Signature include a live recording of Teresa Brewer's 1978 Carnegie Hall concert, the second LP by Thiele's own Mysterious Flying Orchestra (the first was issued by RCA), and a solo set by Steve Marcus, an alumnus of Thiele's all-star band.

The Dracula label will emphasize rock; Frankenstein will stress contemporary fusion, crossover jazz and new talent; and Dr. Jazz

will showcase traditional sounds and swing.

Some of these projects will be released on major labels, as Thiele also has independent producer commitments outside of the Signature setup.

He brought Lonnie Liston Smith to Columbia and will produce saxophonist Arthur Blythe for the label.

Plus, he is assembling a "best of" series for July release on RCA on Flying Dutchman, the jazz/fusion label of which he was president. The company issued 100 LPs, including the first albums by Lonnie Liston Smith, Gil Scott-Heron and Gato Barbieri.

Thiele is currently negotiating with independent distributors throughout the U.S. regarding the catalog, and is also finalizing the foreign rights.

"I've parted with a lot of masters through the years," says Thiele, "but I've always held onto these. From time to time I've slipped a couple of albums out, but this is the first big re-release of this product since the 1940s."



Billboard photo by Lester Cohen

MANAGERS MEET—Chuck Smith, president of Pickwick International, speaks to the Conference of Personal Managers West at Los Angeles' Tail O' The Cock Restaurant. Smith also presented a slide show about his company.

ABC Bows Dedication Jazz LPs

LOS ANGELES—ABC Records unveils its new Dedication Series, a compilation of live and studio performances along with previously unissued works by jazz acts on its Impulse label.

The first nine volumes are set to be released Sunday (4) with the second phase scheduled for November.

Albums included in the soon to be released series are "Three Dimensions" by Oliver Nelson; "The Great Live Sessions" by Shirley Scott with

Stanley Turrentine, Bob Cranshaw and "Candy" Finch; "The Art Of The Arrangement," Quincy Jones. Also: "The African Connection," Hugh Masekela; "The Bopmasters," Sonny Criss/Kenny Dorham; "The Early Trios," McCoy Tyner; "The Village Concerts," Albert Ayler; "The New Breed," Cecil Taylor, Charles Tolliver, Archie Shepp and Grachan Moncur; and "The Great Arrangers," Gil Evans/Gary McFarland.

Casablanca Plans To Shed 'Low Profile' N.Y. Image

By ADAM WHITE

NEW YORK—Casablanca is planning to shed what president Neil Bogart acknowledges has been a "low profile" image for its New York operations.

This will be linked to a move into

new, self-contained headquarters in the city and to the appointment of an East Coast chief. Details will be announced within weeks.

Though responsible to home base in Los Angeles, the newly expanding Gotham unit will have autonomy in certain key functions, including a&r.

"We're coming back to New York in a big way," says Bogart, explaining that he has been reluctant to expand here until it could be done in tune with the company's image.

He speaks of plans to spend more time on the East Coast, as in other Casablanca satellites at home and abroad.

"We want to emphasize the right Casablanca flavor in New York," he continues. Acquisition of the right property was an important factor. Thus far, activity has been handled out of offices on W. 57 St.

Industry speculation has said that the role of East Coast chief for the label may go to Irv Biegel, who last year founded Millennium Records, a Casablanca custom label, with Jimmy Jenner.

But Biegel says no such move has been made at this point. He agrees that "there will be some changes" in the next few weeks, "but nothing is concluded."

As to questions about his status at Millennium, Biegel comments: "I am still a partner."

Apart from the new bureau chief, other appointments at Casablanca, New York, will be announced soon, including Roberta Skopp as director of creative services.

This will augment key executives already based there, explains Bo-

July Hike Set In Postal Rates

WASHINGTON — The new postal rates for mailing records, books and films are now in effect as of May 30—but they will go up again on July 6.

The current hike in the special fourth class rate goes from the present 30 cents per pound to 36 cents the first pound, 14 cents through the next 7 pounds and 10 cents each additional pound.

On July 6, the pound rate will go to 48 cents, 18 cents through 7 pounds and 11 cents per pound thereafter.

The July rate will be the seventh in the program of phasing in higher rates to offset scheduled reductions in Congressional subsidies for all classes of mail. The ultimate aim is to make all classes self-supporting.

The last of eight phased rates for records and books in July 1979 will be 59 cents a pound, 22 cents each additional through 7 pounds and 13 cents thereafter. All rates can earn discounts for presorting to five, four or three digits of the zip code.

The 59-cent rate planned for 1979 may or may not survive proceedings in the interim period. Inflation or other considerations—like a failure of Congress to come up with the needed subsidy money—can trigger a request by the postal service for another set of rate raises.

Gear Impounded

NEW YORK—A federal court on Long Island has ordered the impounding of all machinery and materials seized from Ramon Gutierrez' R & A Audio Co., which had been sued by London, Warner Bros. and Atlantic Records for alleged copyright and trademark infringement.

gert, including his brothers, Lance and Ira, handling special projects and promotion.

Ray D'Ariano is director of artist relations, Worthy Patterson is marketing director, Ruben Rodriguez is promotion and marketing manager, r&b, and Tracy Gold is publicity coordinator. Heading the Filmworks division is Mel Sokolow.

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JUNE 3, 1978, BILLBOARD

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Capitol

BOOTLEG BILL Calif. Committee Considers 1st Effort To Control Live Tapings

LOS ANGELES—A measure, making it a misdemeanor for the first time in the U.S., to record a live performance for sale without the performer or performers' knowledge, is being considered next week by the tax and revenue committee of the California State Senate in Sacramento.

The bootleg proposal, authored by Senator David Roberti, Los Angeles, was approved unanimously by the seven member State Senate Judiciary Committee Tuesday (23).

The bill, extending California law to illegal recording of live gigs, is Senate bill No. 2166, originally introduced April 12.

Recording artists and musicians approached Roberti and Los Angeles City Attorney Burt Pines. Musicians local 47 here backed the measure. Pines commissioned Ron Robinson, deputy city attorney, who has spearheaded Pines' consistent campaign against tape piracy locally, to work with Roberti, who ac-

tually fashioned the bill.

Persons, under the proposal, found guilty of illegally recording a live performance for sale could be

punished by imprisonment in the county jail not to exceed six months or by a fine not to exceed \$5,000 or both.

200 Attend L.A. 'Big Band Reunion'

LOS ANGELES—About 200 veterans of the big band era's heyday gathered here Monday (22) at the Sportsmen's Lodge for a "Big Band Reunion" sponsored by the Hollywood Press Club.

According to club president Leo Walker, the affair "had no loftier purpose than to draw together some of the people who worked in that time, and simply have fun over dinner and swapping a few tales."

Featured speakers, delivering five to eight-minute anecdotal remarks, were bandleaders Van Alexander, Frankie Carle, Al Donahue, Chuck Foster, Freddy Nagel, Will Osborne,

Alvino Rey, Bobby Sherwood and Benny Strong.

Walker, who wrote "The Great Dance Bands" published in 1964 and 1972, served as emcee. He notes that the audience was comprised of arrangers, agents, publicists, songwriters and other bandleaders.

Included were two of the King Sisters, Paula Kelly of the Modernaires, Nelson Riddle, Janis Garber (daughter of Jan Garber), Teddy Phillips, Al Trace and Richard Maltby.

Also in attendance were Chuck Cecil, DJ host of "The Swingin' Years" syndicated radio program, and president Max Herman of AFM Local 47.



NIPPER TIME—All 18 California Tower Records outlets offer a three-foot replica of RCA's Nipper logo, seen as the centerpiece on an in-store LP display, as the top customer prize in the chain's first major label push this year. RCA also supplied employe buttons, posters, artist and bin signs, Nipper mobiles with two LP jackets, and free 7-inch EPs with four new releases.

12-INCH SAMPLER

Live Montreux Set Sees Atlantic Push

NEW YORK—Atlantic is looking to sell its "Atlantic Family Live At Montreux" package beyond the traditional strongholds of contemporary jazz product.

The two-LP souvenir of last year's festival will be getting nationwide promotion, inaugurated by the distribution of a special 12-inch sampler featuring three tracks edited for airplay purposes.

The "Family" set showcases the Average White Band and various guests, including the Brecker Brothers, Herbie Mann, Klaus Doldinger, David Newman, Don Ellis and Ben E. King.

Cuts on the sampler are "Pick Up The Pieces," running 6:50 from the album's 21:40; "Bahia," at 4:15 from 16:32; and "Everything Must Change," at 4:15 from 6:21.

LP has been sent to radio stations, tip sheets and consultants with a letter of introduction from Atlantic vice president Arif Mardin, who produced the Montreux sessions.

The label believes the move will help generate airplay on stations not normally receptive to extended jazz-fashion recordings.

Mardin discloses that the set "bounced back and forth" between a single and double. "We eventually decided that it has to be the latter, because we didn't really want to go past 17 minutes per side. There are a lot of bass and bass drum mixes in the sound. Quality was an important factor."

Final outcome finds only one side, "Pick Up The Pieces," running beyond that limit.

There was some post-recording mixing, says Mardin, but of minimal proportions. "Editing was the most challenging task."

The Montreux souvenir was recorded over two nights of the event, and draws from two sets by what Mardin tags "the Atlantic Super Stars."

Charged with coordinating the

sessions was Herbie Mann, who discloses that the concept of cutting an album with so many of the label's artists was in the works before Montreux.

"Everyone was so busy here, that the festival seemed the best and only way to get them together," Mann says.

That idea was not too easy to implement, Mann goes on, with difficulties cropping up every day. "There's no possible way you can anticipate every problem connected with music and musicians in a situation like that. It was like a revolving door, with people flying in and out from every continent."

Organization took about six months, continues Mann.

The three-track sampler and Mardin's letter are tactics in the cross-over strategy. "I'd like to see more of this kind of recording," concludes Mann, "maybe with Ray Charles, Roberta Flack, Aretha Franklin. We've learned a lot from Montreux, and gained some ideas for the future."

Transcontinent Sets 21st Store

BUFFALO — Transcontinent Record Sales Inc., Len Silver's Buffalo-based \$50 million-a-year wholesale/retail/independent label operation, is expanding again.

Ed Lyons, head of Transcontinent's fast-moving retail division, has disclosed the chain will enter the Cincinnati market in September with a 15,000 square foot Record Theatre.

"A building is being put up in a shopping center in Norwood, Ohio—a town which is surrounded by Cincinnati," Lyons says. "This will be number 21 in our chain and slightly smaller than the one in Buffalo with 22,000 square feet of selling space."

Silver and Lyons bill Buffalo's Record Theatre, a most impressive structure with big business, as "the world's largest record store."

Transcontinent has other such stores in Cleveland, Akron, Erie, Pa., Rochester and Syracuse. San Francisco may soon become another of its market places.

A&M Firms Confab

LOS ANGELES—A&M's ninth annual convention has been set to run from July 11-17 here at the Beverly Wilshire Hotel. The week's meetings have yet to be formulated.

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Top Acts Raiding Motown Jobete Catalog On Unprecedented Scale

By ADAM WHITE

NEW YORK—Contemporary recording acts of almost every complexion—pop, rock, soul and country—are this year raiding Motown's Jobete Music catalog on an unprecedented scale.

There are covers in release or upcoming by the Rolling Stones, Ringo Starr, K.C. & the Sunshine Band, Johnny Mathis and Deniece Williams, Bonnie Tyler, Eddie Money, Marie Osmond, Samantha Sang, Kate Taylor, Melissa Manchester, Gloria Gaynor, Manhattan Transfer, Bob Weir and more than a dozen others.

The trend is outstripping the catalog's previous popularity peak of 1975, when the Stones, Gaynor, Linda Ronstadt, James Taylor, the Doobie Brothers and Dawn were among those who successfully reworked Motown tunes.

Carl Griffin, director of East Coast operations for Jobete, predicts that the publishing house will have at least five covers on the charts simultaneously at some point this year.

Several copyrights have attracted twin updates: "It's The Same Old Song" is currently starred on Billboard's pop and soul charts for K.C. & the Sunshine Band (TK), while also in release on Wild Cherry's "I Love My Music" album (Sweet City/Epic).

"Where Did Our Love Go" is featured on Ringo Starr's new Portrait LP, "Bad Boy," and was a recent 45 for Manhattan Transfer on Atlantic.

"Stubborn Kinda Fellow" is Frankie Miller's latest Chrysalis single, and the song figures in a version on Kate Taylor's just shipped Columbia LP.

"You're All I Need To Get By" appears on Gloria Gaynor's current Polydor album, and is due on the upcoming Johnny Mathis/Deniece Williams duet set—which will also include Jobete's "Your Precious Love" and "Until You Come Back To Me."

Griffin cites several factors for the upsurge. "I believe there are not

enough good new songs around, particularly for rock acts, and that's where we're getting a lot of our activity.

"The r&b/pop flavor of the Jobete catalog lends itself to good rock 'n' roll," he continues. "Furthermore, artists are virtually guaranteed airplay with one of our titles, because people are familiar with the music."

Griffin also emphasizes the efficiency of Jobete's songplugging teams on both coasts. The company zeroes in on producers and a&r staffers—especially the former, he says, because they generally have song and sound concepts in mind for the artist, and more influence over what is actually recorded.

Every new contact is serviced with Jobete's "The Songs Of..." series of promotion albums, its "Top Ten Story In Sound" package and the 100-title songbook, "The Motown Era."

"We make sure they're always conscious of our catalog," declares Griffin. "We believe that there's no song in the Jobete vaults which cannot be updated."

With this in view, the publishing arm uses the new in-house studio at Motown's Los Angeles headquarters to cut demo disks which showcase different treatments of songs, often more contemporary than the original Motown recording.

Another reason for Jobete's 1978 bonanza, continues the New York-based executive, is less tangible but no less important.

"The majority of today's producers and artists grew up in the '60s, living and loving the music of Motown. This is obviously influencing their thinking and creativity."

The fact that certain songs may have been recorded not just once before, but on several occasions, is apparently no deterrent.

"Some musicians, singers and producers have their favorite Motown songs, and will look for the opportunity to cut them again, no matter what."

The Gloria Gaynor and imminent Johnny Mathis/Deniece Williams versions of "You're All I Need To Get By" are the latest of many covers of the Valerie Simpson/Nickolas Ashford tune, he instances.

Apart from the original 1968 hit by Marvin Gaye and Tammi Terrell, it has charted pop for Aretha Frank-

lin (1971) and Tony Orlando & Dawn (1975).

Jobete will reactivate specific titles from time to time, pitching for updates. After a four-year-low profile for "For Once In My Life"—Jobete's most recorded copyright—Griffin says he is working anew on the Ron Miller tune.

"I'm starting to show 'I Heard It Through The Grapevine' again as well. It's only a matter of time before we get fresh covers on that."

Jobete's latest promotion album, its ninth, features Pam Sawyer and Marilyn McLeod, authors of Diana Ross' "Love Hangover" and High Inergy's "You Can't Turn Me Off."

Entitled "Pure Magic," the sampler disk carries 32 one-minute excerpts of their work, and includes "Love Don't Come No Stronger," just recorded by Martha Reeves as her first 45 for Fantasy.

Griffin also points to an important pair of developing areas for Jobete covers: country and new wave.

A key reworking in the former field, he observes, has been Barry Kaye's MCA outing, "Easy." The disk, a 1977 hit for Motown's Commodores, reached Billboard's country charts earlier this year.

"We're cutting country demos of various copyrights, and distributing them to producers and others," mentions Griffin.

Motown's own country label, MC, developed in association with Mike Curb, is lending its weight to the trend. Latest Jobete update is E.D. Wofford's "Baby I Need Your Lovin'."

New wave progress, made mostly in Britain, is linked to Jobete covers by Graham Parker and the Jam. "We're not overlooking possibilities in that market," comments Griffin.

Folio sales for Jobete material are consistently strong, he adds, but bound to benefit further from the current crop of covers.

"When Rita Coolidge cut 'The Way You Do The Things You Do' and Peter Frampton did 'Signed, Sealed, Delivered,' our sheet music sales soared, and activated performances. It's like the stock market."

In addition to those already mentioned, acts covering Jobete titles this year include Claudja Barry, Eric Carmen, Thelma Jones, the Soul Children, Dara Sedaka, Genya Ravan, Franklin Micare and Formerly of the Harlettes.



PARTY TIME—Screen Gems-EMI Music/Colgems-EMI Music's open house is attended by industry leaders in Los Angeles including from the left: Lester Sill, company president; Don Grierson, vice president a&r, EMI America Records and Paul Tannen, vice president of the publishing firm's Nashville office.

Grateful Dead, Others Seek Old UA Royalties In Court

LOS ANGELES—Grateful Dead, Round Records, Ice Nine Publishing and Good Grazin' Music want Superior Court here to rule that United Artist Music and Records Group must account to the plaintiffs for their joint venture period from June 1975 through December 1976.

The plaintiffs contend that the defendant owes them record and publishing royalties and net profits during that time when they had a financing and distribution deal.

The labels and publishing firms allege they never got a straight count

from the defendant, who controlled the partnership's books.

Plaintiffs allege UA understated record royalties \$290,000 and owed them \$50,000 in unreimbursed advertising and overhead costs under terms of the June 1975 amended contract.

Publishing royalties were understated \$180,000 and net profits were understated \$407,000, the suit charges. In addition, the pleading asks \$5 million in punitive damages.

The plaintiffs claim that UA told

(Continued on page 19)

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The Bar-Kay's "Flying High On Your Love" on Mercury. Disk is its first gold LP.

Carly Simon's "Boys In The Trees" on Elektra. Disk is her fifth gold LP.

Platinum LPs

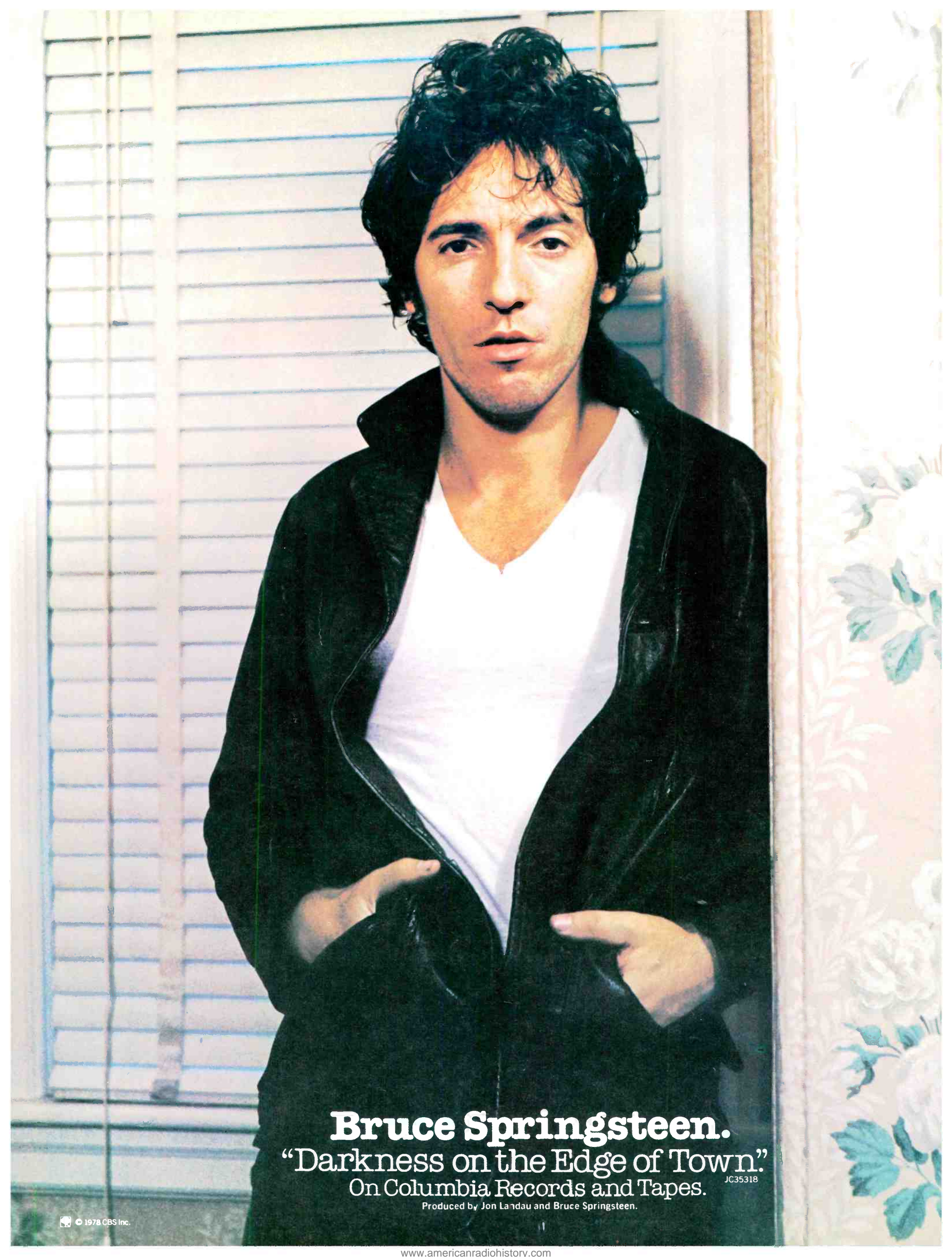
Kiss' "Double Platinum" on Casablanca. Disk is its fifth platinum LP.

Chuck Mangione's "Feels So Good" on A&M. Disk is his first platinum LP.

Steve Martin's "Let's Get Small" on Warner Bros. Disk is his first platinum LP.



GEORGIA TUNE—Walter Yetnikoff, president, CBS Records Group, plays Willie Nelson's version of "Georgia On My Mind" for Georgia Gov. George Busbee, center, and John Backe, president of CBS Inc., after a press conference in Atlanta where CBS announced plans for a \$50 million pressing plant.

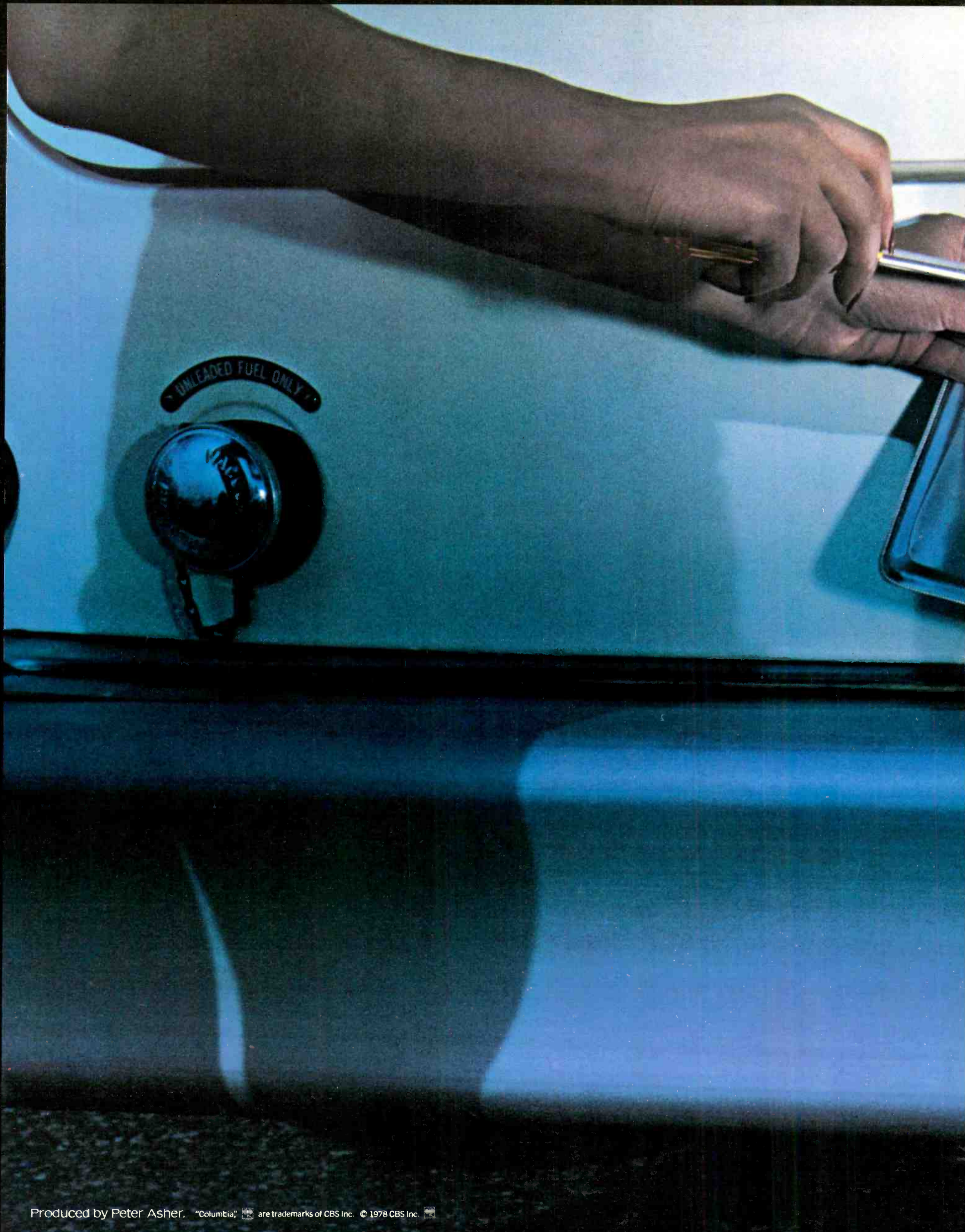


Bruce Springsteen.
"Darkness on the Edge of Town."
On Columbia Records and Tapes.

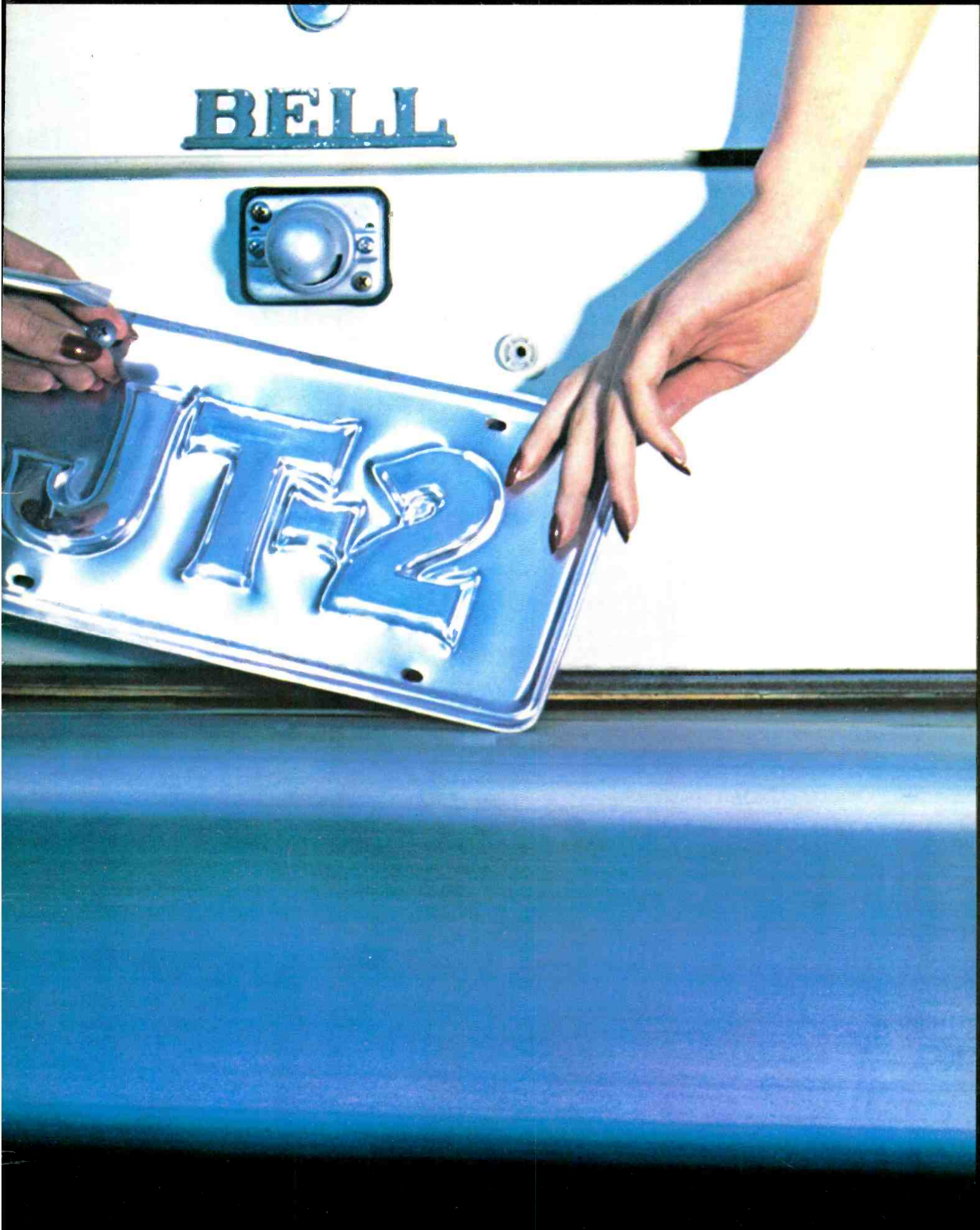
JC35318

Produced by Jon Landau and Bruce Springsteen.

Here is the main thing that we want to say.



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James Taylor: "JT." Double platinum. On Columbia Records and Tapes.

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Accountants Advise Publishers On New Law

By JOHN SIPPEL

LOS ANGELES—The Assn. of Independent Music Publishers got documented proof of the need for and value of expert accounting advice during its meeting here Tuesday (23).

Bud Kahaner, Fenton & Prager; Meyer Sack, independent accountant, and Neil Baizer, Alexander Grant, provided 90 minutes of evidence that publishers are confronted by major hurdles in the 1976 Reform Tax Act and the revised Copyright Law. Coincidentally, both statutes were passed within 15 days of each other.

Prospects are good that the tax act may be up for congressional suspension soon, the trio predicted. They

urged publishers to work toward provisions more favorable to writers of creative works.

Baizer explained that under the old law, a catalog or song with a fair market value of \$100,000 when sold for \$110,000 would be liable for a capital gains tax of \$10,000, the amount over the fair market value.

Under the present law, the basis would be \$0, with capitol gains paid on the entire purchase price.

Kahaner, a former IRS agent as was Sack, quoted from a late March 1978 tax department training manual: "It seems that in evaluation of intangibles, past royalty income levels are potentially very poor indications of the future. Some help may

be obtained from literary and music experts, but in the end we are probably going to have to make a mere educated guess as to the fair market value at the valuation date."

The manual went on to expand on how unexpected events such as a motion picture about a writer or a writer's belated recognition by the public could greatly effect a work or catalog's value.

The three experts stressed that in dealing with the IRS over the sale of works by a writer, publisher or estate, the greater the proof which could be provided to indicate past performance financially, the stronger the position of the public.

The creator of a musical composi-

tion must be careful as to how he depreciates a song. He must carefully determine the life of the song, a difficult task at best, the experts agreed. If the song dies prior to the forecast period, Sack advised writing off the song completely in the year that followed rather than going for the entire projected period.

Baizer emphasized that there is a dearth of legal precedent available for guidance on music tax matters.

In the past, he noted that the IRS has avoided taking critical tax hassles to court, where precedent could develop. Baizer and Kahaner encouraged long and careful study of catalogs and individual songs therein before tax bases are established.

Baizer said that in one study by his office, the song, "Zip A Dee Do Dah," was given a 45-year life span for evaluation. All three disdained formulae in accurately estimating catalog value.

Historically, the five or six times publisher income from performances and mechanicals has been loosely applied. Baizer amplified upon an intricate combination of average and average weighted value that could be applied.

Kahaner explained the need often to individually study each song in a catalog and then come up with an aggregate evaluation.

On queries into tax shelters, the subject of foreign corporations like the Bahamian trend of a decade ago brought frowns to the three experts' visages.

All put down the idea, pointing out basically that this often tied up money unnecessarily for long periods and took control out of the U.S. publisher's domain and substituted a national of that foreign country as being closest to operation and resultant manipulation of the corporation.

Request Label Raising Its Sights Miami Firm Now Taking On Pop And Ethnic Repertoire

By SARA LANE

MIAMI—Request Records is seeking broad representation in the pop, ethnic and classical fields. It already has its foundation in foreign language and classical material.

Now it's seeking pop material and its three chieftains—Gene Settler, John Pudwell and Joe Martin—are using their expertise to gain this position. Settler and Pudwell are the owners. Martin, the former New Jersey distributor who moved to Florida to retire, handles public relations.

Settler was former vice president of marketing for RCA Records and director of marketing for CBS. Pudwell held positions at RCA Records as director of new product development, director of product distribution and director of quality control.

Request Records was formed in 1949 by Hans Lengsfelder in New Rochelle, N.Y. In 1976 Lengsfelder moved to Florida and in August 1976 Settler and Pudwell took over control of the company.

Known for its heavy interest in the classical field, the Request group of labels also features ethnic LPs Afro Request, Sound of the Caribbean, No Holds Barred (comedy), Demand (contemporary), Classical Excellence and Euphoria (budget classical).

Since Settler and Pudwell took over Request they introduced Demand with four LPs and a single, Classical Excellence with 39 titles and Euphoria with 54 titles. The Request label has been expanded to more than 300 titles.

"We went for a year without any new releases," comments Settler. "John and I traveled extensively across the U.S. and throughout Europe trying to cement relationships with dealers and retailers.

"The toughest thing to overcome was the association of the new Request with the old Request due to some unfortunate incidents some

people had with the previous owner. We decided not to release any product until we got our house in order."

In September 1977, the two partners began releasing new product. Pudwell had made excellent European contacts for some good classical masters and the two men went to Europe and spent several weeks listening to more than 180 different titles, checking the quality on each.

"We're extremely quality conscious and we purchased the catalog

6 SHOWS VIE

Tally Tony Nominations

NEW YORK—Six of Broadway's big new musicals—"On The Twentieth Century," "Dancin'," "Working," "The Act," "Runaways" and "Ain't Misbehavin'" have been nominated for multiple awards in the upcoming American Theatre Wing's 1978 Antoinette Perry (Tony) Awards.

Leading the field is "On The Twentieth Century," with nine nominations including best musical; "Dancin'" with seven, also nominated for best musical; "Working" and "The Act" with six each, and "Ain't Misbehavin'" and "Runaways," with five each.

Eartha Kitt, making a stage comeback in "Timbuktu," has been nominated for best actress in a musical. Her competition includes Liza Minnelli, "The Act," Madeline Kahn, "On The Twentieth Century," and Frances Strenghagen in the ill-fated "Angel."

Best actor in a musical nominations were accorded Eddie Bracken, "Hello Dolly;" John Cullum, "On The Twentieth Century;" Barry Nelson, "The Act;" and Gilbert Price, "Timbuktu."

The nominations for best score of a musical have gone to "On The Twentieth Century," "Working," "Runaways," and "The Act." "Runaways," "Working" and "On The Twentieth Century," along with "A History Of The American Film," have also been selected for best book of a musical.

Musical directors vying for top honors are Bob Fosse, "Dancin'"; Richard Maltby Jr., "Ain't Misbehavin'"; Elizabeth Swados, "Runaways;" and Harold Prince.

(Continued on page 108)

in Europe for Euphoria," Pudwell comments. "At the same time I made contact with the Austrian Broadcast Symphony Orchestra and we now own worldwide rights, titles and interest of all the recordings from the catalog of the Austrian radio. We released 30 units last December."

At the same time, Settler and Pudwell were scouting for a situation to get into the contemporary record market and have signed pianist Freddie Cole, singer Johnny Pezzazzo, two groups, Brown Sugar and Tony Sherman, singer Anita Meyer (top vocalist in the Benelux countries) and Anita Ortez, a Detroit singer Pudwell produced in Bogota, Colombia.

"By the end of the year, we think we'll have increased our business tenfold to what it was when we took the label over," explains Settler. "Lengsfelder was an elderly man who just went along with the tide. Request is our livelihood and we're working our butts off trying to get into the competitive pop and disco field, when our market has been the classic which sells day in and day out."

A network of 22 independent distributors is working product for the various labels across the U.S. "We've increased Request's product by 60 units, we have another 42 coming out within the next three months and we're also holding 14 more for the next quarter. We also have Spanish lines doing well in South Florida," Settler notes.

Request Records is a self-contained operation. Its employes are multilingual and can translate back and forth in French, German, Spanish and English. The firm does all its covers, typesetting, liners and art work.

The firm has two publishing companies—Sing 'n' Dance (ASCAP) and Saka (BMI). Recently Settler and Pudwell opened Express Music USA, an affiliate of Express Music in London, with one of their producers.

The company also releases material in 8-track and cassette and is now in the final stages of production for a heavy cassette release of all classical titles, plus both cassette and 8-track for the newest ethnic label.

"Because we like to have complete control over the quality of our products, we opened Sound Cutting, Inc., under the management of Al Brown, formerly associated with Frankford-Wayne, Atlantic and Columbia Records, for mastering and editing," says Pudwell.

Moody Blues LP Wrapped In Security

By ADAM WHITE

NEW YORK—Tight security will surround London Records' plan to premiere the new Moody Blues album on some 500 AM and FM radio stations throughout the U.S. (Billboard, May 6).

The label is shooting for a June 17 airing of the pre-taped, one-hour "Octave" program, produced by Buzz Bennett and Bob Hamilton, who previously handled RCA's successful "Jefferson Starship Earth" radio package (Billboard, March 4, 1978).

London's national promotion director, Bob Paiva, believes the 500-station target is feasible, with many in key markets already recruited.

He says the program and attendant promotion for the album can reach around 50 million persons.

Stations will receive the tape on airdate, or the day before. In major markets, it will be hand delivered.

To help prevent premature airing, Paiva says only a limited number of "Octave" test pressings (around 10) have been produced, the majority of which are in the hands of London personnel.

"We've talked to the plants, too," he adds, "and asked for cooperation from associate companies in Britain and Canada, to ensure that nothing goes out ahead of time there."

Paiva comments that security of this scale if new for London, though precautions have always been taken in the past with major albums. "Octave," containing the first new studio recordings by the Moody Blues in five years, it on a simultaneous worldwide release schedule.

One incentive for radio stations themselves to adhere to the June 17 date is the promised distribution of a special pressing of the album, in white vinyl with "blue marbling" effect.

What Paiva calls "a limited number" of these are to be parcelled out for stations to use as listener prizes in promotion contests.

Without disclosing the exact quantity available or the intended recipients, the London executive says: "We have to see to it that we help the people who help us."

The colored record will not go on commercial sale.

The "Octave" program, being produced by Bennett and Hamilton in California, will be supplied to stations in whatever configuration they need.

Make Aussie Pact

LOS ANGELES—RCA Australia will distribute product on the Cincinnati-based QCA label in Australia and New Zealand. The deal kicks off with the album "Elvis' Favorite Gospel Songs" and single "Elvis Has Left The Building" by J.D. Sumner & the Stamps, a gospel group which appeared in concert with Presley for more than five years.

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IS

AFLOAT

Dead Suit

• Continued from page 14

them when they agreed to terminate the pact in December 1976 that they were in an unrecovered \$800,000 position. Plaintiff labels paid UA \$300,000 for the termination of the pact, they claim and agreed that the defendant was to receive \$500,000 from the subsequent distribution of Grateful Dead and Round albums.

Under terms of the three-year pact, the plaintiffs were to receive 50% of the net profits of the joint venture, per the filing.

Moon Shines Brightly Over Full Moon Stores

LOS ANGELES—Doug Severson's four Full Moon Records stores in suburban Detroit and Northwestern Michigan average about 1,625 square feet.

The fourth store, a 2,000 square foot downtown site in Traverse City opens June 8.

The 29-year old Severson is shooting for his first \$1 million gross year. That's aiming high for one who began in March 1974 with a 250 square foot location in a tiny downtown shopping strip in his hometown, Rochester, Mich., a north Detroit suburb.

Severson avoids fiscal specifics, but he does recall that his first mini-store was doing a bit under \$10,000 a month in its fifth month of operation in 1974. That's pretty fair turnover for a shop which carried about 2,000 album units at the time.

Severson tosses off his success lightly. "Right place, right time" is his explanation. That and the help of friends, to which he continually refers when he talks of his five building years in retail.

"I loved records. I went to Roches-

ter High with guys like Jack Ashton (Ariola Detroit promo rep) and James Grogan (Elektra/Asylum Kansas City man). I got to know Ed (Punch) Andrews, Bob Seger's manager," Severson recalls.



LEGENDS MEET—Phil Spector, producer and composer of countless pop hits, shares an embrace with poet and punk rocker Patti Smith during a party at Los Angeles' Le Dome restaurant celebrating the success of Smith's album "Easter" and single, "Here Comes The Night."

When he graduated from Western Michigan Univ., Severson stayed in Kalamazoo for about a year. He spent a lot of that time in Boogie Records, the shop run by Rick Rodbard, continuing to build his record collection.

Then early in 1974, he came home. He found the small store front on the edge of downtown. "I had 985 pieces of album product when I opened," he says. "I knew exactly what to buy from my own collecting experience. I bought everything from Music Peddlers. I was a COD account for a year with Carl Thom. He advised me well. I lived at home in the basement, plowing all my profits into the store," Severson remembers.

"I knew I needed more room. My brother Dick who is now working for

Tower Records in San Diego, spelled me part-time. A 1,000 square foot store next door became vacant. We moved in before the holiday season began. By Dec. 26 I had virtually nothing left in the new larger store except divider cards."

Just a year after starting his first store, Severson and his wife, Mary, entertained Jane and Mark Falk, long-time friends, at dinner over a weekend. Severson took Falk over to the store. Falk was impressed. He volunteered the idea of opening a Full Moon store in Port Huron. Their jointly-owned 2,000 square foot downtown store opened May 30, 1975.

It built more slowly than Rochester. But it drew clientele from the Michigan shore and nearby Sarnia, Canada.

The Pontiac store opened in July 1976. It's a 1,500 square footer. Bill Lenox moved from the Rochester store as general manager.

The first three stores are keyed by a rustic barnwood tie. Severson searches out old farm buildings being dismantled when he makes the approximate 250-mile trips to his outlying stores. All fixtures are custom made.

The new Traverse City store is authentic nostalgia. While probing the old building's interior, workers uncovered a thin coating of plaster over antique brick walls. Cedar is the decor focus in the new store's racks, register counter browsers and ceiling beams. Each Full Moon has an antique jukebox. Severson collects them.

Besides full complements of all types of album repertoire, Full Moon stocks an assortment of 25 different (Continued on page 115)

ON CHI NARAS PANEL

Krasilovsky Redflags 'Artist-For-Hire' Pact

By HOWARD MANDEL

CHICAGO—"Are John Denver, Aretha Franklin, Peter Frampton or George Benson artists-for-hire?" Bill Krasilovsky, co-author of "This Business Of Music" and attorney both for superstars and neglected talent asked more than 100 NARAS members, music publishers, record company executives and fledgling songwriters during a panel discussion here on the Copyright Act of 1978.

"I have no doubt that most of you in this room could be persuaded to sign artist-for-hire contracts, but we lawyers have an eye on winners," continued Krasilovsky, guest expert at the monthly NARAS meeting held at the Univ. of Illinois Circle Campus. His fellow panelists and attorneys Joel Carlins and E. Leonard Rubin nodded in agreement.

"Employee-for-hire contracts that don't offer anything but a royalty are sheer fraud," Krasilovsky charged. "They are offered by companies that are operating in a very short-sighted way, as a matter of convenience. Don't sell yourselves short—give thought to the phrase 'artist-for-hire.'"

Songwriters Jim Peterik and Fran Golde, also on the panel, concurred with the lawyers on the need for negotiation and close examination of writer and performer contracts with special attention to scope of agreement provisions.

Peterik, formerly a songwriter and performer with the Ides of March, is now signed to an artist-for-hire contract with Warner Bros. Records. Confirming Krasilovsky's notion that "contracts are almost never inflexible," Peterik disclosed several compromises arrived at through negotiations with legal counsel which render his artist-for-hire status appealing.

His four-year salary is a weekly advance on royalties, pegged to an ascending scale of draw. He is protected by a one-year termination notice, and must deliver work covered only by the terms of the contract, holding rights to work published previous to his signing with Warner Bros.

Golde, presumably not tied to any artist-for-hire contract, insisted that whatever the songwriter's status, personal attention from someone in the publishing or recording company is a must.

"If you're going to get your songs

out and have other performers pick them up, someone at your company must take an interest in you, and you've got to be out for yourself," she said.

Recording artists received her warmly when she attended studio sessions with material meant for them, Golde reported, but "you've got to be prepared to be rejected."

She has her own publishing company as well as a co-publishing arrangement with Richard Perry, has written Diana Ross' "I'm Getting Ready For Love," Debby Boone's upcoming single, and has a debut album of her own ready for release on Portrait Records.

According to the attorneys, the new copyright law is a "writers' law." Besides extending copyright validity from a 28 year period renewable for another 28 years to the life of the creator plus 50 years, the law makes available for the first time rights of transfer. Under these provisions the publisher must make any work not made-for-hire available to the creator for reassignment for a period of five years.

Fire Guts Original 1812 Overture Shop

LOS ANGELES—The original 1812 Overture store on Milwaukee's Brady St. suffered damages estimated at more than \$100,000 when an early morning fire May 18 swept the three-story building in which it has first floor space.

Alan Dulberger, owner of the five-store local chain, says he is waiting word if the store can be rebuilt or if he will take another location on the city's east side.

The large LP/tape inventory was largely smoke and water damaged.

Synthesizer Course

LOS ANGELES—The UCLA Extension is offering a weekly evening course, "Electronic Music And The Synthesizer," for musicians and engineers, to be conducted by film composer and Los Angeles Times electronic music reviewer Dr. Philip Springer June 21-July 26.

The two credit course will include instruction in synthesizers, discussions and demonstrations of electronic composing techniques and the role of computers in electronic music.



SIGNING IN—Sire artists the Paley Brothers, Jon left, and Andy, sign the wall during a recent in-store visit to Pantasia Records in New York's East Village. The autograph wall is the outlet's answer to Peach's cement prints.

Disneyland Jumps At Jazz Showcase

ANAHEIM—The Crusaders, Stanley Turrentine and Toshiko Akiyoshi and the Lew Tabackin Big Band were among some of the world's famous jazz artists showcased here at Disneyland on Saturday-Sunday (27-28).

The two-day event, dubbed "Disneyland And All That Jazz," also featured Pete Fountain and his New Orleans Band, Teddy Buckner and his Jazz All-Stars, Seawind, Louis Bellson and the Big Band Explosion among others.

The musicians performed throughout the park at sites including floating stages on the Rivers of America, the French Market in New Orleans Square, the Space Stage, Tomorrowland Terrace and the Plaza Gardens.

High school and college bands also participated in the festivities.

80 Mil Watch Fest

MAJORCA—The first international music festival, a three-day event hosted here by the Spanish government and Capitol-EMI, drew the largest television audience in Europe for one show, approximately 80 million viewers. The show which included a performance by Tavares, was seen in Russia, Poland, Italy, England, Scandinavia, the Netherlands and Canada.

NARM Creates Intern Program

LOS ANGELES—An internship program, created and initiated by the National Assn. of Recording Merchandisers (NARM) to help meet present and future employment needs of the recording industry, will run from July 1-August 31.

The program is composed of a select group of NARM regular member companies and students enrolled in recording industry courses at two universities, Georgia State and Middle Tennessee State.

Students between their junior and senior years will be the ideal choices for the program. The on-the-job training will be closely supervised by

company personnel and will cost each participating company \$1,500.

Some expected advantages of the program include enabling companies to identify and evaluate potential employees; giving students an opportunity to reinforce their textbook training with actual work; giving participating schools an opportunity to evaluate and amend their curriculum; having the participating students broaden the perspectives of their classmates at school; and hopefully having the program's success stimulate the interest of other schools to include courses, and even degree programs, for the music industry.

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Performing Rights Assns. Ask High Court

• Continued from page 1

here in a decision last year (Billboard, Aug. 20, 1977).

The Supreme Court development is the latest step in the complex anti-trust action launched in 1969 by CBS Inc. against the U.S. rights groups. It was appealed after dismissal by the U.S. District Court here in September 1975, following a lengthy trial.

Requests for writs of certiorari were entered within the past two weeks by ASCAP and BMI. Supporting briefs were also submitted to the Supreme Court by the U.K.'s Performing Right Society (PRS) and France's SACEM, and by a group of prestigious composers and lyricists headed by Aaron Copland.

Meanwhile, the papers disclose that the CBS-TV web terminated its license arrangements with ASCAP this past March 31, although it is continuing to broadcast music held by the senior society.

Its rationale apparently is based on a footnote in the appeals court decision labelling the offering of blanket licenses as "misuse" of copyright.

But an ASCAP spokesman says that "CBS wants to pay" and that discussions are now underway toward settlement of the issue without regard to the questions before the Supreme Court.

Nub of the arguments presented by ASCAP and BMI in asking for review are:

- They ask how blanket licensing at a negotiated price can be deemed price fixing so long as all individual owners of music joining in the license package are also "willing and free to negotiate individual prices for their individual products?"

- They query how blanket licenses are illegal "per se" since "consent decrees negotiated by the Dept. of Justice require that such licenses be offered?"

- How can the blanket license be judged "copyright misuse," they ask, when the concept has been found to be the only "reasonable solution to the unique distribution problems in the business of performance rights licensing?"

- And they raise the question of the apparent direct conflict of the appeals court decision here with earlier decisions in the Ninth Circuit. The latter found that the offering of blanket licenses by ASCAP (K-91 Inc. versus Gershwin Publishing Corp.) did not constitute price-fixing.

All petitioners claim that the appeals court decision, if permitted to stand, would upset well-established operating patterns in the music in-

dustry. In any case, they maintain it is fraught with serious errors, and should be overturned.

It will create "major problems of judicial administration and turmoil in music licensing," states the ASCAP petition.

BMI warns of the "significant impact of the decision . . . on antitrust theory, on the creators of music throughout the world, and on government enforcement of the anti-trust laws."

The petition of PRS and SACEM, who enter the case as "friends of the court," goes further and predicts a near total breakdown of international music exchange if the appeals court decision holds, with its ultimate implications still obscure.

POSSIBLE SLEEPER

'Rocky Horror' Soundtrack Hits

By DICK NUSSER

NEW YORK—The soundtrack album accompanying a cult film dealing with a mad transvestite scientist may well become sleeper soundtrack of the year, and earn additional points for the lack of promotion behind its success.

"The Rocky Horror Picture Show," distributed here by Jem Records under the Ode Sound & Visual Corp. imprint, is listed in Billboard's album charts this week at 49 with a star. Jem claims sales in excess of 300,000, although the album has only been in domestic release for six weeks.

"Wherever the movie is shown the record sells like crazy," claims Ed Grossi, Jem vice president. "We're not spending money nationally, because it's not a mass item, but it is a mass cult item."

"The big thing is promoting it on the retail level, not on radio," adds Marshall Blonstein, vice president of Ode Records which is normally distributed through CBS here. However, he explains, "Rocky Horror" is part of Ode's parent company, the aforementioned Sound & Visual Corp., and not part of the CBS deal.

While airplay is rare, at least two stations are using it for promotion purposes, including Boston's WBCN and St. Louis' KSHE. WNBC in New York has featured it as an LP spotlight, also.

Jem claims it is their biggest selling record so far, surpassing the punk disks and import items that are Jem staples.

Several factors have been cited for the phenomenal success of the LP, including the cameo appearance of Meat Loaf, a currently hot rock attraction who records for Epic/Cleveland International. Meat Loaf sings one song and plays the part of a motorcycle gang member who is supposed to be one of the mad scientist's failed experiments in recreating human life.

What has really kept the movie, and the soundtrack, alive seems to be the devotion of the audience, many of whom have seen the movie time and time again, often dressed in costumes portraying characters from the film.

The movie is usually screened weekends at midnight when it is shown at all, but it never fails to draw a crowd. First released three years ago, with about 30 prints available, it is now being screened in approximately 100 cities.

Ode and Jem usually try to coordinate their limited promotional efforts with 20th Century-Fox, which is distributing the film.

"We just contact surrounding retailers; make sure they know it's playing nearby, and supply them with posters and T-shirts," Grossi says. "We try to get the posters up in the theatre whenever possible but that's about it."

A Cactus store in Houston, Tex., adjacent to a theatre where the movie was playing, reports selling 100-150 copies of "Rocky Horror" a night during April and May, when the LP occasionally sold better than the "Saturday Night Fever" soundtrack. Cactus stayed open past midnight.

Key cities thus far for "Rocky Horror" LP sales have been New York (where it has played off-and-on for nearly three years), Boston, Houston, St. Louis, and the Dallas-Fort Worth-Austin area.

It is not the first time the LP has been available here, although this is the first domestic release.

"The Rocky Horror Show" opened nearly five years ago in London as a stage production and an original cast LP soon turned up in import shops here. Agents for the original show tried without success to arrange for a U.S. release. Warner Bros. was among the labels that decided to pass on the project.

Ode president Lou Adler obviously saw some merit in the show

It "casts a cloud of illegality on this international structure that has been shown by experience to work effectively and fairly for all concerned—the public, the users and the individual members of the performing right organizations," their brief asserts.

In a practical sense, the European organizations state, the decision would inhibit performances of foreign music in the States, and of American music abroad.

PRS received about \$6.1 million in performance royalties from ASCAP and BMI in 1976, while it paid the American groups about \$4.5 million. In SACEM's case, \$1.4 million was earned and \$2.9 million paid for the same year.

The brief entered by Aaron Copland and 13 other ASCAP writers and writer estates suggests that the price-fixing decision may expose all members of the society (and of BMI) to charges of being "parties to an illegal combination and may have to incur literally ruinous legal expenses in defending themselves."

If the judgment that copyrights have been misused stands it continues, "it is entirely possible that ASCAP will be financially destroyed by antitrust and misuse litigation with myriads of licensees all over the United States."

CBS had 30 days to answer the music group briefs but asked for and received an extension until Aug. 2. The court will be in recess at that time, and the earliest it can act on the case will be on its return in October.



HOT DUO—Phoebe Snow joins A&M artist Garland Jeffreys onstage at New York's Bottom Line during the latter's recent appearance there. Jeffreys is touring in support of his current LP, "One-Eyed Jacks."

Promo In-the-Street

LOS ANGELES—A series of free street-dance concerts is being given by MCA's group, Celebration. The concerts are centered around the group's title single from the Universal film, "Almost Summer." Celebration's members are Mike Love, Ron Albach, Charles Lloyd, Dave Robinson, Mike Kowalski, Ed Carter, Wells Kelly and Gary Griffin.

L.A. Store Uses Theatre Motif

• Continued from page 6

arrangement that has these signs standing out strongly in the gloom of the ceiling. Nickelodeon customers never have to ask where to find merchandise.

The large black with white lettering custom made divider cards take the browser right to the artist he wants. The store frowns on fluorescent lighting. Berens feels it detracts from the way his overhead lights and the Advent tv highlight product. Nickelodeon could be the most subtly-lit shop in the U.S.

'Brazuca' In 7-Inch

NEW YORK—A 7-inch single of "Brazuca" backed with "Simbora" by the Simbora Orchestra has now been released by Atlantic worldwide based on the sales and airplay of the tunes originally released as 12-inch DiscoDiscs in the U.S. last March.

Magnolia/Wade Tie

ATLANTA—Len Wade, the jazz-blues pianist/songwriter, has signed a contract with Sweet Magnolia Music, the production company here, to promote his music nationally.

Berens, after only two weeks in retail, states unequivocally that he will never open another store. "I ran a 72-store apparel chain. I just want the finest record store. I want one shop that represents the best method of reaching my Century City Shopping Center customer."

He's trying to find the best personnel. Brad Benedict, his merchandise manager, is the co-author of "Phonographics," a recent tome which compiles the best recent album cover lithography. Hillary orders tapes and generally watches the store. Both Berens are long-time record buffs. They number some heavy recording names who also reside in Malibu among their personal friends.

Berens is a tough but just boss. He demands all staffers remain in the store until every detail, necessary to

be ready for the next day's opening is completed.

The store closes Sundays at 6 p.m. Berens sunk most of the profit from the recent sale of a \$7 million yearly grossing T-shirt manufacturing business into Nickelodeon. He's uncovered some major headaches he never realized he'd run into. His Good Vibrations Inc. corporate umbrella has run successful businesses for 12 years. Yet he could not establish credit with record distributors and branches until he contacted Pat Moreland, financial chief with Sam Billis' City One-Stop here. She gave him the greenlight and now it's all open billing for Nickelodeon.

"Two Wings" Single

LOS ANGELES—Savoy Records is releasing the gospel single, "Two Wings" backed with "Don't Give Up" by the World Wonders. The masters were acquired by Savoy from the Cherub label.

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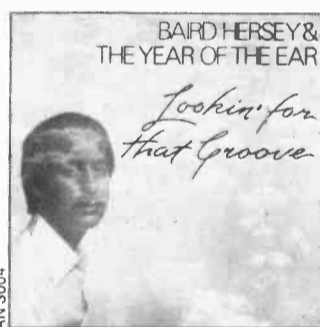
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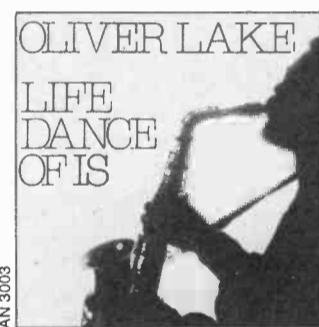
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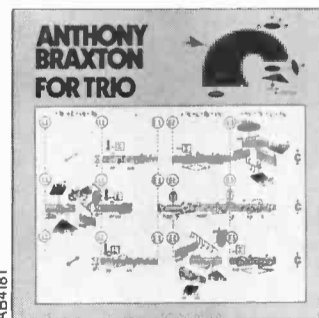


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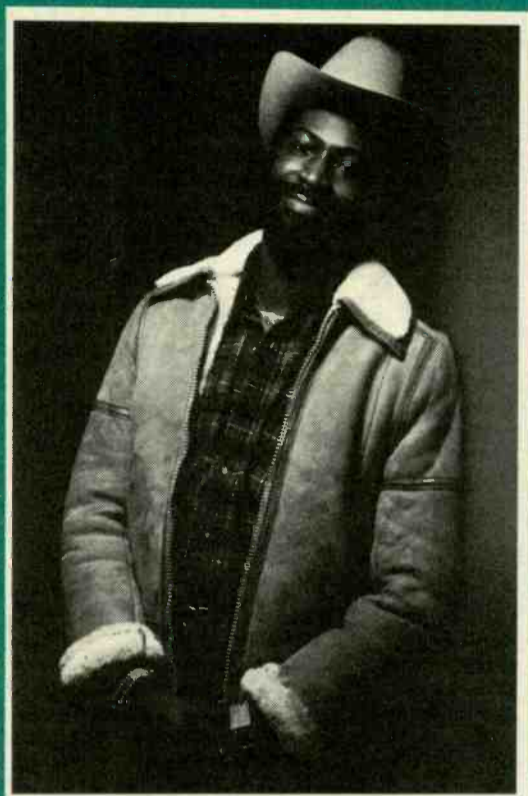
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5/28	Convention Ctr.	Pine Bluff, Ark.	6/9	Ohio State Fair Col.	Columbus, Ohio	6/18	Coliseum	Richmond, Va.
5/29	Lloyd Noble Center	Norman, Okla.	6/10	Coliseum	Richfield, Ohio	6/23	Mun. Aud.	Nashville, Tenn.
6/2	Civic Arena	Pittsburgh, Pa.	6/11	Civic Center	Saginaw, Mich.	6/24	Freedom Hall	Louisville, Ky.
			6/15	Dorton Arena	Raleigh, N.C.	6/25	Cobo Hall	Detroit, Mich.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/1/78)

TOP ADD ONS - NATIONAL

ROLLING STONES—Miss You (Rolling Stones)
BOB SEGER—Still The Same (Capitol)
PABLO CRUISE—Love Will Find A Way (A&M)

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 new products exclusive of Add Ons and Prime Movers.

- KAFY—Bakersfield**
- FRANKIE VALLI—Grease (RSO)
 - ★ GERRY RAFFERTY—Baker Street (UA) 12-5
 - ★ CARLY SIMON—You Belong To Me (Elektra) 11-7
- KRIZ—Phoenix**
- GERRY RAFFERTY—Baker Street (UA)
 - GENESIS—Follow You, Follow Me (Atlantic)
 - ★ LOVE & KISSES—Thank God It's Friday (Casablanca) 28-16
 - ★ RARE EARTH—Warm Ride (Prodigal) 20-12
- KTKT—Tucson**
- DONNA SUMMER—Last Dance (Casablanca)
 - TOBY BEAU—My Angel Baby (RCA)
 - ★ GERRY RAFFERTY—Baker Street (UA) 21-14
 - ★ O'JAYS—Usta Be My Girl (Philadelphia International) HB-26

Pacific Southwest Region

• **TOP ADD ONS:**

BOB SEGER—Still The Same (Capitol)
BONNIE TYLER—It's A Heartache (RCA)
ROLLING STONES—Miss You (Rolling Stones)

★ **PRIME MOVERS:**

MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
GERRY RAFFERTY—Baker Street (UA)
CHUCK MANGIONE—Feels So Good (A&M)

BREAKOUTS:

MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
EDDIE MONEY—Baby Hold On (Columbia)
O'JAYS—Usta Be My Girl (Philadelphia International)

- KHJ—LA.**
- BONNIE TYLER—It's A Heartache (RCA)
 - BOB SEGER—Still The Same (Capitol)
 - ★ CHUCK MANGIONE—Feels So Good (A&M) 30-18
 - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 20-9

- TEN-Q (KTNQ)—LA.**
- BOB SEGER—Still The Same (Capitol)
 - O'JAYS—Usta Be My Girl (Philadelphia International)
 - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 17-6
 - ★ ANDY GIBB—Shadow Dancing (RSO) 4-1

- KFI—LA.**
- ROLLING STONES—Miss You (Rolling Stones)
 - ANDY GIBB—Everlasting Love (RSO)
 - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 12-6
 - ★ CHUCK MANGIONE—Feels So Good (A&M) 19-14

- KEZY—Anaheim**
- PATTI SMITH—Because The Night (Arista)
 - BOB SEGER—Still The Same (Capitol)
 - ★ FLACK & HATHAWAY—Closer I Get To You (Atlantic) 9-5
 - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 11-7

- KCBQ—San Diego**
- STEVE MARTIN—King Tut (WB)
 - SEALS & CROFTS—You're The Love (WB)
 - ★ TRAMPS—Disco Inferno (Atlantic) 13-6
 - ★ ANDY GIBB—Shadow Dancing (RSO) 6-1

- KFXM—San Bernardino**
- BARRY MANILOW—Even Now (Arista)
 - ABBA—Take A Chance On Me (Atlantic)
 - ★ EDDIE MONEY—Baby Hold On (Columbia) 13-3
 - ★ BILLY JOEL—Movin' Out (Columbia) 16-10

- KERN—Bakersfield**
- ROLLING STONES—Miss You (Rolling Stones)
 - BILLY JOEL—Only The Good Die Young (Columbia)
 - ★ GERRY RAFFERTY—Baker Street (UA) 23-19
 - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 27-23

PRIME MOVERS - NATIONAL

GERRY RAFFERTY—Baker Street (UA)
O'JAYS—Usta Be My Girl (Philadelphia International)
ANDY GIBB—Shadow Dancing (RSO)

- KYNO—Fresno**
- SWEET—Love Is Like Oxygen (Capitol)
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
 - ★ PATTI SMITH—Because The Night (Arista) 24-18
 - ★ O'JAYS—Usta Be My Girl (Philadelphia International) 20-15
- KGW—Portland**
- JEFFREYS & SNOW—Reelin' (A&M)
 - DAVID SHIRE—Manhattan Skyline (RSO)
 - ★ CARLY SIMON—You Belong To Me (Elektra) 20-12
 - ★ GERRY RAFFERTY—Baker Street (UA) 21-15
- KING—Seattle**
- BILLY JOEL—Only The Good Die Young (Columbia)
 - PABLO CRUISE—Love Will Find A Way (A&M)
 - ★ KARLA BONOFF—Lay Down Beside Me (Columbia) 23-19
 - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 5-2

- KJRB—Spokane**
- DONNA SUMMER—Last Dance (Casablanca)
 - JEFFERSON STARSHIP—Runaway (Grunt)
 - ★ JIMMY BUFFETT—Cheeseburger In Paradise (ABC) 27-19
 - ★ ROD STEWART—I Was Only Joking (WB) 23-17
- KTAC—Tacoma**
- SEALS & CROFTS—You're The Love (WB)
 - HEATWAVE—The Groove Line (Epic)
 - ★ ANDY GIBB—Shadow Dancing (RSO) 13-7
 - ★ WINGS—With A Little Luck (Capitol) 9-5

- KCPX—Salt Lake City**
- PLAYER—This Time I'm In It For Love (RSO)
 - PABLO CRUISE—Love Will Find A Way (A&M)
 - ★ BILLY JOEL—Only The Good Die Young (Columbia) HB-24
 - ★ FRANKIE VALLI—Grease (RSO) 22-18
- KRSP—Salt Lake City**
- ROLLING STONES—Miss You (Rolling Stones)
 - STEELY DAN—FM (MCA)
 - ★ SWEET—Love Is Like Oxygen (Capitol) 16-11
 - ★ JIMMY BUFFETT—Cheeseburger In Paradise (ABC) 17-12

- KTLC—Denver**
- ROD STEWART—I Was Only Joking (WB)
 - PATTI SMITH—Because The Night (Arista)
 - ★ TRAMPS—Disco Inferno (Atlantic) 17-11
 - ★ EARTH, WIND & FIRE—Fantasy (Columbia) 22-16
- KIMN—Denver**
- ROLLING STONES—Miss You (Rolling Stones)
 - BARRY MANILOW—Even Now (Arista)
 - ★ CARLY SIMON—You Belong To Me (Elektra) 21-14
 - ★ GERRY RAFFERTY—Baker Street (UA) 22-15

- KFRC—San Francisco**
- TODD RUNDGREN—Can We Still Be Friends (WB)
 - STEVE MARTIN—King Tut (WB)
 - ★ GERRY RAFFERTY—Baker Street (UA) 19-10
 - ★ BONNIE TYLER—It's A Heartache (RCA) 15-8

- KYA—San Francisco**
- BOB SEGER—Still The Same (Capitol)
 - O'JAYS—Usta Be My Girl (Philadelphia International)
 - ★ GERRY RAFFERTY—Baker Street (UA) 20-12
 - ★ PATTI SMITH—Because The Night (Arista) 21-15

- KLIV—San Jose**
- JEFFERSON STARSHIP—Runaway (Grunt)
 - HEATWAVE—The Groove Line (Epic)
 - ★ PETER BROWN—Dance With Me (Drive) 20-20
 - ★ O'JAYS—Usta Be My Girl (Philadelphia International) 27-19

- KNDE—Sacramento**
- DONNA SUMMER—Last Dance (Casablanca)
 - RARE EARTH—Warm Ride (Prodigal)
 - ★ ROBERT PALMER—Every Kinda People (Island) 28-20
 - ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 19-13

- KROY—Sacramento**
- DONNA SUMMER—Last Dance (Casablanca)
 - BARRY MANILOW—Even Now (Arista)
 - ★ O'JAYS—Usta Be My Girl (Philadelphia International) 28-17
 - ★ BONNIE TYLER—It's A Heartache (RCA) HB-19

- CKLW—Detroit**
- PATTI SMITH—Because The Night (Arista)
 - FRANKIE VALLI—Grease (RSO)
 - ★ GERRY RAFFERTY—Baker Street (UA) 24-14
 - ★ BOB SEGER—Still The Same (Capitol) 6-2

BREAKOUTS - NATIONAL

CARLY SIMON—You Belong To Me (Elektra)
HEATWAVE—The Groove Line (Epic)
BONNIE TYLER—It's A Heartache (RCA)

- 13-Q (WKTQ)—Pittsburgh**
- PETER BROWN—Dance With Me (Drive)
 - MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
 - ★ GERRY RAFFERTY—Baker Street (UA) 16-8
 - ★ CHUCK MANGIONE—Feels So Good (A&M) 21-14
- WPEZ—Pittsburgh**
- GENESIS—Follow You, Follow Me (Atlantic)
 - GARY TANNER—Over The Rainbow (20th)
 - ★ GERRY RAFFERTY—Baker Street (UA) 23-10
 - ★ BARRY MANILOW—Even Now (Arista) HB-24

- KOMA—Oklahoma City**
- PATTI SMITH—Because The Night (Arista)
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
 - ★ CARLY SIMON—You Belong To Me (Elektra) 26-15
 - ★ EDDIE MONEY—Baby Hold On (Columbia) 17-12
- KAKC—Tulsa**
- DONNA SUMMER—Last Dance (Casablanca)
 - FRANKIE VALLI—Grease (RSO)
 - ★ CARLY SIMON—You Belong To Me (Elektra) 10-5
 - ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 14-9

• **TOP ADD ONS:**

MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
PABLO CRUISE—Love Will Find A Way (A&M)
RUFUS/CHAKA KHAN—Stay (ABC)

★ **PRIME MOVERS:**

GERRY RAFFERTY—Baker Street (UA)
MICHAEL JOHNSON—Bluer Than Blue (EMI)
CARLY SIMON—You Belong To Me (Elektra)

BREAKOUTS:

TRAMPS—Disco Inferno (Atlantic)
BONNIE TYLER—It's A Heartache (RCA)
SWEET—Love Is Like Oxygen (Capitol)

- WAKY—Louisville**
- ROD STEWART—I Was Only Joking (WB)
 - BARRY MANILOW—Even Now (Arista)
 - ★ BOB SEGER—Still The Same (Capitol) 30-18
 - ★ O'JAYS—Usta Be My Girl (Philadelphia International) 21-11
- WBGN—Bowling Green**
- PABLO CRUISE—Love Will Find A Way (A&M)
 - ANDY GIBB—Everlasting Love (RSO)
 - ★ JIMMY BUFFETT—Cheeseburger In Paradise (ABC) 26-21
 - ★ BOB SEGER—Still The Same (Capitol) HB-25

- WGCL—Cleveland**
- O'JAYS—Usta Be My Girl (Philadelphia International)
 - ★ ABBA—Take A Chance On Me (Atlantic) 13-6
 - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 10-5
- WZZP—Cleveland**
- WALTER EGAN—Magnet & Steel (Columbia)
 - JOE WALSH—Life's Been Good (Asylum)
 - ★ CARLY SIMON—You Belong To Me (Elektra) 28-21
 - ★ ROD STEWART—I Was Only Joking (WB) 32-25

- WSAI—Cincinnati**
- ROLLING STONES—Miss You (Rolling Stones)
 - ENGLAND DAN & JOHN FORD COLEY—You Can't Dance (Big Tree)
 - ★ GERRY RAFFERTY—Baker Street (UA) 20-13
 - ★ CHUCK MANGIONE—Feels So Good (A&M) 21-18
- Q-102 (WKRF-FM)—Cincinnati**
- STEELY DAN—Deacon Blues (ABC)
 - BOB SEGER—Still The Same (Capitol)
 - ★ ANDY GIBB—Shadow Dancing (RSO) 20-12
 - ★ GERRY RAFFERTY—Baker Street (UA) 28-20

- WCOL—Columbus**
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
 - BOB SEGER—Still The Same (Capitol)
 - ★ HEATWAVE—The Groove Line (Epic) 30-14
 - ★ CARLY SIMON—You Belong To Me (Elektra) 18-10
- WNCI—Columbus**
- GERRY RAFFERTY—Baker Street (UA)
 - STEELY DAN—FM (MCA)
 - ★ GEORGE BENSON—On Broadway (WB) 16-9
 - ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 17-10

- WCUE—Akron**
- FRANKIE VALLI—Grease (RSO)
 - JEFFERSON STARSHIP—Runaway (Grunt)
 - ★ GERRY RAFFERTY—Baker Street (UA) 14-3
 - ★ O'JAYS—Usta Be My Girl (Philadelphia International) 34-26
- WCOL—Columbus**
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
 - BOB SEGER—Still The Same (Capitol)
 - ★ HEATWAVE—The Groove Line (Epic) 30-14
 - ★ CARLY SIMON—You Belong To Me (Elektra) 18-10

- WYU—Oklahoma City**
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
 - BONNIE TYLER—It's A Heartache (RCA) 13-6
 - ★ TRAMPS—Disco Inferno (Atlantic) 15-9

- KELI—Tulsa**
- BILLY JOEL—Only The Good Die Young (Columbia)
 - JEFFERSON STARSHIP—Runaway (Grunt)
 - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 9-5
 - ★ BONNIE TYLER—It's A Heartache (RCA) 14-10
- WTIX—New Orleans**
- DIANA ROSS—You Got It (Motown)
 - ★ PLASTIC BERTRAND—Ca Plane Pour Moi (Sire) 19-12
 - ★ GERRY RAFFERTY—Baker Street (UA) 20-13

- WNOE—New Orleans**
- SAMANTHA SANG—You Keep Me Dancing (Private Stock)
 - JEFFERSON STARSHIP—Runaway (Grunt)
 - ★ SWEET—Love Is Like Oxygen (Capitol) 35-28
 - ★ GERRY RAFFERTY—Baker Street (UA) 10-5

- KEEL—Shreveport**
- SEALS & CROFTS—You're The Love (WB)
 - O'JAYS—Usta Be My Girl (Philadelphia International)
 - ★ GERRY RAFFERTY—Baker Street (UA) 22-12
 - ★ SWEET—Love Is Like Oxygen (Capitol) 23-19

- KILT—Houston**
- RUFUS/CHAKA KHAN—Stay (ABC)
 - PABLO CRUISE—Love Will Find A Way (A&M)
 - ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 33-21
 - ★ WILLIE NELSON—Georgia On My Mind (Columbia) 30-23

- KRBE—Houston**
- NO LIST
 - NO LIST
 - NO LIST
 - NO LIST
- KLIF—Dallas**
- GENESIS—Follow You, Follow Me (Atlantic)
 - MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
 - ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 25-16
 - ★ BILLY JOEL—Movin' Out (Columbia) 24-18

- KNUS-FM—Dallas**
- NO LIST
 - NO LIST
 - NO LIST
 - NO LIST
- KFJZ-FM (Z-97)—Ft. Worth**
- NO LIST
 - NO LIST
 - NO LIST
 - NO LIST

- WLS—Chicago**
- CHUCK MANGIONE—Feels So Good (A&M)
 - HEATWAVE—The Groove Line (Epic)
 - ★ WINGS—With A Little Luck (Capitol) 10-5
 - ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 16-13
- WMET—Chicago**
- ABBA—Take A Chance On Me (Atlantic)
 - O'JAYS—Usta Be My Girl (Philadelphia International)
 - ★ HEATWAVE—The Groove Line (Epic) 29-20
 - ★ STEVE MARTIN—King Tut (WB) 32-28

- WYU—Oklahoma City**
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
 - BONNIE TYLER—It's A Heartache (RCA) 13-6
 - ★ TRAMPS—Disco Inferno (Atlantic) 15-9

(Continued on page 28)

JUNE 3, 1978, BILLBOARD

READY OR NOT ⁴⁵⁸²

The New Single By



Helen Reddy

From Her Latest Album
We'll Sing In The Sunshine
SW-11759



Album Produced by Kim Fowley and Nick DeCaro for The Entertainment Company
Executive Producer: Charles Koppelman
Management: Jeff Wald

©1978 CAPITOL RECORDS, INC.

Billboard Singles Radio Action

Based on station playlists through Thursday (6/1/78)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 26

WROK—Rockford

- TRAMMPS—Disco Inferno (Atlantic)
- JOE WALSH—Life's Been Good (Asylum)
- ★ GERRY RAFFERTY—Baker Street (UA) 29-20
- ★ ANDY GIBB—Shadow Dancing (RSO) 13-6

WIRL—Peoria

- CAPTAIN & TENNILLE—I'm On My Way (A&M)
- ABBA—Take A Chance On Me (Atlantic)
- ★ GERRY RAFFERTY—Baker Street (UA) 26-16
- ★ STEELY DAN—Deacon Blues (ABC) 17-12

WNDE—Indianapolis

- BOB SEGER—Still The Same (Capitol)
- ★ ANDY GIBB—Shadow Dancing (RSO) 10-4
- ★ BARRY MANILOW—Even Now (Arista) 16-10

WOKY—Milwaukee

- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ PARLIAMENT—Flashlight (Casablanca) 22-12
- ★ GERRY RAFFERTY—Baker Street (UA) 16-10

WZUW-FM—Milwaukee

- PATTI SMITH—Because The Night (Arista)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ BONNIE TYLER—It's A Heartache (RCA) 7-2
- ★ BILLY JOEL—Movin' Out (Columbia) 14-9

KSLO-FM—St. Louis

- STEVE MARTIN—King Tut (WB)
- BARRY MANILOW—Even Now (Arista)
- ★ GERRY RAFFERTY—Baker Street (UA) 23-14
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 17-11

KXOK—St. Louis

- ROD STEWART—I Was Only Joking (WB)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ GERRY RAFFERTY—Baker Street (UA) 34-16

KIOA—Des Moines

- GEORGE BENSON—On Broadway (WB)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ BILLY JOEL—Movin' Out (Columbia) 23-9
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 15-4

KDWB—Minneapolis

- SEALS & CROFTS—You're The Love (WB)
- MICHAEL JOHNSON—Bluer Than Blue (EMI) 21-11
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 24-15

KSTP—Minneapolis

- ROD STEWART—I Was Only Joking (WB)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ GERRY RAFFERTY—Baker Street (UA) 17-10
- ★ CARLY SIMON—You Belong To Me (Elektra) 16-12

WHB—Kansas City

- STEELY DAN—FM (MCA)
- HEATWAVE—The Groove Line (Epic)
- ★ PATTI SMITH—Because The Night (Arista) 22-11
- ★ BOB SEGER—Still The Same (Capitol) 23-15

KBEQ—Kansas City

- STEELY DAN—Deacon Blues (ABC)
- ABBA—Take A Chance On Me (Atlantic)
- ★ BONNIE TYLER—It's A Heartache (RCA) 11-4
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-15

KKLS—Rapid City

- BILLY JOEL—Only The Good Die Young (Columbia)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ GERRY RAFFERTY—Baker Street (UA) 13-8
- ★ BONNIE TYLER—It's A Heartache (RCA) 3-1

KQWB—Fargo

- BARRY MANILOW—Even Now (Arista)
- ★ ROD STEWART—I Was Only Joking (WB) 24-18
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 18-13

Northeast Region

• **TOP ADD ONS:**

(D) PETER BROWN—Dance With Me (Drive)
ROLLING STONES—Miss You (Rolling Stones)
O'JAYS—Usta Be My Girl (Philadelphia International)

★ **PRIME MOVERS:**

GERRY RAFFERTY—Baker Street (UA)
ABBA—Take A Chance On Me (Atlantic)
MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)

BREAKOUTS:

BONNIE TYLER—It's A Heartache (RCA)
CARLY SIMON—You Belong To Me (Elektra)
GEORGE BENSON—On Broadway (WB)

WABC—New York

- CARLY SIMON—You Belong To Me (Elektra)
- ★ BILLY JOEL—Movin' Out (Columbia) 24-17
- ★ ANDY GIBB—Shadow Dancing (RSO) 7-2

99-X—New York

- ABBA—Take A Chance On Me (Atlantic)
- BARRY MANILOW—Copacabana (Arista)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 29-22
- ★ HEATWAVE—The Groove Line (Epic) 21-16

WPTR—Albany

- ROLLING STONES—Miss You (Rolling Stones)
- PATTI SMITH—Because The Night (Arista)
- ★ ROD STEWART—I Was Only Joking (WB) HB-22
- ★ BOB SEGER—Still The Same (Capitol) 22-18

WTRY—Albany

- ROLLING STONES—Miss You (Rolling Stones)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ GERRY RAFFERTY—Baker Street (UA) 19-12
- ★ ABBA—Take A Chance On Me (Atlantic) 25-20

WKBW—Buffalo

- BARRY MANILOW—Even Now (Arista)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ ABBA—Take A Chance On Me (Atlantic) 28-18
- ★ GERRY RAFFERTY—Baker Street (UA) 25-16

WYSL—Buffalo

- ROLLING STONES—Miss You (Rolling Stones)
- RARE EARTH—Warm Ride (Prodigal)
- ★ REO SPEEDWAGON—Roll With The Changes (Epic) 30-22
- ★ BONNIE TYLER—It's A Heartache (RCA) 25-12

WBBF—Rochester

- GENESIS—Follow You, Follow Me (Atlantic)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 27-13
- ★ GERRY RAFFERTY—Baker Street (UA) 22-12

WRKO—Boston

- ROLLING STONES—Miss You (Rolling Stones)
- PETER BROWN—Dance With Me (Drive)
- ★ GERRY RAFFERTY—Baker Street (UA) 25-17
- ★ MICHAEL ZAGER BAND—Let's All Chant (Private Stock) 20-14

WBZ-FM—Boston

- CARS—Just What I Needed (Elektra)
- BRITISH LIONS—Wild In The Streets (RSO)
- NONE

F-105 (WVBF)—Boston

- PETER BROWN—Dance With Me (Drive)
- SEALS & CROFTS—You're The Love (WB)
- ★ GERRY RAFFERTY—Baker Street (UA) 25-16
- ★ EDDIE MONEY—Baby Hold On (Columbia) 15-9

WDRG—Hartford

- PETER BROWN—Dance With Me (Drive)
- FRANKIE VALLI—Grease (RSO)
- ★ GEORGE BENSON—On Broadway (WB) 14-6
- ★ GERRY RAFFERTY—Baker Street (UA) 24-17

WPOR (AM)—Providence

- JEFFERSON STARSHIP—Runaway (Grunt)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ GERRY RAFFERTY—Baker Street (UA) 24-15
- ★ CARLY SIMON—You Belong To Me (Elektra) 11-7

WPOR-FM—Providence

- ERUPTION—I Can't Stand The Rain (Ariola)
- PETER BROWN—Dance With Me (Drive)
- ★ GERRY RAFFERTY—Baker Street (UA) 15-11
- ★ ABBA—Take A Chance On Me (Atlantic) 18-14

WICC—Bridgeport

- NONE
- NONE
- NONE

Mid-Atlantic Region

• **TOP ADD ONS:**

ERIC CLAPTON—Wonderful Tonight (RSO)
BOB SEGER—Still The Same (Capitol)
JEFFERSON STARSHIP—Runaway (Grunt)

★ **PRIME MOVERS:**

ANDY GIBB—Shadow Dancing (RSO)
GERRY RAFFERTY—Baker Street (UA)
BARRY MANILOW—Even Now (Arista)

BREAKOUTS:

HEATWAVE—The Groove Line (Epic)
ABBA—Take A Chance On Me (Atlantic)
MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)

WFIL—Philadelphia

- BONEY M—Rivers Of Babylon (Sire)
- BOB SEGER—Still The Same (Capitol)
- ★ ANDY GIBB—Shadow Dancing (RSO) 11-3
- ★ ABBA—Take A Chance On Me (Atlantic) 19-11

WZZD—Philadelphia

- KC & THE SUNSHINE BAND—It's The Same Old Song (TK)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ ANDY GIBB—Shadow Dancing (RSO) 18-8
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 22-14

WIFI-FM—Philadelphia

- NONE
- GERRY RAFFERTY—Baker Street (UA) 20-13
- ★ CHUCK MANGIONE—Feels So Good (A&M) 9-5

WPGC—Washington

- JEFFERSON STARSHIP—Runaway (Grunt)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ COMMODORES—Three Times A Lady (Motown) HB-28
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) HB-29

WGH—Norfolk

- NO LIST
- NONE
- NONE

WCAO—Baltimore

- HEART—Heartless (Mushroom)
- ERUPTION—I Can't Stand The Rain (Ariola)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 11-4
- ★ BARRY MANILOW—Even Now (Arista) 15-9

WYRE—Annapolis

- ROD STEWART—I Was Only Joking (WB)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ GERRY RAFFERTY—Baker Street (UA) 25-19
- ★ CARLY SIMON—You Belong To Me (Elektra) 21-16

WLEE—Richmond

- PETER BROWN—Dance With Me (Drive)
- DAVE MASON—Will You Still Love Me Tomorrow (Columbia)
- ★ BARRY MANILOW—Even Now (Arista) 15-10
- ★ EDDIE MONEY—Baby Hold On (Columbia) 21-16

WRVQ—Richmond

- ERIC CLAPTON—Wonderful Tonight (RSO)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ HEATWAVE—The Groove Line (Epic) 14-4
- ★ STEELY DAN—Deacon Blues (ABC) 10-3

Southeast Region

• **TOP ADD ONS:**

PABLO CRUISE—Love Will Find A Way (A&M)
ROLLING STONES—Miss You (Rolling Stones)
ROD STEWART—I Was Only Joking (WB)

★ **PRIME MOVERS:**

O'JAYS—Usta Be My Girl (Philadelphia International)
GERRY RAFFERTY—Baker Street (UA)
BOB SEGER—Still The Same (Capitol)

BREAKOUTS:

HEATWAVE—The Groove Line (Epic)
CARLY SIMON—You Belong To Me (Elektra)
ANDY GIBB—Shadow Dancing (RSO)

WQXI—Atlanta

- JIMMY BUFFETT—Cheeseburger In Paradise (ABC)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ BOB SEGER—Still The Same (Capitol) 25-10
- ★ HEATWAVE—The Groove Line (Epic) 23-11

Z-93 (WZGC-FM)—Atlanta

- ROD STEWART—I Was Only Joking (WB)
- ROLLING STONES—Miss You (Rolling Stones)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 21-14
- ★ CARLY SIMON—You Belong To Me (Elektra) 14-10

WBBQ—Augusta

- PABLO CRUISE—Love Will Find A Way (A&M)
- KENNY ROGERS—Love Or Something Like It (UA)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 26-14
- ★ GERRY RAFFERTY—Baker Street (UA) 16-9

WFOM—Atlanta

- NO LIST
- NONE
- NONE

WPGA—Savannah

- PATTI SMITH—Because The Night (Arista)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ SWEET—Love Is Like Oxygen (Capitol) 17-11
- ★ HEATWAVE—The Groove Line (Epic) 13-8

WFLB—Fayetteville

- JEFFERSON STARSHIP—Runaway (Grunt)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ ROD STEWART—I Was Only Joking (WB) 32-26
- ★ BOB SEGER—Still The Same (Capitol) 24-21

WQAM—Miami

- NONE
- CHUCK MANGIONE—Feels So Good (A&M) 19-9
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 32-25

WMJX (96X)—Miami

- DONNA SUMMER—Last Dance (Casablanca)
- FOGHAT—Stone Blue (WB)
- ★ LOVE & KISSES—Thank God It's Friday (Casablanca) 28-16
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 12-4

Y-100 (WHY-FM)—Miami

- GERRY RAFFERTY—Baker Street (UA)
- STEVE MARTIN—King Tut (WB)
- ★ CHUCK MANGIONE—Feels So Good (A&M) 19-12
- ★ KC & THE SUNSHINE BAND—It's The Same Old Song (TK) 15-10

WLOF—Orlando

- STEELY DAN—Deacon Blues (ABC)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ GERRY RAFFERTY—Baker Street (UA) 19-7
- ★ ANDY GIBB—Shadow Dancing (RSO) 14-4

Q-105 (WRBQ-FM)—Tampa

- NONE
- CHUCK MANGIONE—Feels So Good (A&M) 10-6
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 12-8

BJ-105 (WBJW-FM)—Orlando

- STEELY DAN—Deacon Blues (ABC)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ BARRY MANILOW—Copacabana (Columbia) 38-25
- ★ ANDY GIBB—Shadow Dancing (RSO) 16-5

WQPD—Lakeland

- ROLLING STONES—Miss You (Rolling Stones)
- FRANKIE VALLI—Grease (RSO)
- ★ GERRY RAFFERTY—Baker Street (UA) 23-15
- ★ GEORGE BENSON—On Broadway (WB) 14-9

WMFJ—Daytona Beach

- ROLLING STONES—Miss You (Rolling Stones)
- BILLY JO ROYAL—Under The Boardwalk (Private Stock)
- ★ BOB SEGER—Still The Same (Capitol) 22-12
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 26-16

WAPE—Jacksonville

- BARRY MANILOW—Even Now (Arista)
- HEATWAVE—The Groove Line (Epic)
- ★ BONNIE TYLER—It's A Heartache (RCA) 4-1
- ★ GEORGE BENSON—On Broadway (WB) 16-13

WAYS—Charlotte

- BILLY JOEL—Only The Good Die Young (Columbia)
- ERIC CLAPTON—Wonderful Tonight (RSO) 24-13
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 26-17

WKIX—Raleigh

- JIMMY BUFFETT—Cheeseburger In Paradise (ABC)
- ★ GERRY RAFFERTY—Baker Street (UA) 24-16
- ★ NANTUCKET—Heartbreaker (Epic) 27-24

WTOB—Winston-Salem

- TOBY BEAU—My Angel Baby (RCA)
- DEMIS ROUSSOS—That Once In A Lifetime (Mercury)
- ★ SEALS & CROFTS—You're The Love (WB) 7-2
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 20-15

WTMA—Charleston

- FRANKIE VALLI—Grease (RSO)
- DAVE MASON—Will You Still Love Me Tomorrow (Columbia)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 30-10
- ★ ROD STEWART—I Was Only Joking (WB) 19-11

WORD—Spartanburg

- ROBERTA FLACK—If Ever I See You Again (Atlantic)
- FRANKIE VALLI—Grease (RSO)
- ★ ABBA—Take A Chance On Me (Atlantic) 19-12
- ★ ROD STEWART—I Was Only Joking (WB) 20-14

WLAC—Nashville

- ROLLING STONES—Miss You (Rolling Stones)
- BARRY MANILOW—Even Now (Arista)
- ★ GERRY RAFFERTY—Baker Street (UA) 15-6
- ★ CARLY SIMON—You Belong To Me (Elektra) 20-13

WMAK—Nashville

- KENNY ROGERS—Love Or Something Like It (UA)
- BILLY JO ROYAL—Under The Boardwalk (Private Stock)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 28-20
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 24-17

WHBQ—Memphis

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ GERRY RAFFERTY—Baker Street (UA) 21-10
- ★ HEATWAVE—The Groove Line (Epic) 14-5

WFLI—Chattanooga

- KENNY ROGERS—Love Or Something Like It (UA)
- ★ GERRY RAFFERTY—Baker Street (UA) 10-5
- ★ ERUPTION—I Can't Stand The Rain (Ariola) 5-1

WRJZ—Knoxville

- ROD STEWART—I Was Only Joking (WB)
- BILLY JOEL—Only The Good Die Young (Columbia)
- ★ GERRY RAFFERTY—Baker Street (UA) 17-9
- ★ ABBA—Take A Chance On Me (Atlantic) 15-8

WGOV—Chattanooga

- DONNA SUMMER—Last Dance (Casablanca)
- HEATWAVE—The Groove Line (Epic)
- ★ CARLY SIMON—You Belong To Me (Elektra) 20-15
- ★ BONNIE TYLER—It's A Heartache (RCA) 18-14

WERC—Birmingham

- ROD STEWART—I Was Only Joking (WB)
- PABLO CRUISE—Love Will Find A Way (A&M)
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 9-3
- ★ GERRY RAFFERTY—Baker Street (UA) 16-10

WSGN—Birmingham

- PAUL DAVIS—Darlin' (Bang)
- BILL LA BOUNTY—This Night Won't Last Forever (Warner/Curb)
- ★ GERRY RAFFERTY—Baker Street (UA) 19-10
- ★ CARLY SIMON—You Belong To Me (Elektra) 13-7

WHYY—Montgomery

- CHIC—Everybody Dance (Atlantic)
- SEALS & CROFTS—You're The Love (WB)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 24-19
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) 11-9

KAAY—Little Rock

- BOB SEGER—Still The Same (Capitol) 37-22
- GERRY RAFFERTY—Baker Street (UA)
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 10-7
- ★ BONNIE TYLER—It's A Heartache (RCA) 12-11

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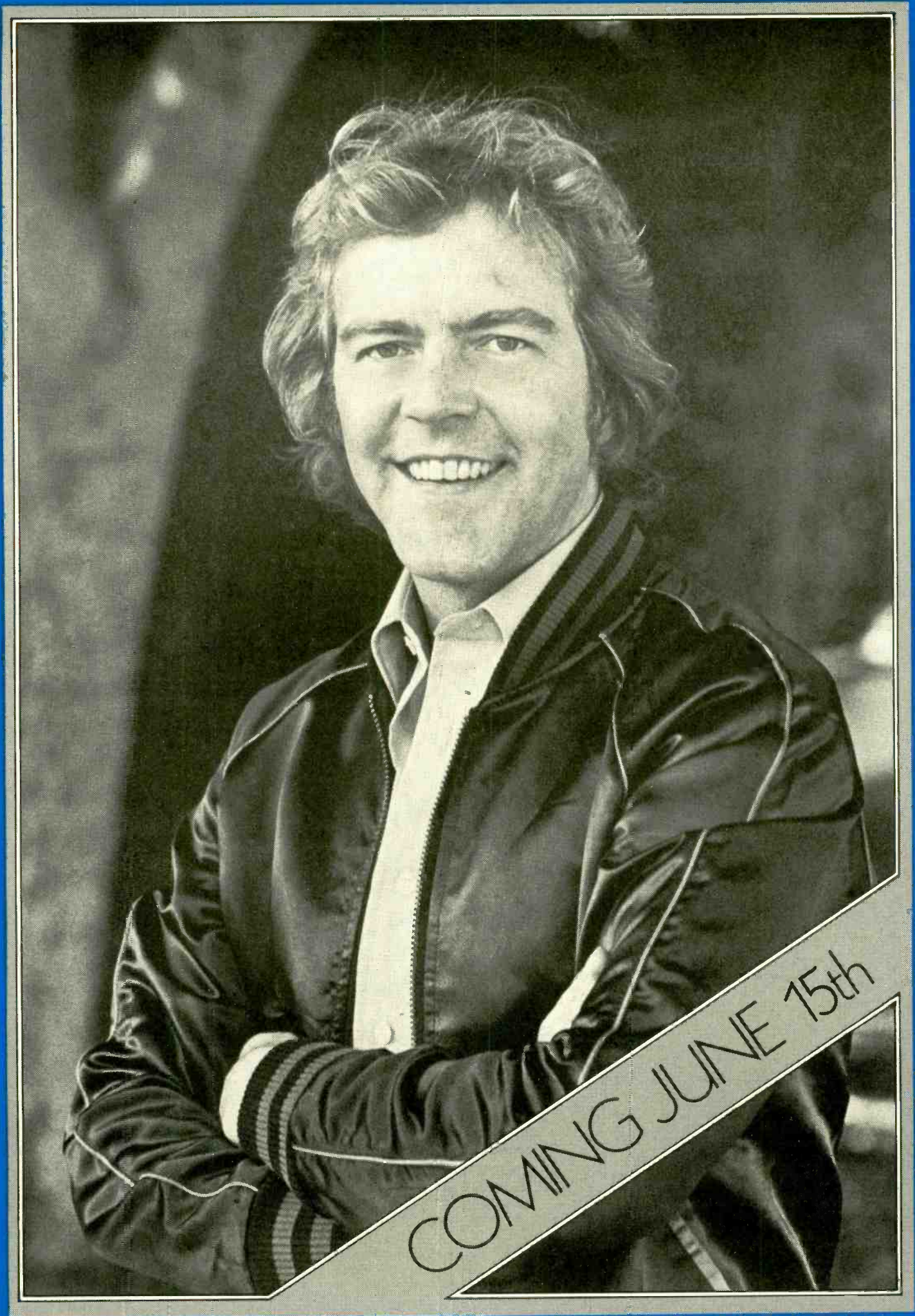
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FOR CHI CONCERT PLUGS

ABC Faces \$7,000 Fine At WDAI

By MILDRED HALL

WASHINGTON—ABC faces a possible \$7,000 fine by the FCC because its Chicago FM station WDAI failed to log all of the plugs for the "Super Bowl Of Rock," a series of five concerts produced by Flip-Side Concerts, Inc., last spring.

The commission says it may con-

Staff, Rules Shift After WDAI Fine

NEW YORK—ABC will probably pay its \$7,000 fine for alleged plugola at WDAI, Chicago, and take some comfort in the fact that personnel changes and new rules have been instituted to avoid a recurrence of the problem.

Both general manager Roger Turnbeaugh and program director Bill Todd have left the ABC organization, but neither ABC Radio president Hal Neal nor FM president Allen Shaw would say that the departures were directly related to the plugola charges. Neal did indicate that the case would not be appealed.

Shaw reasoned that the FCC "got us on a technicality" due to DJs ad libbing about the "Super Bowl Of Rock," a series of five concerts produced by Flip-Side Concerts, which had a trade-out arrangement with WDAI. The station acted as the sponsor of these events.

Due to these arrangements the ad libs should have been logged as commercials, Shaw explains. "We've taken steps to ensure that this won't happen again," he adds.

Shaw says the main reason for Todd's leaving was the poor performance of the station in three Arbitron reports. Shaw explains Todd was replaced with Roger Skolnick by Turnbeaugh, who in turn was dropped by Shaw.

Jack Minkow is now general manager of the station, having been promoted from WRIF Detroit. WXYZ Detroit general sales manager Jack Hoker, was promoted to WRIF general manager.

Despite denials from Neal and Shaw, observers in Chicago believe Todd was let go as a direct result of the plugola probe. Says one former salesman, "The rhetoric got very heavy."

duct a "further field investigation" into the possibility of payola, lax management, conflict of interest and fraudulent billing by WDAI-FM personnel if ABC can't come up with some satisfactory answers.

Some of the allegations about the WDAI's connection with the concerts came out of critical items in two Chicago dailies, and some came to the FCC directly.

In June, ABC itself had an investigation made by Chicago law firm Jenner & Block. The network submitted the lawyers' final report to the commission in October 1977, after an August query from the FCC on the possibility of payola.

ABC's promotional contract with Flip-Side Concerts, called for each of the concerts to have 400 30-second promotional spots valued at \$40 per spot. Total for the five concerts was \$80,000.

In return, WDAI-FM was to get equal value in merchandise and

services, such as concert tickets and advertising references.

The station allegedly went beyond the agreed number, but failed "repeatedly" the FCC found, to log many of the ad libs, and the extra time given to some spots.

ABC's Jenner & Block report concluded that there were logging violations, and the station management was lax in enforcing commission rules.

WDAI-FM's program director, Bill Todd, says he did not want to lose the biggest concert event in the history of the city, and have a competitor acquire the promotional tie-in.

The report's findings do not altogether satisfy the commission. The FCC wants ABC to give more specific answers to questions raised about possible payola, conflict of interest and fraudulent billing—all of which could lead to a commission field probe on WDAI-FM activities.

(Continued on page 46)

NPR's 'Jazz Alive' Draws Top Audience

By DOUG HALL

NEW YORK—Jazz has often been considered a dirty word in radio when one is talking about building audience, but National Public Radio is finding that jazz is just the vehicle to build its largest audiences.

According to an NPR-commissioned Roper study jazz pianist Billy Taylor's "Jazz Alive" show is the most popular that the government-run unit sends down its network.

The program, which shuns records, presents tapes of live performances in both clubs and concerts weekly on 177 NPR affiliates. The show, which began last fall encompasses all schools of jazz.

Curiously the program has found wide acceptance on what are otherwise classical music stations. An analogy in commercial radio is the warm reception listeners gave a recent tribute to Duke Ellington programmed on the all-classical WNCN New York.

Taylor is an old hand at being a radio host, having begun almost 20 years ago with a popular DJ jazz show on WLIB New York. The show would seem to keep Taylor on the move. When he was interviewed by Billboard the show was about to head for New Orleans to tape Sarah Vaughan at Rosie's. A portion of the Montreaux Jazz Festival is on tap as well as the Newport Jazz Festival in New York. But Taylor does not travel with the show. He voices over his comments and introductions after the tapings are completed and edited.

However, just as soon as the NPR satellite is in service Taylor is looking forward to live shows, although the program will probably not go to an all live format. Taylor already has done one live show, from the Cookery in New York on New Year's eve. In a new way it was just like the remotes in the old days of the big bands.

Taylor is happy to get away from records and hopes that most of music radio will get away from records. He sees records as a curse on the radio. "It makes it easy to program, but it becomes mechanical. It's all after the fact.

"You can make bundles of money, but that's not what contemporary media is about," he says. "Just because a record has sold a million copies you shouldn't have to play it every ten minutes."

In his format Taylor sees, "the sky as the limit." He feels he can expose new talent in a way that far exceeds what can be done with records.

FILMWAYS FINAL Shutdown Spurs Growth Of 2 Special Features Orphans

By RAY HERBECK JR.

LOS ANGELES—Two of the three special features programs formerly syndicated by the defunct Filmways radio operation have more than merely survived the April 30 shutdown—they have flourished.

"The Record Report," produced by Gary Kleinman, and "The Wolfman Jack Show," produced by Audio Stimulation, have expanded market penetration by building their own sales and service staffs.

However, "Country Concerts,"

WKLS ROCKS REBS IN JAM

NASHVILLE—Atlanta's Fox Theatre rocked to some recent hot sounds as Capricorn Records and WKLS-FM co-sponsored the Rebel Jam.

Sea Level, the Dixie Dregs, Stillwater and other performers highlighted the show before a packed house.

The show climaxed with a jam by members of the three groups, joined by J.D. Mangrum of Black Oak and Larry Berwald of Wet Willie.

All tickets to the concert were given away over WKLS. Listeners filled out entry blanks at a number of retail outlets in Atlanta, and names were drawn over the air.

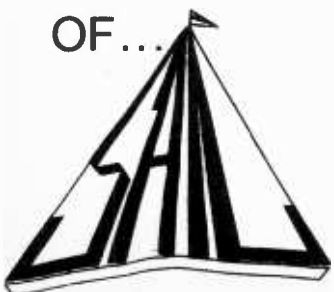
The response to the promotion was so strong that the station decided to broadcast the concert live, and record the show for future use on the Superstars Network.



STATION VISIT—Curtom recording artist Linda Clifford watches WWRL New York DJs Enoch Gregory, seated, and Bobby Jay pick a cut from her new disco album "If My Friends Could See Me Now."

WATCH
FOR THE
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MORE MILSAP MAGIC

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PB 11270

You've been waiting and it's finally here.
The new Ronnie Milsap single.

Debut:

BB 32•

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To all of you in Radio and Retail
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**BILLBOARD'S INTERNATIONAL
DISCO FORUM IV
JUNE 22 - 25, 1978
NEW YORK HILTON HOTEL**

**DISCO FORUM IV
AGENDA**



JUNE 22, THURSDAY

10 am-6 pm REGISTRATION

12 noon-6 pm EXHIBITS OPEN

7 pm-10:30 pm COCKTAIL PARTY AND DISCO ENTERTAINMENT
Host: ROBIN GIBB
Entertainment: GLORIA GAYNOR
TAVARES
TRAMMPS

JUNE 23, FRIDAY

10 am-11 am WELCOMING REMARKS
Lee Zhitlo, Editor in Chief/Publisher, Billboard
Bill Wardlow, Associate Publisher, Billboard, Disco Forum IV
Director
KEYNOTE SPEECH: "The Impact of Movies on the Growth of
Disco"

11 am-11:15 am Coffee Break

11:15 am-12:45 pm CONCURRENT SESSIONS
(1) **Owners/Managers, Part I**—Discussion of Current Problem Areas, Including Growing Need for Entertainment Variety in Discos
(2) **Increasing Involvement of Radio and Discos Working Together**—Inter-relationship in Breaking Disco Hits
(3) **Disco Franchising**—Update, Including Uses in Teen Disco Development

12 noon-6 pm EXHIBITS OPEN

1 pm-2:30 pm Luncheon
SCREENING OF "THANK GOD IT'S FRIDAY"

2:30 pm-4 pm CONCURRENT SESSIONS
(4) **Disco DeeJays**—Discussion of Current Problem Areas
(5) **Owners/Managers, Part II**—Continuing Discussion of Current Problem Areas
(6) **Disco Lighting**—Problems and Solutions to Creative Lighting Environments—Discos (Including the Latest Laser Developments)
—two lighting installers/designers on panel
—two major disco operators/multi-locations, chains, etc., on panel

4 pm-4:15 pm Coffee Break

4:15 pm-5:45 pm CONCURRENT SESSIONS
(7) **Owner/Manager Briefing Session** for Prospective New Club Owners/Operators
(8) **The Importance of Imports in the U.S. Disco Product Marketplace**
(9) **The Mobile DeeJays' Contributions to the Growth of Disco**

7 pm-10:30 pm COCKTAIL PARTY AND DISCO ENTERTAINMENT
Host: ROBIN GIBB
Entertainment: VILLAGE PEOPLE
CHIC
PETER BROWN

JUNE 24, SATURDAY

10 am-12 noon CONCURRENT SESSIONS
(10) **Problems and Solutions to Creative Sound Environments—Discos**
—two sound installers/designers on panel
—two major disco operators/multi-locations, chains, etc., on panel
(11) **Disco Product Marketing—From Product Conception to Consumer Purchasing**, including
—promotion and A&R input for type of product needed
—complete marketing plans, including 7" promos, 12" promos, print media, secondary radio, in-house and/or independent promotion, retailer one-stops, special displays of disco product, etc.
(12) **Education of the American Public Regarding Disco**—The growing influence in the everyday lives (via print media, TV, movies, radio, and disco artists' live appearances) Examination of "negatives" regarding discos, including radio negatives, press/publicity negatives

12 noon-6 pm EXHIBITS OPEN

12:15 pm-1:45 pm Luncheon

2 pm-3:45 pm CONCURRENT SESSIONS
(13) **How to Utilize Key Independent Promotion Personnel in the Evolution of a Disco Hit**
(14) **The 12" Disco Single Records' Future:**
—33 1/3 rpm vs 45 rpm—Why?
—Increase in List Price by \$1?
—Royalties/Licensing Reductions for 12" Record Used As Promotional Tool for the LP
—Promotional Value Together with 7" Single to Build LP Sales
—Home Disco Parties and the Need for 12" rpm Standardization As A Viable Informational Product
(15) **What Is The Working Relationship Between the Disco Pools and the Record Companies?**

3:45 pm-4 pm Coffee Break

4 pm-5:30 pm CONCURRENT SESSIONS
(16) **Producers Session**—Current Trends and the Creation of Disco Hits
(17) **Disco Artists' Development**—Including Tours, Publicity, Print Media, TV, Promoters, Movies, etc.

7 pm-10:30 pm COCKTAIL PARTY AND DISCO ENTERTAINMENT
Host: ROBIN GIBB
Entertainment: SALSOUL ORCHESTRA
LOLEATTA HOLLOWAY
ANDY GIBB

JUNE 25, SUNDAY

10 am-12 noon **HOT SEAT SESSION**
Discussion of all effects of today's disco world: its dramatic growth as a key element of record and entertainment industry; a growing field whose energy and influence will mushroom into the 1980's; the sociological significance of disco music as an international communicator; disco music growing on the airwaves, music pop charts, movies and TV; a multi-billion dollar field with no foreseeable end in sight.

12 noon-6 pm EXHIBITS OPEN

6 pm-8:30 pm DISCO IV AWARDS DINNER

9:30 pm-1 am COCKTAIL PARTY AND DISCO ENTERTAINMENT
Hostess: DONNA SUMMER
Entertainment: T-CONNECTION
BROOKLYN DREAMS
DONNA SUMMER

ADDITIONAL PANELS AND PANELISTS TO BE ANNOUNCED

Don't Let The Disco Industry Leave You Behind!

Exhibitor

Attention all Exhibitors: Reserve your exhibit or sound room space today!

The Right Audience at the Right Time for your Product or Service!

Who'll be exhibiting at Billboard's International Disco Forum IV?

You, if you have something to offer in disco equipment or services, including the latest in video hardware and software for Discos.

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Successful Exhibitors at Billboard's first three international Disco Forums reads like a Who's Who in the Disco industry...and every one of them will be returning this year:

Manufacturers and Distributors of Lighting equipment, Sound Equipment, Liquor dispensing equipment (including automation), Disco promotion material, Mobile Disco Equipment, Computerized Disco Equipment, Portable Dance Floors...and many more.

Billboard's International Disco Forum IV will help to make 1978 the BIGGEST year for YOUR business.

Billboard's International Disco Forum IV will be the SALES SHOW OF THE YEAR!

The New York Hilton provides the perfect exhibit setting for optimum traffic flow:

- Over 200...8x10 booths (each booth includes draping on three sides, name sign, 24-hour security.)
- The hotel's entire 5th floor for individual sound rooms and sound suites (all sound rooms equipped with name sign, 24-hour security, all with baths, some with built-in bars; deluxe sound suites also include studio/twin bedroom).

Reserve your Exhibit Space Now for the Biggest Billboard International Disco Forum ever!

For Exhibit information, contact:

**Fred Favata/Exhibit Manager
Billboard International Disco Forum IV
Expocon Management Associates
21 Charles Street
Westport, Connecticut 06880
Telephone: (203) 227-2624**

Registrant

ACT NOW...make your plans to attend Disco's most dynamic and exciting Forum and Exhibition ever.

Billboard's International Disco Forum IV will have it all together...for you! You'll be part of today's Disco scene, participate in provocative discussions with:

- Disco Club Owners, Managers, Franchisers
- America's Top Disco D.J.'s
- Outstanding Disco Promotion and Marketing Mavens
- Experts in Disco Sound, Lighting and Video
- Disco Artists, Managers and Promoters
- ...and More

A Complete Disco update in just four packed days and nights. Participate...help others as they help you.

Billboard's International Disco Forum IV is your one chance this year to see and test all the best and latest in Disco Equipment at the hundreds of Forum Exhibits; to participate in the important decision making for growth of Disco Internationally in '78-'79.

- Enjoy 8 Top Name Disco Acts for your entertainment.
- Disco Dancing to the special programming of the top spinners in the Disco World.
- Attend the premiere of Casablanca Filmworks/Motown Records' New Film "THANK GOD IT'S FRIDAY," certainly to be a sensation.

Billboard's International Disco Forum IV...New York Hilton Hotel...June 22-25, 1978, New York City, NY.

Disco Forum IV Registrants have access to all Forum and Exhibition Events!

Mail your reservation form today! Contact:

**Diane Kirkland
Forum Coordinator
Billboard's International Disco Forum IV
9000 Sunset Boulevard
Los Angeles, California 90069
Telephone: (213) 273-7040
Telex: 69-8669**

Registrants Registration Form

Mail completed form to:

**DIANE KIRKLAND
Coordinator
Billboard's International Disco Forum IV
9000 Sunset Boulevard
Los Angeles, California 90069**

Please register me for Billboard's International Disco Forum IV at the New York Hilton Hotel, June 22-25, 1978.

I am enclosing a check or money order, in the amount of (please check):

- \$240 EARLY BIRD RATE** (before May 15, 1978) for the following registrant categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.
- \$270 REGULAR RATE** (after May 15, 1978) for the above categories.
- \$200** for Disco DJ's Disco Forum Panelist, Students, Military, Spouses.

Name(s) _____ Title(s) _____

Company/Disco _____

Address _____

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You may charge your Disco Forum IV Registration if you wish:

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2 Outlets Battling For 'Mellow Rock' Listeners

At WKTU, More Hits Are Added

By DOUG HALL

NEW YORK—SJR Communications Inc.'s WKTU, which introduced New York to the mellow sound in June 1975 is cautiously moving away from that format making it more hit oriented. But says general manager Dave Rapaport, "We won't play hard rock."

Surveys by the station show that hard rock is the most mentioned thing that listeners dislike. To put it another way WKTU may be evolving into a rock station for people who don't like rock, or think they don't.

"We're groping around trying to find out what we will be doing," says Rapaport. Meanwhile, he claims the station is one of the most copied in the nation.

He thinks WKTU is largely responsible for so many mellow stations in smaller markets. He points to WYYZ in Waterbury, Conn., as a good example. WYYZ is at 92.5 mhz and WKTU is at 92.3 so that listeners in some parts of Connecticut and Long Island at times are probably not sure which station they are tuned in to.

He also points to NBC's WYNY (Y-97) as another station copying WKTU and a major factor for WKTU to make a change. "We had a modest, but loyal audience. When WYNY copied the format in January Eddie Cossman (chief of SJR's radio operations) decided the market couldn't support two laidback formats," Rapaport says.

Speaking of copying, Rapaport acknowledges it was his idea for the station to copy CBS' KNX-FM Los Angeles, the apparent father of all mellow stations.

When SJR took over WKTU in February of 1975 it was part of a Spanish AM-FM combination known as WHOM-AM-FM. The Spanish format has been retained on the AM with that station now known as WJIT.

Rapaport recalls the day that the October/November New York Arbitron report came out Cossman picked up the phone and asked consultant Kent Burkhardt to "come up here right away."

The October/November book showed WKTU with an audience drop as WYNY took some of the audience. The result was that Burkhardt and Lee Abrams developed a variance to their successful "SuperStars" which they now call "Soft SuperStars." The format is also on KPOL-FM Los Angeles.

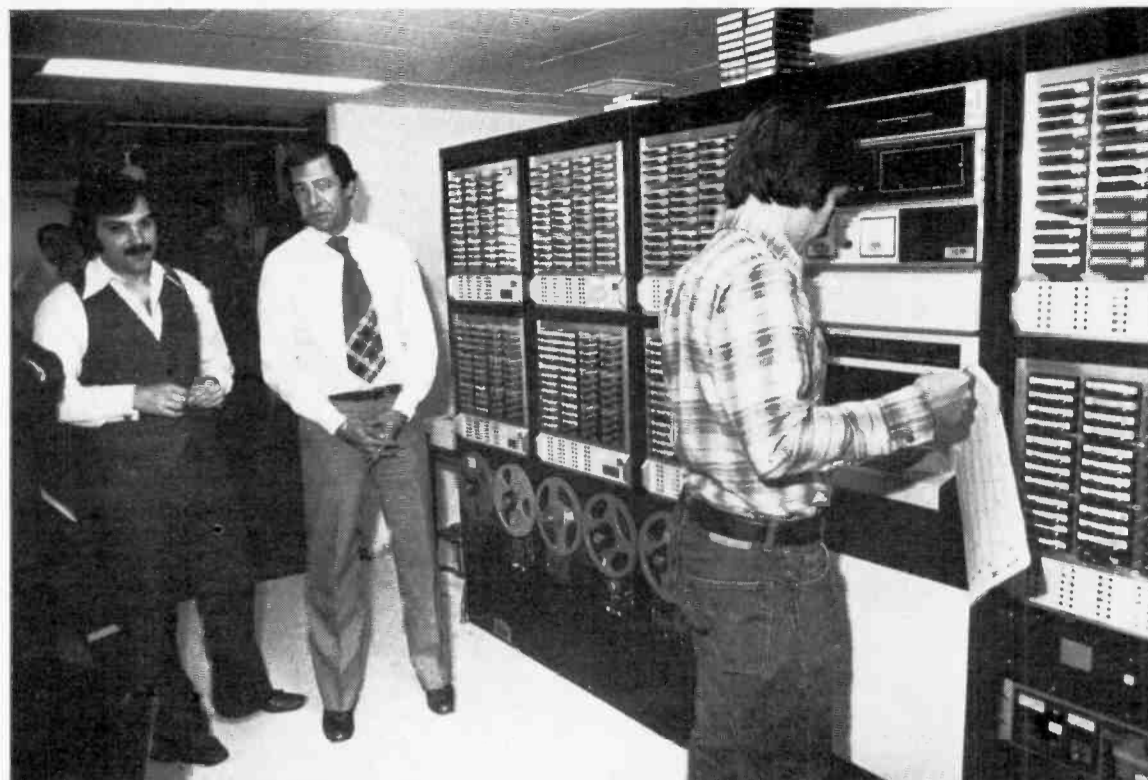
Cossman called Burkhardt because Burkhardt/Abrams supplies its "SuperStars" to SJR's successful WYSP Philadelphia and Burkhardt had been consulting WKTU from the start.

The new regime saw the departure of p.d. Larry Miller, who had been at the station since the beginning, having come from Starr Broadcasting's ill-fated rocker WQIV New York, now restored to its original classical music format as WNCN.

Miller was sort of replaced by Sonny Fox, who divides his time between WYSP and WKTU shuttling back and forth between the two cities by train.

Fox usually spends two days a week in New York and relies heavily on his 2-to-6 p.m. man Matt Clenott.

Fox, of course, also relies heavily



Automation Center—WYNY program director Craig Simon and station general manager Stan Cohen watch engineer Joe Honerkamp punch in next 12 hours of station's programming into IGM Instacart automation system.



Live Format—WKTU general manager Dave Rapaport and station program manager Sonny Fox put their heads together with Kent Burkhardt and Lee Abrams to develop a contemporary sound that is moving away from mellow.



On Air—Among the station personalities of WYNY and WKTU are Bree Brushaw, who started out at WKTU and now works at WYNY, and Paul Robinson at WKTU.



on the work of Burkhardt and Abrams, with whom he has been associated with for five years since they worked together at WRNO New Orleans, where the "SuperStars" began. He says he relies on Burkhardt/Abrams research to "provide guidelines" for the station, which is totally live.

Although Fox warns that one cannot just aim programming at the heavy record buyer (he reasons that segment of the population is shrinking) he does say, "We have to stay contemporary. We have to break artists." The station's primary target is 25 to 34 with a secondary target of 18 to 34.

Will WKTU evolve into a copy of WYSP? Fox has brought electronic I.D.s from WYSP to New York and the term mellow sound is being phased out.

But Fox says that both stations are evolving in a way that they will both change and be close to each other when the change is complete.

At WYNY, Tunes Stay 'Laidback'

NEW YORK—The FM station at NBC's headquarters at 30 Rockefeller Plaza here has never gotten as much attention as it is getting these days. The station has had an undistinguished history since it signed on 38 years ago.

It languished with a second-rate automated "beautiful" music format for a time and just before it became WYNY (Y-97) it was the flagship station of the ill-fated all-news NBC network known as NIS.

But that's all history and WYNY (Your New York) general manager Stan Cohen is determined to make FM important around 30 Rock. Cohen is rebuilding the studios, getting additional space, and moving the transmitter from the Empire State Building, "so we'll have more control of it."

WYNY is doing its own mellow sound these days after a false start with the format with Bonneville Broadcast Consultant's syndicated "Beautiful Rock." The product is truly home grown.

Cohen had been sales manager of WNWS (the call letters used when the station was all-news NIS) and p.d. Craig Simon is also an NIS holdover. With no previous music programming experience Simon certainly brings a fresh approach to the mellow sound.

When the station signed on the air Jan. 1 with the Bonneville tapes Simon served as a custodian of the format, but when NBC and Bonneville parted ways Simon's personal interest in audio and music permitted him to step into the breach.

Although WYNY uses live announcers, some of whom have been around since the NIS days, the station is completely automated. Cohen has had his hands full shifting from Schaefer reel-to-reel units to an IGM Instacart system.

Working with a 2,000 record play list Simon uses a computer to program the Instacart system. This system permits Simon to add music faster than previously.

When the Bonneville system was used it took three weeks to get a new record into the system. The Instacart system is programmed for 12 hours at a time by an engineer who punches in the selections from a computer printout. The computer could do this directly, but union work rules prohibit this.

Simon has the station programmed with five hits an hour. "Not burned out hits. Once they get in the top 10 we drop them off," he explains. There's also a substantial amount of gold. "These are the hooks and handles," he explains.

Simon notes that passive research shows "a tremendous negative for the Carpenters and Captain and Tennille. But we have not found that with Barry Manilow or Neil Diamond." The station is targeted to an 18-34 year old audience.

Cohen reports the station "financially is doing fairly well." Noting that the station is "keved off KNX" (the successful CBS FMer in L.A.), Cohen adds, "It took them five years" to achieve success. He says he hopes the station is in the black by the end of the year, which will mark two years operation in the mellow sound. The big question is will NBC give the station sufficient time to achieve success?

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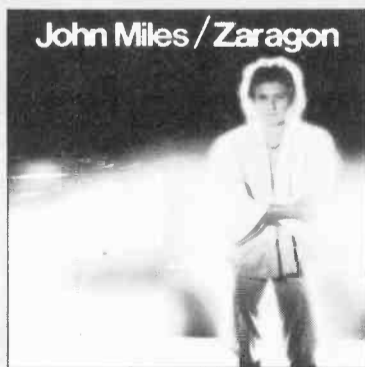
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AB 4176

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Store name
Address
Signature

2 Former Filmways Distributed Shows Are Flourishing

• Continued from page 32

sold two or three markets—and then they folded in April.”

Producer Jimmie Cross of “Country Concerts,” the costly program which Filmways itself backed, does

not believe “my show was the reason Filmways folded, because of some budget overruns and so forth. I think it was merely a corporate decision.”

He adds that the original 13 programs have now been aired, though

Filmways has not told him in how many markets. The stations are allowed one re-run.

Cross would like to find backing to continue the program. “I believe in the concept,” he says, “and I know

that country music, especially the progressive areas, is today more exciting than rock.”

Cross had been an artist, songwriter and Top 40 record producer prior to his Filmways experience.

“But after my exposure to country music with the show, I’d like to do more work in that field.”

“The Wolfman Jack Show” has remained basically unchanged from its Filmways format. However, Kleinman has altered “The Record Report” by replacing Filmways host Charlie Tuna with Robert W. Morgan, original host when the show first aired.

“It was unfortunate all the way around,” Kleinman concludes. “But I think the whole problem at Filmways radio was in trying to grow too fast for this business; always having to show that corporate profit.”

“And when that happens, certain things can fall by the wayside. Although perhaps it’s too strong a word, toward the end I felt our show was being neglected.”

With the fate of Filmways’ three special features program now settled, it appears that the firm’s pop-oriented programming survived better than the country. Of the two radio formats developed, the “20-40” adult contemporary programming was salvaged through formation of Pacific Programming Consultants. But the voice-tracked country format has died.

TV REVIEW

Mix Of Music Entertains On Legrand Slot

“Michel Legrand’s Super Special,” 60 minutes May 21 on independents. Produced by Wendell G. Wilkes for Baker Wilkes Productions and Skoffy Productions of Paris; Scott N. Baker, R. David Close, Roy M. Rogosin, executive producers; Tommy Banks, musical director.

NEW YORK—This latest in a series of “Super Specials” is a mixed bag—Michel Legrand, Jerry Lewis, and Neil Sedaka—but it’s all quite entertaining.

There’s even a lot of variety within one number. Take “Little Boy Lost,” for example. Legrand, at the piano starts off slow and intimate. He sings it. Although his voice isn’t much, he puts across the song in a poignant way.

But then this mood is shattered as the band (it’s actually the 92-piece Montreal Symphony Orchestra) breaks into double time. Before they are through Legrand gets disco rhythms going, and winds up scat singing over screaming brass.

Sedaka takes over after that and sings an adequate “Love Will Keep Us Together.” He is followed by Jerry Lewis who belts out “Come Rain Or Come Shine” in a big Las Vegas style. Lewis also dances while the band plays “Cute” and “Tea For Two.”

DOUG HALL

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NBC Will Air Garland’s Saga

NEW YORK—The early years in the life of Judy Garland will be dramatized in a film starring Andrea McArdle, a two-hour NBC World Premier movie set to go into production this summer.

McArdle, star of the Broadway musical “Annie” will portray Garland from her early struggles to stardom in “The Wizard Of Oz.” The film will be called “Rainbow.”

Vox Jox

By DOUG HALL

NEW YORK—MCA officials have been concerned over some resistance of AM stations to play Steely Dan's soundtrack album from the film "FM." It seems some AM stations don't want anything to do with anything that mentions FM. But WDUN-AM Gainesville, Ga., has solved that problem.

WDUN music director Phil Schwab simply dubbed "FM" and "Aja" from another Steely Dan album and then substituted the "A" from "Aja" for the "F." On WDUN the song is now "AM." Does MCA mind? Initial reaction is favorable to the alteration.

When Jim Gabbert's KIOI/KIQI San Francisco stations suggested to listeners tune in and watch these stations they weren't fooling. For 12 hours viewers could tune in channel 26 in San Francisco and watch the behind-the-scenes operation of the AM-FM combination.

Using the radio stations' audio on the tv program Gabbert called the program the "first AM-FM-TV simulcast in history." The show was produced by KIOI's own tv production company, Michael Lincoln Associates.

DJs viewed and heard were Ron Castro, Chuck Morgan, Cliff Saunders, Jack Friday, Sam Van Zandt, and Charlie Seraphin. The show also included tours of the transmitters as well as the studios and interviews with the stations' staff.

Visual interest was maintained as aerial views of the city were superimposed over the DJs at work. These were provided from the KIOI plane. In addition, audio-modulated color patterns were used.

Little by little Dick Casper seems to be shifting contemporary stations in Florida into all-news formats. Three years ago he took adult contemporary WINZ Miami into all-news. Now he's teamed up with Woody Sudbrink to buy WFUN Miami and convert the easy listening format to all-news. The new station is called WNWS, the same calls used by NBC for the flagship of its ill-fated NIS service. WFUN shifted to easy listening two years ago from a rock format.

Casper's latest move with Sudbrink is to buy WORL/WORJ Orlando from Emil Corona for \$1.4 million. The sale is now before the FCC. Casper says he will not take either the black-formatted WORL or contemporary WORJ into a news format.

KRE Berkeley, Calif., is presenting "Soundz By The Bay" from Bay Breeze Productions Tuesdays and Thursdays at 7:30 p.m. The in-depth personal interviews or "audio portraits" as KRE calls them will include in June vibist Bobby Hutcherson, and drummer Chico Hamilton.

Ray Hellkamp, p.d. at WROW Albany, reports the station has just concluded "what is probably the most successful on-air contest in its history." The contest was a soap opera quiz with the grand prize a home videocassette recorder. WKQB Nashville switches from "beautiful" music to a 25-34 targeted AOR format. Lee Abrams of Burkhart/Abrams is helping to put the new format together. KSPN Aspen, Colo., operations manager J.T. Shrigley is looking for a morning drive personality. Those interested should call for more information at (303) 925-5776.

WGAR Cleveland tied-in with Coppertone to hold a "Frisbee Fly-In" at the town mall. Monte "Basic Lion" Lyons, p.d. at KOKN Pawhuska, Okla., reports his station has new owners, Dawn Broadcasting of Pittsburgh, new format, Top 40, and a new lineup: Lyons in a.m. drive, Silly Billy Coleman from 10 a.m. to 2 p.m., Kris Knight from 2 p.m. to 5 p.m., and Pat Carriger from 5 p.m. to signoff. The station needs record service badly.

KROY Sacramento is involved in a number of promotions. In one the station tied in with local disco Ozzie Funuken's for a giveaway of two nights on the town including a visit to the disco. In other promos 97 local secretaries were sent a rose for National Secretaries Day, tickets to Bee Gees contests are being awarded, and showing of the film "Ladies And Gentlemen, The Rolling Stones" is being sponsored at a local theatre.

A simple vacation for WFTL's morning DJ John Lupton was turned into a major promotion at the Fort Lauderdale station. First Lupton staged a walkout in the middle of his program in a fake dispute with management. This was staged complete with dead air and a frantic newsman trying to fill time for Lupton. After 15,000 phone calls Lupton and the station had a "reconciliation" and he was given a trip to Europe. The promotion continued with the audience asked to guess what "mystery moments" he would bring back with him to be awarded to listeners.

He brought back two diamonds from Amsterdam. While Lupton was away his show featured more than 30 guests including the mayor, police chief, and sheriff. Instead of just playing DJ, each had to perform his "unknown talent" on the air.

KFSO San Francisco just completed a five-week "Tell A Friend KSFO Loves Them" promotion. Listeners sent in cards with their name, address and phone number and the same information for a friend they had asked to listen to KSFO. Five times a day a "KSFO Loves Your Friend" clue word was given on the air. Later in the hour a friend's name was given. When the friend called the station and gave the correct "love word" both the friend and the card sender won \$56 each. The station also ran a "Send Your Mother To Denver For Mother's Day" contest, awarding tickets to John Denver's local concert, Denver albums, and a grand prize of a visit with Denver backstage.

WXAP Atlanta p.d. Dan Dunning celebrated his station's one-month anniversary of its new "Countryopolitan" format. More than 3,000 calls were logged during a three-week giveaway of various prizes ranging from cruises to tv sets. WEEP Pittsburgh is promoting its morning drive team of husband and wife Jon and Terry Rhodes as "The Perfect Marriage" on bus cards. Tom Robin has departed from his 6 to 10 p.m. slot on KRSP Salt Lake City. He has not announced plans, but can be reached at (801) 272-7990.

WMAG Chicago morning drive man Lee Sherwood has been voted "Country DJ Of The Month" by CountryStyle Magazine. WKDK (Continued on page 46)

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 4 BACK IN LOVE
 5 IT'S SO EASY
 6 BABY COME BACK
 7 DON'T MAKE ME
 8 HERE YOU GO
 9 SENTIMENTAL
 10 SUPERSTAR
 11 YOU'VE GOT
 12 YOU CAN BE
 13 WE'RE ALL ALONE
 14 SWINGTOWN
 15 WE ARE THE CHAMP
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COVER FROM SATURDAY



DEEJAY JANIE—Prior to her one-hour guest deejay premier, Columbia's Janie Fricke receives last minute instructions from WEEP Radio program director Dene Hallam, left, and assistant program director Robbie Roman, center.

DIR Uses Block Programs Flavored With Local Color

By DOUG HALL

NEW YORK—In this day when radio formats are expected to have a uniformity varied only by dayparting controlled on a local level, DIR Broadcasting is making steady inroads with a group of block programs.

Bob Meyerowitz, whose unwired network distributes such successful shows as the "King Biscuit Flower Hour" and "Live From The Bottom Line," says his success is due to the fact that "our programs are unobtrusive. We make the public think that the shows are done locally. We also talk to the stations to find their needs."

The shows are financially successful because "we deliver a rock audience that is hard for advertisers to reach." With "King Biscuit" on 250

stations, Meyerowitz estimates that "we are reaching six million." The show, which costs \$15,000 to produce comes with six commercials sold by DIR and two spots left for local sale.

DIR also offers "Direct News," a five-minute, twice-a-day, 10-shows-a-week package that is sent directly to the stations. "We don't bicycle this," Meyerowitz explains.

Also offered is a four-times-a-year two-hour package which features interviews with "real superstars." Some 250 stations also carry this.

"Live From The Bottom Line," which is tapes made of performances at the New York club, is big with the college markets. The one-hour show runs twice a month and is bartered on 90 stations with four minutes sold and four available for local sale.

The syndicator also offers the North American Rock Radio Awards begun last fall. Ballots were published in People and Rolling Stone and votes were tallied from these sources. 258 stations carried what is expected to be an annual event. The show consisted of music and acceptance speeches by the winners.

Meyerowitz hopes to move into tv, having got his feet wet with the April Ringo special on NBC.

3 Music Shows To Air On TV

NEW YORK—Following are television shows with particular musical interest running this week.

Monday (29): "Happy Birthday Bob." USO's 75th birthday salute to Bob Hope. Among those performing will be Pearl Bailey, Sammy Davis Jr., Ann-Margret, Lynn Anderson, KC & the Sunshine Band, Mac Davis, Carol Lawrence, Tony Orlando, and Donny and Marie Osmond; NBC.

Tuesday (30): "Country Night Of Stars, Part Two." Among those performing will be Eddie Arnold, Crystal Gayle, Pee Wee King, Jimmie Davis, Ronnie McDowell, Asleep At The Wheel, Ray Price, Roger Miller, Jim Ed Brown and Helen Cornelius, Janie Fricke, the Kendalls, Patti Page, Don Gibson, Lester Flatt and the Nashville Grass, the Charlie Daniels Band, Dottie West, and Eddie Rabbitt; NBC.

June 3: "Weekend," portrait of concert pianist Ervin Nyiregyhazi; NBC.

• Continued from page 43

Newberry, S.C., has switched from country to Top 40 and needs record service. . . . Morning drive DJ Eddie Gallagher marks his ninth year with WASH-FM Washington, D.C., with a major feature article in the Washington Post. Gallagher, 63, has been on mornings since he succeeded Arthur Godfrey on WTOP 30 years ago.

★ ★ ★

KGOU Norman, Okla., realigns its on-air staff. Leroy Hudson comes on board as operations manager from KETR Commerce, Tex., where he was music director. The new on-air lineup includes morning show host Phil Patrick, early afternoon man Mark Caesar, late afternoon host Dave Beaulieu, evening announcer Toni, and "Jazz Straight, No Chaser" host John Askins. Mike Renner will continue to do classical music programming on Sunday nights.

★ ★ ★

KVVO Cheyenne, Wyo., has increased power from 1kw daytime to 10kw and 5kw in critical hours and 1kw nights. To accomplish this the station has moved from 1370khz to 1530khz. The station has been programming country since it signed on in 1957. P.d. Dave Chaffin is hopeful that the increased power will result in better record service. He reports it has been "extremely poor from all sources." Chaffin handles the 6 a.m. to 2 p.m., Bob McBride from 2 to 6 p.m., Blaine Randles from 6 to 8

FM Sound Of Buffalo WWOL Cooling Country

BUFFALO—WWOL radio is no longer identified solely with country music—not on its 50,000-watt stereo FM station, anyway.

The FM operation also isn't being identified with the call letters of the AM station, either.

"We're undergoing a definite format change," declares David R. Snow, program director of both AM and FM operations. "It began last July, when we totally split AM and FM."

"We've taken a softer country approach and gone more to light pop," Snow continues. "Now, we're 50% easy listening pop and 50% easy listening country. We're a contemporary MOR station."

Since the format change, the FM wing has dropped the WWOL call letters in advertisements and on-air spots. "Our identification is strictly FM-104," Snow says. "We're in the process of getting a call letter change. I submitted eight combinations to our general manager, Ken Dodd."

WWOL-AM remains totally a country-music station. JIM BAKER

ABC Faces Fine

• Continued from page 32

ABC has 30 days in which to answer, and to pay or protest the fine.

The WDAI investigation reportedly was the cause for the dismissal of program director Bill Todd. General manager Roger Turnbeauch also left the station shortly after the wrong-doing was uncovered and several other personnel changeovers have occurred since the investigation.

Says one former salesman: "The rhetoric got very heavy."

Vox Jox

p.m., and Paula Kelly from 8 p.m. to midnight.

★ ★ ★

Dean Richards, weekend DJ at WFYR Chicago, moves to full time 10 p.m. to 2 a.m. position. . . . WNEW-AM New York DJ Stan Martin starts a music column, "Sound In Your Mind" in local Woman's Tribune. . . . KCMO Kansas City general manager Steven Shannon and p.d. Tom Barsanti look for three on-air people following de-

parture of several staffers. The key job to be filled is a "heavyweight for a.m. drive" to replace the Jim Moore-Bill Grigsby team. Grigsby was let go and Moore quit, but has retracted his resignation. Moore is expected to move to p.m. drive when a new morning personality is found. Other open slots: DJ Steven Gunn, who got a better offer from WVON Chicago, DJ Jim Heath, who went back to Dallas, and news director Pam Whiting, who left to backpack around Europe.

Billboard Forum To Focus Session On N.Y. Formats

tions demand, how they are dayparted, and how they are promoted.

This session will be but one facet of the forum which will cover aspects of all music formats, even specialty formats such as classical, big band and ethnic. There will be discussions of various programming ingredients such as news, DJ talk, commercial load and public affairs.

Other topics to be included in the meetings are the engineering side of programming—audio processing equipment as a programming tool, AM versus FM—including the latest news on AM stereo, the legal side of programming—how the p.d. can stay out of trouble with the FCC, and selected case studies.

Programming related to time sales will also be covered. Since the forum is taking place in New York, the opportunity to tap some of the top executives of the advertising community will not be missed.

These executives will address the group on what they think of various formats, which ones they buy, the ones they won't buy and the reasons behind these choices.

For information contact Diane Kirland, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069, 213 273-7040.



Neil Rockoff

2 Phoenix Stations Bought By D.C. Firm; Oldies Spin

By AL SENIA

PHOENIX—First Media Corp., a Washington, D.C.-based communications firm, has purchased KSGR-AM and KDOT-FM from Sun World Corp. of El Paso, and has begun simultaneous broadcast here of a golden oldies musical format.

"Phoenix is one of the major growth markets in the Sunbelt and we felt this was a good place to come into," says general manager Charles Giddens.

Almost immediately, the new management began a full revamp of the studios. "We're in the process of building a new station," explains Giddens.

"We are completely remodeling and then we'll be looking at other things. If it all sounds rather vague at this point, that's because it is," he adds.

For the present, the golden oldies sound of KSGR has been kept largely intact. However, there is less emphasis on '50s music and a greater reliance on tunes of the '60s and '70s.

KDOT-FM's beautiful music sound has been replaced with the simultaneous transmission because of low ratings and to ease the inconvenience of the studio construction.

Giddens emphasizes that future changes in musical content and format are possible, pending a full review of operations.

"We'll have a lot of other things to say later," he explains. "Right now, we're just trying to bring a radio station back to life."

First Media also owns properties in Washington, D.C., Atlanta and Provo/Salt Lake City.

New On The Charts

Continental Miniatures
"Stay Awhile"—

This five-man group's debut release was produced by Michael Lloyd, the king of youth-oriented remakes, who has produced Top 40 pop hits in recent months by Shaun Cassidy, Leif Garrett and Donny & Marie.

The single is a remake of Dusty Springfield's Top 40 hit from 1964; its flip side is a remake of the Dave Clark Five's first hit, "Glad All Over," which made the top 10 in 1964.

The group's founding members are Matt Walker, its Michigan-born bass player, and rhythm guitarist Eric Ramon, who was reared in New Jersey.

They met in San Francisco in 1973 and then came to Los Angeles in 1975, whereupon the three remaining members were added to the lineup: David Kendrick (drums), Kevin McCarthy (lead vocals, keyboards) and Rich Bytner (lead guitar).

The group's lineup was complete by February 1977, and it was signed to London earlier this year. It is now preparing its debut album, mixing cover versions of oldies with original material (all of the members but Kendrick write).

The band is managed and booked by Todd Schiffman Enterprises in Los Angeles, (213) 550-0200, which also handles the Bellamy Bros.

Bubbling Under The HOT 100

- 101—RUNAWAY LOVE, Linda Clifford, Curtom 0138 (Warner Bros.)
- 102—WHEN TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists 1137
- 103—I FEEL GOOD, Al Green, Hi 78511 (Cream)
- 104—HE'S SO FINE, Kristy & Jimmie McNichols, RCA 11271
- 105—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 106—SUPERNATURAL FEELING, Blackbyrds, Fantasy 819
- 107—TWO HOT FOR LOVE, T.H.P. Orchestra, Butterfly 1206
- 108—SLICK SUPER-CHICK, Kool & The Gang, Delite.901
- 109—LET'S GO ALL THE WAY, Whispers, RCA 11246
- 110—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896

Bubbling Under The Top LPs

- 201—STYX, Best Of Styx, Wooden Nickel BWL 2250 (RCA)
- 202—GENE COTTON, Save The Dancer, Ariola SW 50031
- 203—RAUL DE SOUZA, Don't Ask My Neighbors, Capitol SW 1174
- 204—TOBY BEAU, Toby Beau, RCA AFL1-2771
- 205—KEITH JARRETT, Bop-Bee, ABC/Impulse 1A 9334
- 206—LIPSTIQUE, At The Discotheque, Salsoul TJ 4500
- 207—WENDY WALDMAN, Strange Company, Warner Bros. BSK 3178
- 208—MANDRE, Mandre Two, Motown 7-900
- 209—DAVID SPINOZZA, Spinozza, A&M 4677
- 210—RUBARD WAGNER, Rubard Wagner, Atlantic SD 19172

FOR WEEK ENDING MAY 20, 1978

Billboard HOT 100

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* Chart Bound

DAYLIGHT KATY—Gordon Lightfoot
Warner Bros. 8579

SEE TOP SINGLE PICKS REVIEWS, page 92

THIS WEEK LAST WEEK WKS. ON CHART TITLE—Artist
"Writer Label"

BMI: THE TOP 15 OF THE HOT 100

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 1	3	9	WITH A LITTLE LUCK—Wings (Paul McCartney), P. McCartney, Capitol 4559 WBM
2	2	14	THE CLOSER I GET TO YOU—Roberta Flack ● (Rubina Flake, Joe Ferla, Eugene McDaniels), J. Mtume, R. Lucas, Atlantic 3463 HAN
★ 3	4	8	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams ● (Jack Gold), M. Kipner, J. Vallins, Columbia 310693 WBM
★ 4	6	8	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John ● (John Farrar), J. Farrar RSO 891 WBM
5	1	17	IF I CAN'T HAVE YOU—Yvonne Elliman ● (Freddie Perren), B. Gibb, R. Gibb, M. Gibb, RSO 884 WBM
★ 6	11	6	SHADOW DANCING—Andy Gibb (Barry Gibb, Carl Richardson, Alby Galuten), B.R.M.&A. Gibb, RSO 893 WBM
★ 7	12	15	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001
8	8	11	COUNT ON ME—Jefferson Starship (Larry Cox & Jefferson Starship), J. Barish, RCA 11196 CPP
★ 9	10	12	IMAGINARY LOVER—Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Daughtry, Polydor 14459 CPP
10	5	16	NIGHT FEVER—Bee Gees ▲ (Barry, Robin, Maurice Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889 WBM
★ 11	16	11	ON BROADWAY—George Benson (Tommy L. Puma), B. Mann, C. Weil, J. Leiher, M. Stroller, Warner Bros. 8542 CPP
★ 12	13	14	DISCO INFERNO—Trammps (Baker, Harris and Young), L. Green, R. Kersey, Atlantic 45-3389 CPP
★ 13	14	11	THIS TIME I'M IN IT FOR LOVE—Player (Dennis Lambert & Brian Potter), S. Pippin, L. Keith, RSO 890 CPP
14	7	16	CAN'T SMILE WITHOUT YOU—Barry Manilow ● (Ron Dante, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Arista 0305 WBM
★ 15	17	13	BABY HOLD ON—Eddie Money (Bruce Botnick), E. Money, J. Lyon, Columbia 3-10663 ALS

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D.C. Area's Merriweather Pavilion Emphasizes Rock

By BORIS WEINTRAUB

WASHINGTON—While one of the Washington area's leading venues for summer music is planning an extremely heavy reliance on contemporary music, another is leaning away from the pop vein and is relying instead on heavy doses of classical music, opera and ballet.

The differing emphasis can be seen in the lineups slated to appear at the Merriweather Post Pavilion in Columbia, Md., midway between Washington and Baltimore, and at Wolf Trap Farm Park for the Performing Arts, in Vienna, Va., in the Washington suburbs, reportedly the nation's only national park for the performing arts.

Pop music, in a variety of genres, is the mainstay of the Merriweather Post slate, while only token pop offerings are planned at Wolf Trap.

The release of the two schedules has special significance this year in the wake of the closing of Shady Grove Music Fair in suburban Gaithersburg, Md., originally built

as a summer theatre-in-the-round venue and completed in the 1960s as an all-weather facility that always had major acts on its summer schedule.

Shady Grove's proprietors, Lee Guber and Shelly Gross, announced earlier this year that they were closing the Gaithersburg house, and a companion theatre in the Baltimore suburbs, Painter's Mill, because they could no longer compete with what they called "subsidized" entertainment at places like Wolf Trap and the John F. Kennedy Center for the Performing Arts.

But the Kennedy Center, in the heart of Washington's tourist-oriented district has rarely offered much in the way of pop music, and Wolf Trap's light pop schedule means the only places to heavily feature pop this summer are the Post Pavilion and the Capital Centre, a 19,000-seat arena in Landover, Md.

If there is a surprise on the Post Pavilion schedule, it is in a fairly heavy concentration of black and disco acts. Included among them are the season openers, the Spinners, with Millie Jackson as an opening act, the Average White Band, the O'Jays and Donna Summer.

But there also is an appeal to country-rock fans with the inclusion of the Charlie Daniels Band, Kenny Rogers and Dottie West, Jimmy Buffett, Linda Ronstadt—in a three-night run—and Dolly Parton.

Contemporary pop acts on the Post Pavilion schedule include comedian Steve Martin, for two nights; Barry Manilow, for four; Andy Gibb; Kenny Loggins; Kansas; Seals & Crofts; the Atlanta Rhythm Section; Genesis; Sha Na Na; George Benson, for two nights; the Beach Boys, for two nights; Harry Chapin; Jackson Browne, for three nights; the Doobie Brothers, and Neil Sedaka.

For more traditionally minded fans, the Pavilion is offering two nights each of Tom Jones and Engelbert Humperdinck, two nights of

Burt Bacharach and Anthony Newley, two nights of Liberace, and an evening with the reunited Peter, Paul and Mary.

Also on tap are three nights of performances by the Alvin Ailey American Dance Theatre and several performances by the Baltimore Symphony Orchestra. Further attractions will be announced, according to the Nederlander brothers, who operate the facility. The pavilion has 5,000 covered seats and has accommodated, with some difficulty, as many as 15,000 persons on the lawn.

By comparison, Wolf Trap's pop offerings look skimpy. They include concerts by Crystal Gayle; Maynard Ferguson and his orchestra; a program called The Fabulous Fours and featuring the Four Freshman, the Four Lads, the Ink Spots and the Pied Pipers; Tony Bennett; the Starland Vocal Band; two nights of the Preservation Hall Jazz Band; Phoebe Snow, with Gato Barbieri as opening act; Ella Fitzgerald; Leo Sayer; Peter Seeger and Arlo Guthrie; and the Johnny Cash show. Also on tap are folk and bluegrass festivals.

The summer lineup at the Capital Centre looks fairly light so far, but more shows are expected to be added. Already booked are concerts by Foghat, the Jefferson Starship, Frank Sinatra and tentatively, the Rolling Stones for June; and the Commodores, the Beach Boys, Kris Kristofferson and Rita Coolidge, Ted Nugent and Bruce Springsteen for August.

Meanwhile, nothing official has been heard about whether Robert F. Kennedy Stadium, with its 45,000 seats, will permit musical performances this summer, though a Parliament/Funkadelic date is rumored. The stadium has had an up-and-down history of permitting concerts and then forbidding them after crowd control difficulties and complaints from residents of its neighborhood.

OTHERS WAITING

Caesars Tees Show Ticket Only Policy

By HANFORD SEARL

LAS VEGAS—Entertainment shockwaves registered May 18 along the Strip when Caesars Palace, a pioneer in dropping dinner shows, instituted a reserve ticket policy for its main showroom. Tickets will be handled through Ticketron outlets.

A cautious, wait-and-see attitude is being taken by interested hotel entertainment directors and executives.

"We're studying the situation right now, but haven't made a decision yet," reports Tony Zoppi, Riviera publicity director. "It certainly is revolutionary and interesting."

Harry Wald, Caesars executive vice president, says, primary reasons for utilizing Ticketron services is for customer convenience, to reduce the amount of time standing in lines and selection of showroom areas.

The new program, which will reshape the 1,200-foot Circus Maximus room, went into effect for Ann-Margret's debut at the hotel with prices ranging from \$27.50 for orchestra-type seats to \$20.

The ticket prices, which will be broken down for four areas of the room, will not include beverage service that also will be available, but not required as under the old system.

Dinner shows were eliminated May 6, 1976 during a Diana Ross booking and were formerly adopted June 22 of that year.

At that time, the hotel denied any

connection between economic cutbacks and staff reductions due to a crippling, two-week strike in March 1976 by labor. Entertainment costs were cited.

"It is our opinion that Las Vegas has outgrown the traditional showroom seating routine," says Wald. "The system that always prevailed was originally designed for rooms with capacities of 300 or 400 people."

Wald, who also is the hotel's chief operating officer, claims the new policy will attract new clientele who are familiar with similar ticket practices in other major metropolitan cities.

Caesars new entertainment director Alan Margulies, who replaced long-time showbooker Sid Gathrid April 7, was unavailable for comment, although other hotel spokesmen claims the new policy had been under consideration prior to his arrival.

Bernie Rothkopf, executive vice president at the MGM Grand Hotel, who books all acts into the 1,200-seat Celebrity Room, advanced a cautious look at the newest showroom development.

"We'll take a wait-and-see response for right now, because it is such a real departure from past practices," says Rothkopf.

Las Vegas Hilton show business chief Dick Lane, who also directs entertainment at other Hilton properties, expresses a similar attitude about the new Caesars policy and terms it "very interesting."

"All we can do now is watch and see what happens, but as of right now we have nothing really to say about what they're doing over there," Lane says. "There's been some scuttlebutt from the unions about it."

And hotel officials at the Aladdin Hotel, where Ticketron handles seat-

(Continued on page 54)

Acts On Bill With President

DENVER—Katy Moffatt, (Nitty Gritty) Dirt Band member John McKeuen and Breakaway were on-hand to perform at a recent celebration of Sun Day with special guest President Carter.

In addition to the Sun Day rally, Carter was in the city to give a boost to Sen. Floyd Haskell's reelection bid.

Prior to the politicians arriving for the featured event, Moffatt took the bandstand to perform "Kissin' In The California Sun" "Pickup Truck," "Walking After Midnight" and "Wahoo."

McKeuen followed, doing a standout job of using a prerecorded cassette of his banjo playing to accompany himself for a Bach duet. Other songs performed by McKeuen included the old classic, "Grandfather's Clock."

JUNE 3, 1978, BILLBOARD

'Texxas' Festival Firmed

DALLAS—The first Texas World Music Festival, billed as the largest rock and progressive country music festival ever to be held in Texas will take place here July 1-3 at the Cotton Bowl.

The lineup for the opening concert includes Aerosmith, Ted Nugent, Heart and Mahogany Rush, all of whom appeared at the recent Cal Jam II concert in Ontario, Calif. Also set for the date are the Atlanta Rhythm Section, Eddie Money, Van Halen and Head East.

The third day of the festival incorporates the annual Willie Nelson Picnic, and will feature Nelson, Waylon Jennings, Jessi Colter, Kris Kristofferson, Rita Coolidge, the Charlie Daniels Band, Emmylou Harris and Ray Wiley Hubbard.

The three-day event is being produced by the Texas World Music Festival, Inc., and being coordinated by Louis Messina of Pace Concerts in Houston and David Krebs of Contemporary Communications Corp. in New York.

Tickets have been limited to 80,000 people for each of the three 12-hour days, with admission set at \$12.50 per person. A ticket ensures access to the concert and all auxiliary entertainments.

These include a midway, an arts and crafts fair, laser show, fireworks display, a food fair and a skateboard demonstration. Also on the Cotton Bowl grounds will be "The World's Biggest Rock'N'Roll Supermarket," stocked with merchandise provided by impresario Bill Graham.

FOLK FEST TALENT SET

NASHVILLE—This year's annual Memorial Day weekend Kerrville Folk Festival will feature a wide array of new and well known talent.

Set for May 25-28 at Rod Kennedy's Quiet Valley Ranch, the outdoor event's lineup includes such notables as Alvin Crow, Joe Ely, Townes Van Zandt, Guy Clark, Rusty Wier, Steve Fromholz, Delbert McClinton, Allen Damron and Tom Paxton.

Attendees will also be introduced to musicians like 1977 New Folk Award winners Eric Taylor of Houston and Rick Beresford of Austin, as well as Mother of Pearl, recently seen on PBS-TV's "Austin City Limits" with Jesse Winchester, folk writer Doak Snead, Aileen & Elkin, and Buck White & the Down Home Folks—the only bluegrass band on the festival.

Yodeling will be a special event of the weekend with 1977 national yodeling champion Kevin Hatcher and defending yodeling champion Ken Brothers.

Complete festival information is available from Rod Kennedy, P.O. Box 1466, Kerrville, Tex. 78028 or by calling (512) 896-3800.

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PHILADELPHIA ACTIVITY

City Into Major Talent Buying

By MAURIE ORODENKER

PHILADELPHIA—The city of Philadelphia, which was probably the biggest buyer of talent—mostly musical—last summer among the nation's municipalities, will again be a big time buyer this summer. While the '77 summer talent budget of \$1.4 million has been pared down to \$995,000, it will still provide a major program of free concerts and entertainments this summer.

Not included in the budget, handled by the city's Cultural Affairs Council, is the heavy buying of top black-oriented and ethnic names for the outdoor summer season at Robin Hood Dell East, which accommodates some 10,000 persons. The buying is by the city's Dept. of Recreation, which also sponsors free concerts with area musical names peppered with a big band name for

concerts at parks and recreation centers throughout the city.

The Council's \$995,000 budget is also apart from the reported quarter-of-a-million dollars the City Council gives Robin Hood Dell West for the summer season of the Philadelphia Orchestra, featuring top conductors and soloists. While Dell West sells 5,000 seats under a roof at a modest price of \$100 for 18 concerts over a six-week period, there are also 10,000 free seating spaces on the outside. Moreover, 80% of the sold tickets is tax deductible.

Cut in the Council's budget means the free pop, folk and rock concerts in front of the Art Museum, with its steps seating some 5,000, will be dropped this summer. Electric Factory Concerts, locally-based rock

show producers, handled the bookings for the Art Museum freebies the past two summers with a budget in excess of \$100,000.

Also dropped will be the free nightly showings of the "1776" Broadway musical under a tent on Independence Mall. Instead, most of the summer show activities will be centered at Penn's Landing along the waterfront in center city. Located close to the city's historical sites district, Penn's Landing, a nautical park, has become Philadelphia's major summer tourist attraction.

The summer program was announced this week by David Speedie, new executive director of the Cultural Affairs Council, created by the city in January 1977 after

(Continued on page 56)



EAGLE WIN—Eagles band member Don Felder is up at bat while Rolling Stone team captain Chuck Young catches during a recent charity game between the rock band and the magazine in Los Angeles recently. The Eagles won 15-8.

ONE-YEAR HIATUS

KISS Suspends Touring, LPs For TV, Film, Solos

By RAY HERBECK JR.

LOS ANGELES—Casablanca's shock rockers KISS bid farewell for about one year to 3,000 faithful here Friday (19) at a free concert held at Magic Mountain amusement park.

Due to television and film projects, plus solo LP efforts by group members Gene Simmons, Paul Stanley, Peter Criss and Ace Frehley, the act will not perform on tour as a foursome nor issue a new KISS album before June 1979, it was announced at a pre-concert press conference.

The hour-long Magic Mountain show was performed twice for the enthusiastic crowd, tightly screened by tv production company Hanna-Barbera and KISS' Aucoin Management.

It was staged and filmed for inclusion in the group's NBC-TV special, "KISS And The Phantom Of The Park," due in September.

The full-length, \$2 million production will put the foursome as "superheroes" in comic book style against Anthony Zerbe, portraying a

mad scientist type whose experiments are ruining an amusement park.

Executive producer is Joseph Barbera, with Louis Heyward in charge of production, Terry Morse Jr. producing and Gordon Hessler directing.

Following premiere of the "Phantom" film by one month will be yet another KISS tv show, an animated Halloween special, also on NBC.

The closest thing to a new KISS album for the next year will be a soundtrack for a feature film, due to be released sometime in January.

Asked about the difference between performing in concert and for tv or film cameras, guitarist Ace Frehley termed the procedure "tedious."

"Normally, we put on our makeup just before the show, perform and then zip away in a limo and remove it," he explained. "But on the set, we're sometimes in full costume and makeup for eight to 10 hours at a time."

DILLINGER'S HANGOUT

'30s Castle Royal Opens

By ALAN PENCHANSKY

MINNEAPOLIS—The Castle Royal, one of this area's most notorious 1930s nightclubs, has been reopened in its original form, with period accuracy being stressed down to the style of entertainment.

Original fixtures and dance floor of the club, which closed in 1941, were dusted off and restored last year, with modernizing and art deco renovations added.

Originally opened in 1933, the watering hole occupies a mine site in a bluff overlooking the Mississippi River. Mushroom growers had taken over the space following the club's original demise.

The subterranean spa reportedly was a gathering place for John Dillinger, Ma Barker and other gangsters during their heyday.

Entertainment in the '30s mold is being sought for the reconditioned room, according to Jim George, one of the new owners.

The supperclub, which seats 300, was reopened with "deco disco" entertainment, featuring the recorded big band sounds. This proved unsuccessful, George says.

Club has since booked the Wolverines, the Capital City Rug Cutters, and has been in negotiations with Manhattan Transfer, claims George.

"The Wolverines are the best group we've had in here and they

gave us an indication of what people like," he explains.

The classic jazz band garnered regular standing ovations, the owner says.

George says six-week minimum engagements are planned. Up to \$4,000 weekly is budgeted for entertainment, he indicates.

The club, which has been outfitted with many one-of-a-kind art deco fixtures, will celebrate the first year of its new life in June.

Signings

Carole Bayer Sager to an exclusive worldwide agreement with Chappell Music. Sager is currently working on LP, film and stage projects with a summer tour set in conjunction with the release of her LP. . . . Bill Anderson to Ember Records. This move is a result of negotiations between MCA and Ember. . . . Sail, a new group out of Utica, N.Y., to U.A. Records. Group is managed by Tony Casciole and Steve Albigese. First product is being prepped for later this month. . . . Yvonne Lewis, LePoint and Rock Street to Kingdom Sound Studio/MCH Productions with exclusive recording and publishing deals.

Andrew Stevens of the television series "The Oregon Trail" to Warner/Curb via an exclusive agreement with an LP currently in production. Michael Lloyd is handling production.

45 Talent Miles Goes LP On Arista

By ADAM WHITE

NEW YORK—Arista's acquisition of John Miles will, the artist believes, place a new perspective on his talent in the American market.

As he moves from London Records to become one of the small, select band of Britishers signed to the Clive Davis operation, Miles sees himself as primarily an album act,

yet agrees that he has hitherto been pigeonholed as a singles specialist.

Not that he downplays the value of the 45. London's choice of "Slow Down," for example—originally just a cut on his second album—was "the most successful thing the label ever did" for the singer. The single gained a top 40 placing on Billboard's Hot 100 last June.

"But it didn't make people listen to the album," he observes. Arista's approach is different, however, placing the emphasis firmly on Miles' debut for the label, "Zaragon," as an LP. A single will not be selected until later, and then only after radio response is clear.

Detailing his switch from London (though he stays with its Decca parent in the U.K. and other countries), Miles says "realistically, we needed a major label in this territory. Arista is relatively young, but its track record is incredible."

The artist is on his third visit to the U.S., traversing the nation and playing a variety of venues, large and small.

He finds American audiences more enthusiastic than those in his homeland. "They are more ready to give a hearing to acts in support slots. The British are less inclined to do that."

Miles favors U.S. recording, too, and all of "Zaragon" was laid down in New York, with Rupert Holmes producing.

Holmes handled the singer's first American studio date, which occurred midway through his last tour. "Decca U.K. asked us for a new single while we were here, so we went into a small rehearsal studio in New York to write some songs and think about a producer."

A tip by Norman Kurtz of Kurtz & Vassallo brought Holmes onto the scene, and he, Miles and the band went into Mediasound to record "Manhattan Skyline" and "Remember Yesterday."

The producer was subsequently called in to produce the rest of Miles' second album, "Stranger In The City," at Morgan Studios in London.

"Everyone was pleased at what he had done with the first two cuts, and wanted him to finish the LP. And it paid off, too, because 'Stranger' sold better than the first album."

Miles started work on "Zaragon" with Holmes last November at New York's Plaza Sound studios, and took about seven weeks to wrap the project.

"For this one, we wanted to move away from the heavy string arrangements of the second LP, and, frankly, were a little concerned about how Rupert would react—as that kind of arranging is his forte." But, the result was successful, claims Miles.

He also believes the disk marks his further development as a songwriter. "Basically, it's a means of providing material for oneself to record," he agrees, "but if we had more time"—Miles generally collaborates with his bassist, Bob Marshall—"we could get more into composing for others."

There have already been signs of outside acceptance of the pair's material. One song from "Stranger In The City" has been recorded by Helen Schneider on her recent second album on Windsong. Entitled "Time," it's also been cut by Melissa Manchester on Arista and Walter Jackson for Chi-Sound. Latter has recorded "Manhattan Skyline," too.

The Miles/Marshall publishing unit is Velvet Music, linked up to a subpublishing deal for the U.S. with Rocket.

The pair hopes to pen more while on tour here. "We pick up plenty of ideas on the road for songs," explains Miles, "but the trick is to find the time to relax and write them. We've got to train ourselves to do that."

JUNE 3, 1978, BILLBOARD

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From the Album
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BLP-410



Atlanta, Georgia

Jerry Sharell, a singer who has known what it feels like to perform onstage himself, lives in the "glamorous world" of shoulder rubbing with performers. Whether he's in his Elektra/Asylum Los Angeles office or on the road, the vice president of artist development's main concern is ensuring the proper showcase for the performer's efforts. Billboard's Paul Grein, who listens to enough music to understand why exposure is vital to success, followed Sharell around for a day to grasp the innards of his world. This is his report:

general manager, to inquire about Carly Simon's opening at the Bottom Line in New York the night before. Sharell caught Carly's show when her tour began in Boston; the Elektra brass was represented at this closing date by chairman Joe Smith.

"How did everything go?" asks Sharell when he gets Ebler on the line. "The kids were standing on tables? Steve Ross (chairman of Warner Communications) was there too?" he repeats, obviously for the reporter's benefit. But further questions reveal his true interest and concern: "She's healthy and

In 1969 he became national promotion chief of A&M, leaving in 1970 to assume the same post under Neil Bogart at Buddah Records. He joined E/A in April 1973 as general manager of the West Coast office and head of international under David Geffen. In January 1976, shortly after Joe Smith moved from WB to the E/A chairmanship, Sharell was tabbed to head the newly-created artist development department.

During the day Sharell works from yellow pads with boxes to be checked off as he completes each task. "It's a psychological lift," he says, "when you have just four boxes left and it's only noon."

Today a lot of boxes concern Sergio Mendes, a friend of Sharell's since 1969, when he was at A&M and Mendes was one of the label's hottest acts.

Sharell places a call to Irv Brusso, E/A's regional sales director for the East Coast, who is down in Palm Springs on the closing day of the WEA convention. He wants Brusso to tell Vic Faraci, executive vice president of WEA, to make an announcement that Mendes will be on the Johnny Carson show tonight, and that if the conventioners are lounging around they should tune in.

Proving that no detail is too small to warrant his attention, Sharell calls in Bobbi Goldenberg, his artist relations assistant, and tells her to locate a "clean" copy of the latest Mendes album for him to take to the "Tonight Show." "I hate it when Carson flashes the album in front of the camera and it has a punched-out hole in it," he explains.

Sharell also calls to find out about Mendes T-shirts. "Why are we holding back on these?" he asks. "I want to take two to three dozen to Vegas with me next week."

Mendes is opening at the Aladdin for Gabe Kaplan (who had a novelty single on Elektra last year but has since been dropped from the label) and Sharell is flying out for the show. "Get me a large single room," he asks his secretary. "I don't need a suite; I'll only be there overnight."

Out of E/A's roster of 50 artists, Sharell estimates that an average of 20 are touring at any one time. And he is usually on the road one week a month seeing them.

A Day In The Life Of JERRY SHARELL

Elektra/Asylum's Artist Development Head Sees To It That His Acts Get Exposure



Jerry Sharell displays his athletic form below on an early morning jog outside his San Fernando Valley home.



Billboard photos by James Fortune, Jeff Sjobring, Jeff Mayer
While Sharell speaks on the phone at home, his young son shoots his dad with his toy camera.



Sharell repositions a platinum award at home he received from E/A for helping to break Eagles, Queen and Linda Ronstadt albums.

JUNE 3, 1978, BILLBOARD

It's easy to identify Jerry Sharell's favorite entertainer by looking around his comfortable split level home in Woodland Hills, Calif., a suburban community in the San Fernando Valley.

Displayed in the den is a colorful facial caricature of Frank Sinatra as a bow-tied teen idol in the 1940s. Hanging on another wall is a black and white etching of an older Sinatra in a pensive mood.

"I did my freshman thesis on Sinatra," explains Sharell. "I'm probably his biggest fan."

Substantiating this is a framed poster which was used to advertise Sharell's "limited engagement" at the New Times Restaurant in the San Fernando Valley a few years ago. The photo is the familiar shot of Sinatra at the time of his Main Event concert at Madison Square Garden. Only here Sharell's head has been superimposed on the superstar's body by a resourceful Elektra/Asylum art director.

"What's Glenn Frey going to say," jokes Sharell, imagining how this shot will affect the Eagles' guitarist. "Glenn calls me 'Ol' Brown Eyes.'"

Another photo in the Sharell home is of a three-man instrumental combo fronted by a somewhat younger Jerry, snapping his fingers in his snazziest Sinatra style.

"I started singing in the 10th grade," he explains. "on shows with Tommy Edwards and the Skyliners. I'm the best known unknown singer. I sang on 'The Mike Douglas Show' eight times in the mid-60s when it was still a local show in Cleveland."

As the Sharell's live-in housekeeper serves coffee, Jerry introduces Joanne, his wife of nearly 14 years, who he's known since childhood in Farrell, Pa. Moments later in trot the Sharell children: Janine, who will be 11 in July; Jeffrey, 3 and Jerry Joe, 2.

The meaning of the license plate on the late model car in the driveway suddenly becomes clear: WER5JS.

After driving his daughter and older son to the Catholic school they attend, Sharell jogs up and down the street in front of his home, as he claims to do three times a week. His health regimen also includes racquetball and weekly trips to the acupuncturist (for sinus relief).

In his car heading out to the E/A offices on La Cienega Blvd. in L.A., Sharell plays a cassette of the new Joe Walsh LP. "It's a good place to listen to new releases," he says. "The drive takes 30-40 minutes and it's the only place I'm alone."

Sharell arrives at work at 10:10 and goes directly to his small but homey office on the first floor.

His first call of the day is to Ralph Ebler, E/A's East Coast

all; there's no problem?" He winds up the conversation by asking where Simon's manager, Arlyne Rothberg, is staying, so he can call her at her hotel.

Sharell also calls Mitch Kanner, his East Coast artist development director, to question him about the show. "How was it? How did she feel? She's in good spirits? Were there any hassles at the door? What was backstage like? Did James come on? How many encores were there?"

At 10:20 Sharell calls Rip Pelley, until recently his national artist relations coordinator, for a report on Warren Zevon. "He seemed okay? Everything's cool?" Sharell inquires. "Well, it's rough out there. Warren's breaking in a new band; taping tv spots and doing a few more interviews." The parting instructions to Pelley: "Get me a good time and temp on how he feels and call me at home."

"Warren's success has come awfully fast," says Sharell. "It can be a little scary. Some of us were performers—not that we made any money at it—but we can understand the pressures."

In a break from the action, Sharell reflects on his 17-year music business career. After graduating from Kent State in 1961, he worked as "the world's worst radio announcer" at WBVP ("We Boost Valley Progress") in Beaver Falls, Pa. and then at WPIC in Sharon, Pa.

In 1962 he went to work for M.S. Distributors in Cleveland. The office folded three months later. But Mercury retained him to work for Mainline Distributors, where he stayed until 1968, when he went with A&M to do regional promotion in Cleveland, Pittsburgh and Cincinnati.

Sharell's first meeting of the day is with Fred Lewis, manager of a newly-signed act out of Boston, Cars. The five-man group is produced by Roy Thomas Baker, who used to handle Queen for the label. Lewis has two ideas for industry receptions for Cars which he wants to pitch to Sharell: a party in a Cadillac dealership or at a drive-in theatre. "I don't know if the community we want to reach in L.A. will go to a drive-in," cautions Sharell.

He then meets with Kenny Buttice, vice president of promotion, and George Steele, vice president of marketing, about a Cars ad, which features rows of "fun cars." It turns out that someone neglected to get clearance from the toy manufacturer on use of its product. "We're going with it anyway," says Steele.

The men then speculate about the hottest topic of conversation in the E/A offices: the Eagles/Rolling Stone softball "grudge match" which is two days away. And they seek to divide the tickets sent over by Eagles manager Irv Azoff and publicist Larry Solters.

Back in his office Sharell meets with Bryn Bridenthal, E/A's bright, hard-working national publicity director, who he brought over from Rolling Stone in January 1977.

Bridenthal explains that Warner Bros. Television wants to use WEA acts to compose music for its shows rather than hire outside composers. "So they want a list of all artists on the roster who write," she says. "That's virtually the whole roster," responds Sharell. "Even Linda Ronstadt writes a song or two for each album."

Bridenthal also brings the bad news that the third photo session with Eddie Rabbitt was unsuccessful. She wants to stage a fourth session with Rabbitt performing live in the studio. "Four sessions," says Sharell, "that's the most we've ever had for any act." "But we're getting closer," Bridenthal replies. "I hope so, because the next step is me and my Minolta," says Sharell, only half-joking.

Sharell's next call is to Ken Ehrlich, former producer of the "Midnight Special," who is now executive producer of "Soundstage." Sharell confirms bookings for the show with Bruce Roberts and Harry Chapin, with John Prine and Steve

Goodman mentioned as possibles. And he says Warren Zevon might be available if they can come up with a concept.

Sharell then goes over to the office of Mel Posner, E/A's vice chairman, to discuss the "Soundstage" arrangements. "Just make sure the deal specifies that we get use of the tape for international," Posner advises. "We'll pay for the duping, but get it."

Television is also the topic at lunch when Sharell dines at Le Dome in West Hollywood with Sherry Goldsher, his coordinator of artist development, and Carolyn Baker, the assistant producer in charge of music bookings for Dinah Shore's syndicated tv series.

"They're running out of people to talk to," says Baker of the talk show format. "How many times can you interview Jack Albertson? So music is the new drawing card."

Dinah's show has featured about a dozen E/A acts, but Baker would obviously like to book the label's top names, who are notoriously camera-shy, at least as regards tv: the Eagles, Linda Ronstadt, Carly Simon or Joni Mitchell.

Baker, obviously an old pal of Sharell's, then kids his not-quite-forgotten desire to be a singing star. "That's right, you were at my showcase," he enthuses. "Did you cry with me on the ballads?" "I cried for you," comes the barbed reply.

Riding back to the office, Sharell explains that artist development departments have only sprung up in the last two to three years.

"Warner Bros. and Columbia had artist development de-

Sharell's next meeting is with Don Mizell, general manager of E/A's jazz/fusion division. "Congratulations," begins Sharell, "Ubiquity's itinerary has had more schedule changes than Kenny Buttice's baby. 'Cancel' . . . 'Postpone' . . . 'Reschedule'—Can we discuss this? Is everything cool?"

Mizell explains that the group has been having personnel and managerial problems, and that he wants to hold off on tour support until the situation is cleared up. "But I'm working the hell out of the 'Midnight After Dark' single and I hope to sell the albums that way," he says.

Sharell finally gets Arlyne Rothberg on the phone and can now find out first-hand about the Carly Simon tour. "I'm getting lots of calls about the West Coast," he begins, hopefully. "The most-asked question of the week is if she'll be at the Roxy in June." But the response is evidently not encouraging. "Well, the future's in your hands and her hands," he concludes. "Whatever you need, we'll get."

On his way out to the "Tonight Show," Sharell meets briefly with Joe Smith, just back from New York and waxing enthusiastic about Simon's Bottom Line performance. "The show's a tv special," he says. "But as for the West Coast, I don't think so. I talked to her at great length and it doesn't look too promising."

Smith also tells Sharell that he started a scholarship to put two students through Yale Music School with the money he earned from his appearances in the film "FM" and tv's "Rock'N'Roll Sports Classic," which aired two days earlier.

At the "Tonight Show" in Burbank, Sharell visits with Mendes, who is in his dressing room studying the list of questions guest host Gabe Kaplan will ask him.

"One thing I didn't do," he says, "is issue an edict about tickets for club dates. Comps are being sent to guys who don't even go to shows. It's just a little too loose; I want to tighten it up a bit."

Apparently he accomplishes this task because a few days later a memo is sent out to reviewers by Sally Stevens, the label's West Coast publicity director, stressing the importance of RSVPs and cancellations.

At 7 p.m. Sharell changes his shirt and tie, and his wife joins him for dinner. But first he wants to stop in at Studio 55 on Melrose in Hollywood, where Carole Bayer Sager is in the midst of recording her second Elektra album with producer Brooks Arthur for June release.

But Sager does not show up for about an hour. Sharell takes advantage of the delay to ask Arthur if he can get the instrumental track of Barry Manilow's "Can't Smile Without You" from Ron Dante, an old friend of his. This is one of two songs Sharell's son will be singing in a school assembly, and dad figures this could give the boy an extra edge.

Arthur tells Sharell that the next Debby Boone single will be "Don't You Love Me Anymore," a collaboration between Carole Sager and Bruce Roberts, both Elektra acts.

Arthur produced half of the sessions for the second Boone album, taking over from Joe Brooks, who helmed her "You Light Up My Life" debut.

"The LP will be titled 'Midstream,' he says, "because when Debby played it for the family Pat noted the producer switch by joking, 'You've changed Brooks in midstream.' The title gives the album a middle-of-the-road connotation, but actually it's an in-joke between Pat and Debby."

Arthur also favors Sharell with a story about his favorite entertainer. "We hired Don Costa to arrange a song on Carole's album, 'To Make You Smile Again.' Don said, 'this song is better than 'I'll Never Smile Again' and insisted he had to have it for Sinatra's sessions in June.

"We told him Frank could have the song if he'd do a background vocal on Carole's version—just one 'scobie-dobie-doo.' But he said no. And we didn't want to give it up because it opens our album and is a potential single. So we told him he could have the exclusive cover version. He didn't even want the song if we cut it, but we didn't want to lose it."

Just then Sager arrives, saying she's checked with Chappell Music, her publisher, and that once she records a song it's up for grabs; she can't grant anyone an "exclusive cover."

"We'll have to tell Frank," she says. "So he knows we were earnest about the deal, I'll put in the liner credits, 'this song is written for and dedicated to Frank Sinatra'."



Above: Joe Smith, E/A chairman and Sharell pour over the music publications in Smith's office.

Right: Mel Posner, E/A vice chairman, reminds Sharell of the international aspects of appearances by John Prine and Steve Goodman on tv's "Soundstage."



Above: Kenny Buttice, vice president, promotion, speculates with Sharell about the outcome of the forthcoming Eagles/Rolling Stone softball game.



Below: Sharell and producer Brooks Arthur, standing, watch keyboardist David Foster and vocalist Carole Bayer Sager run through a new tune, "Fallin' In Love," at Studio 55.



Sharell jots down names and dates as he visits a Donald Byrd recording session at L.A.'s Sound Factory studio.



Sergio Mendes jokes with Sharell outside the NBC-TV studios in Burbank, prior to his appearance on "The Tonight Show."



George Steele, vice president, marketing, shows Sharell an ad layout for Cars, a new five-man group out of Boston.



Mendes is anxious to know if the label is doing all it can for his new album. "Yes, we're behind it," says Sharell. "In fact, I'm coming out to Las Vegas for your show next week." "But are the guys in the field behind it?" persists Mendes, no newcomer easily put off with glib answers. Sharell assures him that they are.

Mendes' keen business sense is typical of artists today, says Sharell during the drive back to the E/A office.

"Artists aren't naive; they'd rather hear the truth than be jived, especially by friends. And they're very aware of the buck. Artist development has moved beyond making sure the right brand of wine is in an artist's dressing room. Artists are more serious about their careers. And I have no time to be a maitre d'."

Sharell offers another example of an artist who is hip to the business end of the business: "Harry Chapin has two advance men who report on every gig 7-10 days beforehand, telling him about time buys, what the record company and promoter have done, and what the record count is in the stores."

Back in the office, he writes a letter of recommendation to Bob Murphy at the local WEA branch for a friend's son who needs a summer job. "This is also a part time employment agency," he jokes.

"And we're in the jacket business," he says, as he orders a size 44 E/A jacket for Clint Eastwood. "These were made for the staff, but if he wants to wear my jacket, who am I to stop him?"

partments when ours started, but Columbia's is closer to a&r; our ties are more to promotion. I won't put an act out on the road unless I have its backing. My job is not to sell tickets, it's to sell records. There has to be some spark of record interest to continue tour support."

Sharell's philosophy of artist development: "I do what I'd like to see done if I were the artist, without giving away the store. But if you get too close to the artist, it can be detrimental. He can be your dearest friend on earth, but a wrong investment. It's better to be friendly than friends.

"It's so personal: how can you say you admire someone \$25,000 or \$65,000?" (Sharell sets limits on tour support, with the input of the other vice presidents.)

At 3 p.m. Sharell's secretary slips him a note and he excuses himself to go to the men's room. After a few minutes, your reporter finds him huddled in a conference with Mark Hammerman, a former manager of Jackson Browne and Warren Zevon.

"I just offered Mark the job as West Coast director of artist development," reveals Sharell, by way of explaining his secret rendezvous, "and he said yes. But if he'd said no, it would have been embarrassing."

Sager and Arthur decide to present Sinatra demos of Carole and Marvin Hamlisch's "There's Something About You" and Carole and Peter Allen's "We Wanted It All." And if he doesn't like either of those songs, they'll give in and let him have "To Make You Smile Again." "How can we not," says an understandably awed Arthur.

Arthur takes Sager to task—gently but firmly—for being late to the session, but Sharell says nothing, apparently willing to let it pass. "Performers live differently than we do," he explains later. "Their sense of time is different. When we're finished for the day, they're just beginning."

At 9 p.m. Sharell phones over to the nearby Sound Factory studio, where Donald Byrd is recording his next album for June release. Because of the late hour and the fact that he hasn't yet had dinner, Sharell's probably half-hoping Byrd will be unavailable.

"Do you have a minute or is this a bad time for you?" he asks. "Oh you do," he says as brightly as possible. "We'll be right over."

When he arrives at the studio he asks a few questions about how the sessions are proceeding, jotting down names and dates on a note pad, as he has throughout the day. "I have a bad memory and this helps me keep track of details."

Finally at 10 p.m. Sharell makes it to dinner at Roy's, an Oriental restaurant on the Sunset Strip, which is owned by Roy Silver, a former personal management veteran.

Neil Bogart comes in a short time later, ebullient over a screening of "Thank God It's Friday" he had just hosted. Sharell had been invited by his former boss, but couldn't make it.

He returns home with his wife shortly after midnight. In the car he listens to soft jazz radio, bypassing the stations which blare out the top hits. "I like radio unformatted," he explains. "so there's an element of surprise at hearing a song on the air."

The business is changing," he reflects. "Promotion isn't the only avenue to break a hit, though it's still the most important. But we're all working for the same touchdown.

"It's a business of personalities," he summarizes. "You can't lose your sense of humor."

Graphic layout: Bernie Rollins

Talent Talk

The Rat Pack reunited Saturday (20) at the Santa Monica (Calif.) Civic Auditorium, when Frank Sinatra, Dean Martin and Sammy Davis Jr. performed together in a fund-raiser for SHARE, a women's charity. But Frank, doing a solo, was more than a little miffed at the faulty sound system. "Are we going to use this same building next year?" he asked the audience, "or is there going to be a fire? You shouldn't pay for the rental of this joint," he said. "These idiots don't know what they're doing."

Other artists performing at the show, which benefits the Exceptional Children's Foundation Guidance Center, were Anthony Newley, Paul Weston and Jo Stafford, Henry Mancini conducted the orchestra.

Paul Simon, Art Garfunkel, Gilda Radner, Milos Forman, Vivian Reed, Wilson Pickett and Betty Wright were onhand for opening night of the refurbished Apollo Theatre in Harlem.

At CBGB's benefit for Dead Boy drummer Johnny Blitz who is recovering from stab wounds that nearly cost him his life, his spot behind the drum kit was taken over briefly by Saturday Night's John Belushi. Also seen were Blondie (who did an unscheduled set), Brian Eno, Rick Derringer, Richard Lloyd of Television, members of the Ramones, who came even on the night they were not playing; Nick Lowe and others. Some \$8,000 was raised.

Music writers unable to score that big interview with Paul McCartney have got a consolation prize, of sorts. Capitol Records is sending out cassette tapes of an interview with McCartney, recorded recently in London. For the hard of hearing, a transcript is provided.

Talent In Action

PAUL ANKA

Caesars Palace, Las Vegas

Opening in conjunction with his new disco/restaurant Jubilation, singer-composer Paul Anka again notched an impressive, one-man display of musicianship in Caesars Circus Maximus main showroom May 13.

Beginning with past hit "Jubilation," Anka's hour and a half, 16-song set was an incredible display of what topnotch entertainment should be in this show business capital.

He lengthened that past hit into a mini-symphony of jazz and pop styles, anchoring the set on his keyboard efforts.

Anka then combined "Just The Way You Are" with "I Really Want To See You Tonight," preceding an old hits medley which included such golden oldies as "Diana," "Puppy Love" and "Put Your Head On My Shoulder."

As in past shows at Caesars, Anka included a salute to friend Bobby Darin with "Mack The Knife," which featured the lost art of Jack Ackerman's tap dancing. Another past show sequence, "Times Of Your Life," highlighted Anka's career and family moments.

Prior to delivering his song written for Frank Sinatra, "My Way," the creative Anka imparted a rewritten parody of Randy Newman's "Short People," taking pot shots at tall people.

The ambidextrous RCA recording artist then knocked out a breezy version of the Bee Gees' hit "Nights On Broadway."

On his first album for RCA, which will be released in two weeks and titled "Listen To Your Heart," the talented Anka sang two new songs from that LP, "Brought Up In New York" and a melodic ballad, "This Is Love."

Anka's show closed with an emotional offering of "Living Isn't Living" and an upbeat pop ditty, "Happier." All of Anka's efforts are now wedded together by his new musical conductor Joe Guercio, formerly at the Las Vegas Hilton.

NANA MOUSKOURI

City Center, Pasadena, Calif.

Blending American, Greek and French material into a two-hour, 24-song set May 12, Mouskouri riveted a near sellout throng with her powerful vocal presence.

Although backed by a six-piece unit with bass, guitars, drums, percussion and bouzouki, the Greek chanteuse's most powerful weapon is her voice—one of the most far ranging and distinctive in international folk circles—and it shone throughout the evening, particularly on the number of a cappella and simple acoustic guitar-backed songs.

The material throughout ranged from both high spirited and tender Greek folk songs, sung in her native language, to French folk songs to American contemporary tunes—an almost inexhaustible well of repertoire.

And being a leading interpreter of Bob Dylan in Europe she also mixed in several of his classics. Outstanding and one of the highlights of

the evening was a 10-minute version of "A Hard Rain's A Gonna Fall" sung in French.

Another high point was Neil Young's "After The Gold Rush" sung a cappella which her rich voice rendered exquisitely dramatic.

Mouskouri also took the time to explain the meaning of many of the Greek songs and her charming, soft spoken manner endeared her to the audience.

The show was well paced and Mouskouri changed moods intelligently, going from a soft ballad one minute to a rousing, hand clapping composition the next.

At one point she also gave her backup team free reign as they soloed on a spirited Greek folk song.

Several standing ovations and two encores—Greek folk songs again—capped the evening.

JIM McCULLAUGH

DONNY HATHAWAY

Rosy's, New Orleans

Hathaway's wide appeal was evidenced by the diverse audiences at his six soldout concerts here May 12-14. The crowds in this 200-seat music club ranged from teenagers in jeans to middle-aged couples clad in semi-formal attire. But there was one thing they all seemed to have in common, the appreciation of his smooth singing and stunning showmanship.

Hathaway's backup band, the Escape, which consisted of two guitarists and two percussionists, opened the show on May 12 with three lengthy, unclimactic instrumentals that proved to be the evening's only flaws.

When Hathaway finally appeared, his charisma spilled across the stage and he immediately took command of the anxious audience. Seated behind the organ and clad in a brown tweed suit, Hathaway opened with a jazz-tinged "You've Got A Friend" that had the audience singing the refrain. The song was performed faster than his and Roberta Flack's version on the "Roberta Flack & Donny Hathaway" LP, but it still contained all of its meaning.

When performing "You've Got A Friend," and during many of the songs that followed, Hathaway spoke the first verses instead of singing, making them very dramatic and personal. This was especially effective on his versions of "Song

(Continued on page 56)

New Caesars Policy

Continued from page 48

ing for the plush, \$12 million, 7,500-seat Theatre For The Performing Arts, remain aloof about the latest developments.

"We'll continue to go the way we're going right now, providing personalized service, accommodating our guests in the best way possible," a hotel source says.

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	BOOTSYS'S RUBBER BAND/STARGARD/RAYDIO—Pace Concerts/Family Prod., The Summit, Houston, Tex., May 20	16,115	\$7.35-\$8.35	\$130,010*
2	AEROSMITH/MAHOGANY RUSH—Alex Cooley Inc., Omni, Atlanta, Ga., May 15	15,861	\$6.50-\$8.50	\$123,649*
3	O'JAYS/CON FUNK SHUN/FAZE-O—Lewis Grey Prod./Taurus Prod., Mid-South Col., Memphis, Tenn., May 21	11,980	\$6.50-\$8.50	\$96,124*
4	LIVE WIRE CHOIR/ELVIN BISHOP/MISSION MOUNTAIN WOOD BAND/DIRT BAND—ASUM Programming & Missoula Liquid Assets Corp., Univ. Of Montana, Missoula, Mont., May 17	10,443	\$8-\$11	\$91,769
5	STEVE MARTIN/STEVE GOODMAN—Artists Consultants/Richard A. Cohen Organization, Rutgers Athletic Center, N.J., May 15	9,164	\$6.50-\$8.50	\$70,870*
6	JOURNEY/RONNIE MONTROSE/JOHN MILES—Wolf & Rissmiller—Arena, Long Beach, Calif., May 20	9,089	\$5.50-\$7.50	\$64,814*
7	BOOTSYS'S RUBBER BAND/STARGARD/RAYDIO—Feyline Presents Inc./R&B Prod., Conv. Center, Fort Worth, Tex., May 19	7,895	\$6.50-\$8.50	\$63,222
8	PARLIAMENT/BAR-KAYS/COLD-FIRE—Rejoice Prod./Concert Express, Col., Phoenix, Ariz., May 19	8,349	\$6.50-\$7.50	\$60,125
9	PARLIAMENT/BAR-KAYS/GOLD-FIRE—Lewis Grey Prod., Arena, Long Beach, Calif., May 21	6,961	\$7.50-\$8.50	\$56,818
10	AEROSMITH/MAHOGANY RUSH—Alex Cooley Inc., Col., Macon, Ga., May 17	7,837	\$6.50-\$7.50	\$55,408*
11	O'JAYS/KOOL & THE GANG/VOLT GE BROTHERS—Alex Cooley Inc., Civic Center, Savannah, Ga., May 19	8,000	\$6.50-\$7.50	\$54,107*
12	BOOTSYS'S RUBBER BAND/RAYDIO/SUN—Lewis Grey Prod., Fairpark Col., Beaumont, Tex., May 31	6,685	\$6.75-\$7.75	\$50,150*
13	REO SPEEDWAGON/RAINBOW/NO DICE—Wolf & Rissmiller, Shrine Aud., Los Angeles, Calif., May 18	6,327	\$5.50-\$7.50	\$43,999*
14	DOLLY PARTON/ANDREW GOLD—Alex Cooley Inc., Mississippi Coast Col., Biloxi, Miss., May 18	4,430	\$5-\$7	\$30,140
15	JOURNEY/RONNIE MONTROSE/JOHN MILES—Caravan Concerts, Comm. Center Arena, Tucson, Ariz., May 18	4,540	\$6.50-\$7.50	\$29,826
16	DOLLY PARTON/PAUL DAVIS/ANDREW GOLD—Mid-South Concerts, Col., Jackson, Miss., May 16	4,748	\$6-\$7	\$29,751
Auditoriums (Under 6,000)				
1	JOHNNY MATHIS/JANE OLIVER—DiCesare-Engler Prod./Entertainment Services, Stanley The., Pittsburgh, Pa., May 20 & 21 (3)	9,451	\$7.50-\$9.50	\$84,912
2	JEFFERSON STARSHIP—Don Law Co., Music Hall, Boston, Mass., May 19 & 20 (2)	8,400	\$8.50-\$9.50	\$77,883*
3	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Conv. Center, Fresno, Calif., May 17	4,010	\$5.50-\$7.50	\$28,100
4	ROBERT PALMER/BOB WELCH/POUSETTE-DART BAND—Alex Cooley Inc., Fox The., Atlanta, Ga., May 20	3,392	\$6.50-\$8.50	\$27,779
5	DOLLY PARTON/ANDREW GOLD—Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., May 17	2,960	\$5.50-\$7.50	\$23,997
6	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Civic Aud., Bakersfield, Calif., May 16	3,300	\$6.50-\$7.50	\$23,000*
7	STANLEY CLARKE/SCHOOL DAYS/ONE TRUTH BAND FEATURING JOHN McLAUGHLIN—Pace Concerts, Music Hall, Houston, Tex., May 17	2,925	\$6.50-\$7.50	\$21,235*
8	AL DIMEOLA & RENAISSANCE—John Bauer Concerts, Paramount The., Seattle, Wash., May 21	2,895	\$6-\$7	\$19,006*
9	ALVIN LEE & TEN YEARS LATER—Doug Clark, Celebrity The., Phoenix, Ariz., May 17	2,748	\$7	\$18,501*
10	JORNA KAUKANEN/GOOD RATS/CHARLEY AINLEY—Monarch Entertainment, Capitol The., Passaic, N.J., May 20	2,327	\$6.50-\$7.50	\$17,254
11	STANLEY CLARKE/ONE TRUTH BAND FEATURING JOHN McLAUGHLIN—Feyline Presents Inc., Regis Field House, Denver, Colo., May 20	2,199	\$7-\$7.50	\$15,853
12	RONNIE MILSAP/BILLIE JO SPEARS/REX ALLEN JR.—Bayouth Prod., Conv. Center, Pine Bluff, Ark., May 19	2,105	\$6.50-\$7.50	\$15,593
13	BOB WEIR BAND/ROGER McGUIINN/GENE CLARK/CHRIS HILLMAN—Wolf & Rissmiller, Terrace The., Long Beach, Calif., May 20	1,892	\$6.50-\$7.50	\$14,154
14	STANLEY CLARKE/ONE TRUTH BAND FEATURING JOHN McLAUGHLIN—Caravan Concerts, Univ. Of New Mexico, Albuquerque, N.M., May 21	2,088	\$6.50-\$7.50	\$14,006*
15	AL DIMEOLA & RENAISSANCE—John Bauer Concerts, Paramount The., Portland, Ore., May 20	2,089	\$6-\$7	\$13,946
16	RAINBOW/NO DICE—Avalon Attractions, Warnors The., Fresno, Calif., May 21	1,507	\$6.50-\$7.50	\$10,369
17	CRUSADERS/GLENN SUPER—Dan Zelisko/Evening Star Prod., Dooley's, Tempe, Ariz., May 21 (2)	1,126	\$7-\$8	\$8,098
18	RONNIE MONTROSE/CORKY SIEGEL—Dan Zelisko/Evening Star Prod., Dooley's, Tempe, Ariz., May 15 (2)	902	\$6-\$7	\$5,630
19	ELVIS COSTELLO/MINK DE VILLE—Alex Cooley Inc., Egyptian Ball Room, Atlanta, Ga., May 16	940	\$5.50-\$6.50	\$5,438
20	ELVIS COSTELLO/NICK LOWE/MINK DE VILLE—Electric Factory, Wilson Aud., Cincinnati, Ohio, May 17	909	\$5.50-\$6.50	\$5,141

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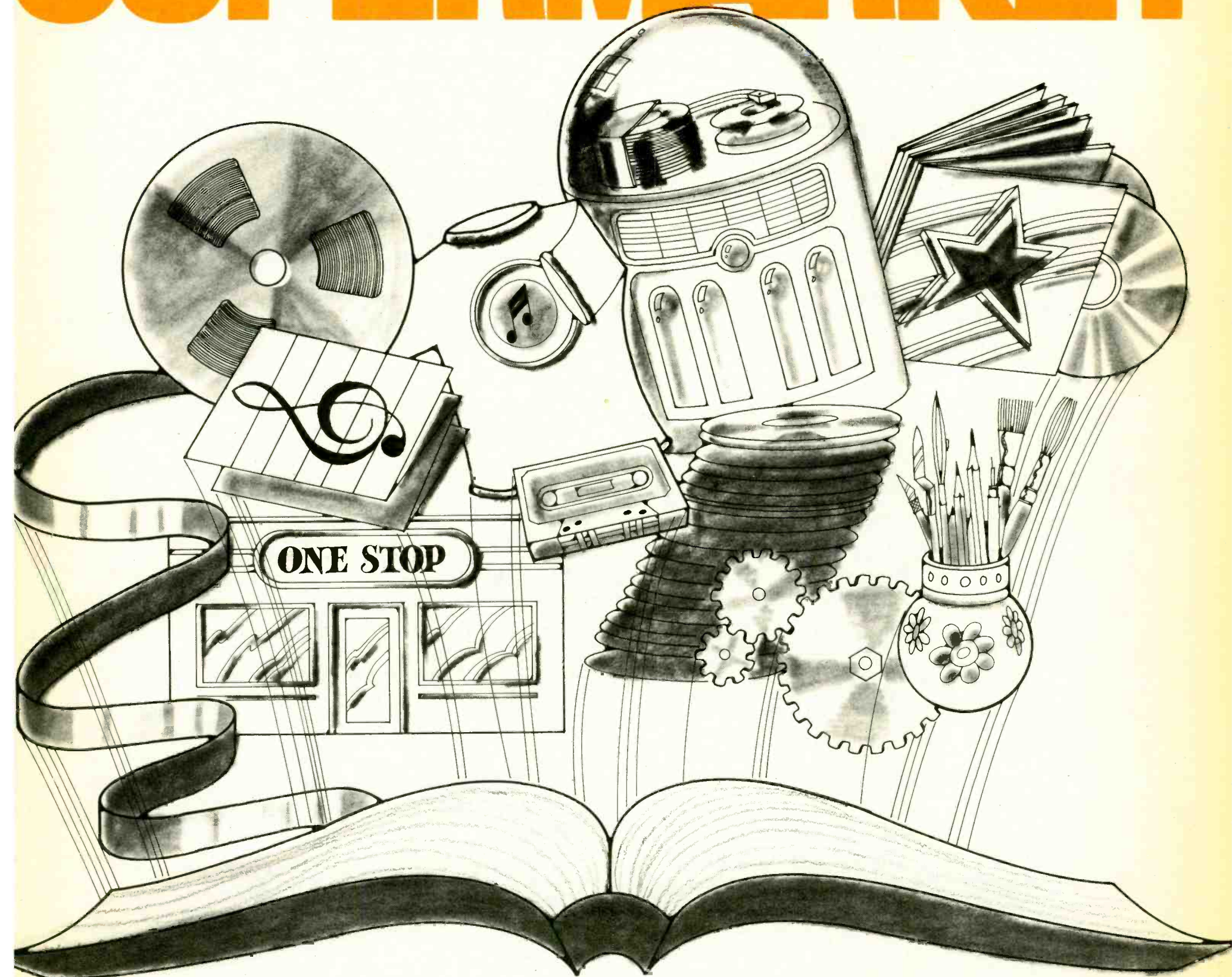
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Date of Issue: September 23, 1978

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**BILLBOARD'S 1978-79
INTERNATIONAL
BUYER'S GUIDE**

Billboard

Talent In Action

• Continued from page 54

For You," "The Greatest Love Of All" and "You Are The Sunshine Of My Life."

Hathaway played the organ skillfully throughout the 16-tune, two-hour concert, and displayed his keyboard talents the best during instrumental portions of "Magic Lady" and "Hey Girl." But most of the attention remained on his emotional delivery. His voice was always clear and soulful, and he sang the songs the way they've always begged to be sung.

Hathaway sang four other songs he recorded with Flack: "When Love Has Grown," "Where Is The Love," "For All We Know" and the show's highlight "The Closer I Get To You." During the latter, which Hathaway performed as his second and final encore, he strained tremendously and sang Flack's verses in a very high-pitched voice that sounded amazingly similar to Flack. This left the audience stunned, and left this reviewer thinking that as talented as Flack is, a surprise appearance by her couldn't have added much to the brilliant concert.

KELLY TUCKER

MINK DE VILLE NICK LOWE

Palladium, New York

It was Elvis Costello's (reviewed here recently) night with two shows at the Palladium on May 6, but the two opening acts, Nick Lowe and Mink de Ville (as well as Blondie and Robert Gordon at the venue two nights earlier—also reviewed here recently) showed that new wave is not only alive and well, but getting strong enough to beat some of the more established bands at their own game.

It was evident from all these bands that music on the road (as well as better equipment) has honed them to a fine hard point. When com-

pared to a recent show at the Palladium featuring Horslips, Van Halen and Fotomaker, each one more lame than the next, it became obvious that kids lured to their first new wave show by Elvis Costello are likely to stick around to see who else is good in the genre.

A beneficiary of this should be Mink de Ville, a band that has sharpened its street sound to a searing edge. Point man for the band is Willy de Ville who combines the stylistic elements of Frank Sinatra, Lou Reed, Dion and Tom Jones.

Dressed in a three-piece suit and thin black tie with a cigarette in his hand, Willy fronted a sharp six-piece band and the Immortals, three black backup singers. The band played for 75 minutes, performing 14 songs and earning a well deserved encore.

Mink de Ville's music is big city rock'n'roll, showing in "Rosita," with a strong Latin influence. And the band can rock. "Cadillac Walk" has become in performance a hard rock gem of the first order.

Opening the show was Nick Lowe, perhaps the finest pop craftsman to emerge out of the new wave. Lowe's problem at the Palladium, and two nights later at the Bottom Line where he headlined, was that his own material is so strong it overshadows the material of his backup group, Rockpile, which also backs and features Dave Edmonds, who plays guitar.

Highlights of the half-hour nine-song set at the Palladium were Lowe's songs "On And On," "I Love The Sound Of Breaking Glass," "Heart Of The City," and especially "They Call It Rock." The other five songs in the set suffered in contrast.

Lowe draws on all elements of pop and rock music to create his own pastiche that is greater than the sum of its parts. Add to this a dash of humor and that is enough.

ROMAN KOZAK

RICHIE FURAY Roxy, Los Angeles

Furay mixed material from all stages of his 12-year career in a 15-song, one-hour set here May 11. After doing his new single, a tender remake of the Drifters' "This Magic Moment," he remarked, "I've got a history of my own to reminisce about," and launched into a long medley of his hits.

From his days as a founding member of Buffalo Springfield, he did "Rock N'Roll Woman" and "On The Way Home;" from his five-year stint with Poco he offered "You Better Think Twice" and "C'mon;" and from his two albums with the Souther-Hillman-Furay Band came the hit "Fallin' In Love." Much of the rest of the repertoire was from Furay's two solo albums on Asylum, including the new LP "Dance A Little Light."

It was the day after Furay's 34th birthday, and there was a warm party mood in the packed house, even if there were no surprise guests on-stage during the first show. Jimmy Messina, with whom Furay teamed in Buffalo Springfield and Poco, jammed with him the night before in San Diego; Eagle Tim B. Schmit, who was also in Poco, sat in during the second show.

Backing up the rhythm guitarist vocally and contributing to some fine three-part harmonies were Country Gabe Katona, keyboards, and Billy Batstone, bass. Furay's four-man band also included John Mehler on drums and Charles Crews on lead guitar.

The group's tight ensemble playing was a highlight of the show. And the featured instrumental solos lent variety to the songs. Sometimes a fiery, rocking electric guitar solo and a mellow, jazzy organ solo would be featured in the same number.

On several occasions a rollicking country-tinged rocker segued directly into a soft, exquisitely arranged ballad, dramatically proving the group's versatility.

PAUL GREIN

NOTED COMPOSER

Pat Williams Offers Aid, Pro Guidance To Students

By ED HARRISON

LOS ANGELES—In addition to films, television and recording, Grammy award winning composer Patrick Williams is also active as a visiting professor and guest lecturer at campuses throughout the U.S.

In the past 10 years, he's visited some 25 colleges. He spent a year as resident composer with the music department of the Univ. of Utah, Salt Lake City where he established a scholarship fund for music students to be used to finance trips to Los Angeles for seminars with composers, arrangers and performers in the music industry and its related fields.

During 1975-1976 he served as visiting professor and composer-in-residence at the Univ. of Colorado at Denver. He's also taught classes at the Univ. of California, Berkeley, North Texas State Univ. and a host of one nighters at other schools.

Williams is a strong believer in the apprentice system and although he doesn't like "deflating" anyone's balloon, he feels that the serious music student must write or perform regularly.

"I'm interested in the here and now approach," he says. "You learn by doing and practical experience. If someone aspires to be a composer while in college and only writes two things, it's ludicrous.

"You learn by doing and practical experience. If someone aspires to be a composer while in college and only writes two things, it's ludicrous.

At the Univ. of Colorado, Williams taught film scoring, arranging, how to arrange for the studio, sweeteners and scoring for strings. As part of the course he invited down "heavies" such as Tom Scott, Dave Grusin, Grady Tate and Hugo Friedhofer as guest lecturers. Phil Ramone

Chaffey College Awaits Montreux

LOS ANGELES—Chaffey College's number one jazz ensemble, conducted by Jack M. Mason and his assistant, James Linahon, is woodshedding its charts as never before as its members prepare for performances in July at the Montreux Switzerland Festival.

The Chaffey campus is at Alta Loma, 45 miles east of Los Angeles. It is a two-year school. Mason has pioneered its jazz curriculum since 1967.

Chaffey student musicians this week also are listening to records a lot; their LP "Imagination Flight" is being released on their own label. Campus sales alone are expected to pay for recording and production costs.

Numerous two and four-year colleges and universities these days boast excellent big bands. Some make records. But the Chaffey youngsters in the last few months have made more appearances than most—including gigs at Disneyland, King Arthur's Supper Club in Canoga Park, the California Music Educators' convention, San Diego and the Univ. of Northern Colorado, Pacific Coast Collegiate, Hemet, Upland and Fresno festivals.

Professional jazzmen who have appeared with the Chaffey music groups recently include Lanny Morgan, Art Pepper, Frank Rosolino, Don Menza, Bill Watrous, Don Rader, Rich Matteson and numerous others. Linahon himself ranks as a highly regarded Los Angeles

made an appearance at one of his other classes.

"I've met kids who want to come to Hollywood to score a film," says Williams. "But you don't just come into town. You have to get into the studio, meet people, and let them know you want to do what they're doing.

"You should never pass up the chance to be around someone big whom you could learn from. Forget about money for now."

Williams fantasizes about the formation of a half-way house similar in structure to a doctor's residency program. "Why not something like that for music? A post graduate institution on campus with state of the art conditions where students can cut records or perform concerts under professional conditions.

"It's an avenue to get exposure in the studio, make contacts and then decide what you want to do," he states. "Students must equip themselves with tools and skills and maybe along the line something will come their way. When students relate to Fleetwood Mac or the Bee Gees, they have no point of reference."

Williams also stresses versatility so that students "don't box themselves into something that's too limited."

Williams considers these college appearances beneficial to his own writing in addition to any value they might have for his students.

He won a Grammy in 1974 for his "Threshold" album. He has also composed scores for 28 feature films and such television shows as "Lou Grant," "Bob Newhart Show," "The Streets Of San Francisco," "Tony Randall Show" and "Mary Tyler Moore Show."

trumpeter, active in studio and recording circles. It was he who produced the "Imagination Flight" album.

DAVE DEXTER JR

Arts Program Columbia Move

CHICAGO—A new degree program in arts and entertainment management is being introduced here in the fall by Columbia College.

Thirty courses, more than half of them new, will make up the curriculum, being organized by Fred Fine, former president of Triangle Theatrical Productions Inc.

A liberal arts BA degree with a major in arts/entertainment management will be awarded to graduates.

Talent Management and Booking, Law and the Arts, Publishing, Dance Company Management, Fundamentals of Accounting for Arts Organizations and Government and the Arts are among courses to be offered.

A number of courses will concentrate on pop music, with radio station management covered, Fine says.

The curriculum will be one of few comprehensive arts management programs offered at an undergraduate level, according to Fine.

Columbia College is a 50 year old accredited institution specializing in fine arts, performing arts and communication arts.

Philly Sees Big, Big Season Looming

• Continued from page 50

Philadelphia '76, the city's official bicentennial agency folded. He said there will be 10 major concerts on Sunday afternoons playing under a tent along the waterfront. The site will accommodate 15,000 and the city will provide 3,000 chairs, with the others bringing their own chairs or squatting on the cement floor.

While the number of concerts will be fewer than the number offered at the Art Museum in previous summers, Speedie said that "bigger names" will be brought in. The concerts will be fashioned around a 35-

piece orchestra playing popular classics, show tunes, marches and contemporary popular music. Some \$50,000 has been budgeted to put the orchestra together.

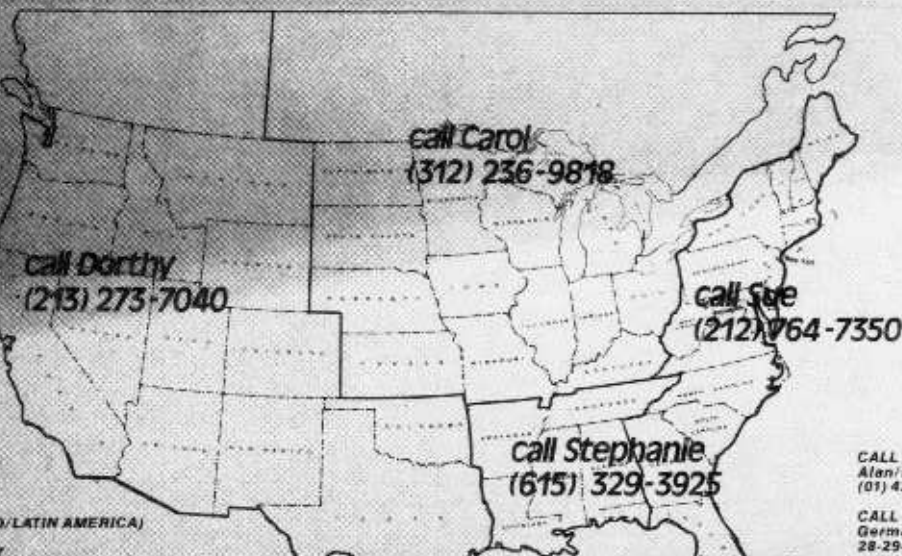
In addition, the musical tent will offer five free Friday night concerts featuring "national names." Featured will be country performers, nightclub stars and folk rock groups. Outside the tent area, last year's "dockside concerts" will continue. They consist of groups playing folk music and sea chanteys on the waterfront from the deck of a ship, playing at various intervals every Saturday and Sunday. There will

also be special shows for children.

In the historic district around Independence Hall, the Council will sponsor daily lunchtime shows at Independence Mall, puppet shows, street theatre, fife and drum parades and a number of special programs. The nightly Shakespearean dramas popular last summer will also return to the City Hall Courtyard.

The summer season will again kick off with a Freedom Week celebration, featuring a variety of street entertainments the entire week culminating with a July 4 parade with fireworks displays in the evening.

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Gospel Scene

By SALLY HINKLE

Word, Inc. hosted an artist reception recently at the Sheraton Universal Hotel in Los Angeles for Pat Boone, the Boones and newcomers Steve Camp and Wendell Burton. More than 700 persons were in attendance for the performance premiere of the Boones latest recording venture, entitled "First Class" on the Lamb and Lion label, Debby Boone's latest single, "You Took My Heart By Surprise," culled from the "First Class" LP, Steve Camp's "Saying It With Love" LP on Myrrh and Wendell Burton's "Wendell" LP on Lamb and Lion.

In addition, a short film segment was presented introducing the new Ethel Waters' book. Album give-aways and an autograph session were held afterwards. Among those present included Jerrell McCracken, president of Word, Inc.; Stan Moser, vice president of Word, Inc.; Roland Lundy, national sales manager; Doug Corbin, managing director of Lamb and Lion, and Cy Jackson, regional sales manager and host for the reception.

Triune Music, Inc. in Nashville recently formed a new book division and has released two books of poetry by Ragan Courtney entitled "Death Has Set My Mind On Fire" and "The Wind I Soar On." Several lyrical poems from these selections have been recorded on Triangle Records by his wife Cynthia Clawson. Courtney's other Christian works include "Celebrate Life," "Beginnings," "Bright New Wings" and "Lottie D." ... The life and dramatic conversion of B. J. Thomas will be the subject of a book to be published by Word Books, the publishing arm of Word, Inc. Tentatively entitled "The B. J. Thomas Story," the book is scheduled for publication in September '78.



SEMINAR DISCUSSION—Jim Black, left, Gospel Radio Seminar chairman, and Derrick Johnson of Re'Generation, discuss the opening agenda for the sixth annual Gospel Radio Seminar held recently at Nashville's Airport Hilton.

CHRISTIAN FORUM HELD

NASHVILLE—The Southeast regional Fellowship of Contemporary Christian Ministries recently convened its annual conference/workshop in Charlotte, N.C.

In the two-day sessions, members attended workshops on such topics as the "Do's And Don'ts Of Concert Promoting" and the new copyright law, addressed by Jim Black of SESAC. Others addressing the conference included Alex Chattenburg, youth director at Calvary Assembly of God Church in Orlando, and Don DeGrate, pastor and lead singer of the DeGrate Delegation, a musical group affiliated with Seeds, Inc. of Charlotte.

Delegates were also elected to represent the Southeast region on the national executive board of the organization, including incumbent member Eric Schabacker, president of Bee Jay Recording Studios in Orlando, and Bruce McCallister, who heads up an extensive musical ministry out of Durham, N.C., which includes Grapevine magazine.

Following the meetings, a showcase spotlighted the DeGrate Delegation, Gene Smith, DeGarma and Key and Chalice, a group from central Florida.

MYRRH TRIES 'BRRR' PROMO

NASHVILLE—Heralding the approach of summer, Myrrh Records launched a promotional campaign utilizing ice cream.

To promote the Pat Terry Group's latest LP, "Sweet Music," which features on the cover a fantasy painting of Pat Terry, Randy Bugg and Sonny Lallerstedt as dips of ice cream in a banana split, Myrrh came up with a unique tie-in to Baskin-Robbins Ice Cream Stores.

The promotion used free LPs and Baskin-Robbins' gift certificates in a variety of contests sponsored by 10 of the leading Christian radio stations across the country.

According to Gary Whitlock, public relations coordinator for Word, Inc., 15 "Sweet Music" LPs and 15 Baskin-Robbins' gift certificates were made available to each station participating in the promotion and contests were tailored by each station to their market area.

Stations participating included WINQ in Tampa, WYCA in Hammond, Ind., KBHL in Lincoln, Neb., KYMS in Santa Ana, Calif., KBRN in Brighton, Colo., KQLH in San Bernardino, Calif., KPBC in Dallas, WWDG in Hackensack, N.J., KBIO in Seattle and WWGM in Nashville.

'Alive' Marks 1st Anniversary

NASHVILLE—"Artists Alive," a live concert radio series featuring major national recording and touring artists in contemporary Christian music, has completed its first year in syndication.

Recorded at Bee Jay Studios in Orlando, Fla., the series featured, during its first 12 months, such talents as Chuck Girard, the Pat Terry Group, Scott Wesley Brown, Honeytree, Lamb and Don Francisco, and is the only known program of its type available to radio stations.

"The series has become quite popular with the artists and the industry, not to mention the stations," says Eric Schabacker, president of Bee Jay and producer, who notes that new concerts with Parable, Ron Moore, Farrell & Farrell, Steve Camp, Rick Eldridge and an all new Pat Terry concert will soon be in the offering.

"We've been swamped with so many artists recently that the hard part is finding time to schedule the concerts," adds Schabacker.

Commenting on media response to the program, syndicator/distributor Jack Bailey of Bailey Media Services says the "Artists Alive" series is now probably the second or third largest contemporary Christian syndication around.

"In addition to all five of the CBN stations in New York and their outlet WXR1 in Portsmouth, we've recently added to our list of subscribing stations WRAS in Atlanta, WAJL in Orlando, Fla., WPLW in Pittsburgh, WCRJ in Jacksonville, Fla., KLYT in Albuquerque, N.M. and WQSR and WYND in Sarasota, Fla. That brings the number of stations to 33 which, in our part of the industry, is excellent for being only one year old."

4 Gospel Acts To The Herald Assn.

NASHVILLE—The Herald Assn., South Carolina-based corporate home of Herald and Klesis Records and the recently acquired Mark Five Records, continues to enlarge its artist roster.

New talents added to the label are Daryl Daughtry, Stan Bailey, Sydna Taylor and Paul Smith.

Sparrow-Spirit Tie

NASHVILLE—A Sparrow Record's agreement is calling for the exclusive manufacturing and distribution of all products from the newly formed Spirit Records, headquartered in Bismarck, N.D.

First album under terms of the new pact is "Benny Hester," the first release from the singer/songwriter.



NASHVILLE PRESENTATION—Ed Shea, ASCAP Southern regional director, presents Dottie Rambo with a plaque bearing the famous "Irish Toast" following her recent signing with ASCAP.

Premiering with the PTL satellite network recently was the PTL's first music program entitled "Accent On Music," hosted by Don Storms, PTL vice president, and his wife, Ruth. ... Marantha Music has installed a toll-free number for customer ordering convenience as well as implemented a telephone sales program, which entails the calling of dealers nationwide for record, tape and printed music orders. California dealers are asked to call (714) 979-8536 collect. All others are invited to call (800) 854-0441.

The fourth annual Christian Artists' Music Seminar in the Rockies will be held July 30-Aug. 5 in Estes Park, Colo. New for this year's seminar will be a songwriting contest, sponsored by Word Music, Inc., in addition to other activities, including daily seminars, nightly public concerts and national talent competition.

Dottie Rambo has made the move to ASCAP. Rambo has composed more than 700 songs since beginning to write at age nine. Her talents as a writer/artist/musician have won a long list of awards for her and the Rambos, ranging from a Grammy Award presented by NARAS to numerous Dove Awards presented by the Gospel Music Assn. A heartwarming recording artist, Rambo has been affiliated as a writer with Heartwarming Music for many years and will now write for the Benson Publishing Co. Rambo has also recently been named Lady Executive of the year by the National Women Executives Assn. and is the first member of the gospel music industry ever to receive such recognition.

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	107	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
2	1	30	JAMES CLEVELAND Live At Carnegie, Savoy 7014
3	4	26	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
4	5	142	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
5	2	48	SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
6	7	56	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
7	8	80	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
8	11	77	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
9	10	21	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
10	6	17	REVEREND MACAO WOODS Happy In Jesus, Savoy 14463
11	12	21	SARA J POWELL When Jesus Comes, Savoy 14465
12	9	30	ARETHA FRANKLIN Amazing Grace, Atlantic 2-906
13	13	17	REVEREND MACAO WOODS Christ Tabernacle Concert Choir, Savoy 7007
14	15	84	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
15	28	5	DONALD VAILS CHORALEERS: Savoy 7019
16	33	26	ANDRAE CROUCH Live At Carnegie Hall, Light 5602
17	17	30	EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020
18	19	13	THE PILGRIM JUBILEE SINGERS Now & Forever, Nashboro 7181
19	27	26	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128
20	23	26	JAMES CLEVELAND/SO. CALIF. COMM. CHOIR Savoy 14412
21	14	13	INSTITUTIONAL RADIO CHOIR He's Standing By, Savoy 14458
22	20	72	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista)
23	22	124	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
24	24	5	JAMES CLEVELAND/RUTH SCHOFIELD EDITION: Savoy 14445
25	NEW ENTRY		MIGHTY CLOUDS OF JOY Truth Is The Power, ABC 986
26	16	26	JESSE DIXON It's Alright Now, Light 5719
27	18	43	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR Joy, Creed 3078 (Nashboro)
28	21	72	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Peacock PLP
29	29	5	SENSATIONAL NIGHTINGALES: Jesus Is Coming, Peacock 59232
30	NEW ENTRY		GOSPEL WORKSHOP MASS CHOIR Savoy 7006
31	26	13	MIGHTY CLOUDS OF JOY Live & Direct, AB-1038
32	25	9	SAVANNAH COMMUNITY CHOIR WITH REV. ISAAC DOUGLAS Stand Up For Jesus, Creed 2306 (Nashboro)
33	NEW ENTRY		INEZ ANDREWS Chapter 5, ABC/Songbird SB-269
34	30	9	ISAAC DOUGLAS Special Appearance, Creed 3081 (Nashboro)
35	32	9	HARRISON JOHNSON Don't Make War, Creed 3080 (Nashboro)

Soul Sauce

VIP Chain Has 4 New Outlets Set

By JEAN WILLIAMS

LOS ANGELES—Cletus Anderson, boss of the VIP retail record chain, reportedly the largest black owned operation of its kind in the L.A. area, is in the middle of an expansion program.

He is projecting that by the end of the year he will add four outlets to 10 West Coast stores and one Jackson, Miss., operation.

The four new stores will be in L.A. suburban areas, says Anderson, with the first set for Long Beach.

He notes he is in the process of looking for people to manage the outlets. "This is one of the biggest problems we're having," he says. "It's not easy managing a retail store. There are so many elements that go into this type of operation but the ability to really deal with people is probably the most important."

At the same time, Anderson reports that business overall is up. "The price increase to \$7.98 list initially hurt us. People just didn't want to pay the higher prices."

"We are finding that people are getting accustomed to the higher prices and have started to really buy again."

"What happened here was when prices went up people went to lower priced items. Now that they are accustomed to the increase they are shying away from the \$2.99 LPs and cutouts are no longer the thing."

Along with the new price structure, as an inducement for the customer to buy, VIP offers its top 10 \$7.98 LPs at \$4.97 with the top 10 going for \$4.47. Catalog items are \$2 off the list price. Regular price for a \$7.98 is \$5.98.

Anderson credits the giant Big Ben's retail record supermarket in part for his upswing in business.

Big Ben's recently opened in the heart of the black community and speculation was the new store, which regularly features in-person top recording acts, would be the kiss of death for some of the small volume black dealers.

Instead, says Anderson, "It has helped us quite a bit because Big Ben's gets so many people in there we're now handling its overflow."

★ ★ ★

Benny Carter, considered a jazz pioneer, whose talents span nearly all aspects of performing, composition and arranging, was recently honored at the annual Julian "Cannonball" Adderley Benefit Concert in L.A.

Carter, who was saluted for his "invaluable contributions to the field of music" was unable to attend the benefit concert but is set to pick up an award on Tuesday (30) from UCLA's Center for Afro-American Studies.

★ ★ ★

Producer Jeff Lane has completed a Vivian Reed LP tagged "Another Side" on Chi-Sound Records, taking the powerful vocalist in a totally new direction.

Reed, known for her Broadway musical singing style, has been moved into a more commercial bag with Aretha Franklin-type gospel tunes along with some disco and down right funky numbers.

★ ★ ★

Another male/female duo may be about to emerge. Gene Chandler has

(Continued on page 59)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	9	USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	34	28	16	LET'S ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), Private Stock 45184 (Sumac, BMI)	★69	79	2	GOLDEN TIME OF DAY/TRAVELIN' MAN—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4580 (Pecle, BMI)
2	2	10	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), Columbia 88272 (Bovina, ASCAP)	35	32	16	I COULD HAVE LOVED YOU—Moments (Not Listed), Stang 5075 (Unichappell/Begonia/Fedora, BMI)	70	67	13	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson/R. Moore), Hi 78509 (Cream) (Muscle Shoals Sound, BMI)
3	3	9	THE GROOVELINE—Heatwave (R. Temperton), Epic 850524 (Almo/Tincabell, ASCAP)	36	31	13	IT'S ALL IN YOUR MIND—Side Effect (Johnson, Maha, Patton, Henderson, St. James), Fantasy 818 (Relaxed/Happy Birthday, BMI)	★71	81	2	BY WAY OF LOVE'S EXPRESS—Ashford & Simpson (N. Ashford & V. Simpson), Warner Bros. 8571 (Nick O-Val, ASCAP)
4	4	11	STAY—Rufus/Chaka Khan (R. Calhoun/Chaka Khan), ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)	37	36	10	KEEP ON DANCING—Johnnie Taylor (J. Shamwell & C. McColough), Columbia 3-10709 (Groovesville, BMI)	★72	82	2	I GOT WHAT YOU NEED—Bunny Sigler (B. Sigler, J. Sigler), Salsoul 74010 (Lucky Three/Henery Suemay, BMI)
5	5	14	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kipner, J. Vallins), Columbia 310693 (Homewood House, BMI)	38	38	7	EYESIGHT—James Brown (J. Brown, D. Brown), Polydor 14465 (Dynatone/Beinda/Unichappell, BMI)	★73	NEW ENTRY		FUNKENTELCHY—Parliament (G. Clinton, W. Collins), Casablanca 921 (Rick's/Malbiz, BMI)
6	6	13	ON BROADWAY—George Benson (B. Mann, C. Weil, J. Leiber), Warner Bros. 8542 (Screen Gem-EMI, BMI)	39	37	10	LET'S GET FUNKIFIED—Boiling Point (C. Howard, W. Harrell, A. Daniels), Bullet 05 (Bang) (Web IV/Brown Sugar/Funkified, BMI)	74	72	5	CHUMP CHANGE—Albert King (B. Murphy, E. Morgeson), Tomato 10002 (Groovesville, BMI)
★7	9	9	DUKEY STICK—George Duke (G. Duke), Epic 850531 (Mycena, ASCAP)	40	34	11	CONFUNKSHUNIZEYA—Con Funk Shun (M. Cooper), Mercury 547 (VAL-IE Joe, BMI)	75	84	4	LOVE IS SO EASY—Stargard (R. Rummels), MCA 40890 (Doctor Rock, BMI)
8	8	12	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sheryln/Harrick, BMI)	★42	53	3	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 889 (Stigwood, BMI)	76	76	6	MY FAVORITE FANTASY—Van McCoy (V. McCoy), MCA 40885 (Van McCoy/Warner Tamerlane, BMI)
★9	11	12	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones), Tamia 54293 (Molown) (Bertam, ASCAP)	43	43	8	HOLLYWOOD SQUARES—Bootsy's Rubber Band (W. Collins, G. Clinton, F. Waddy), Warner Bros. 8575 (Rubber Band, BMI)	77	80	2	DON'T STOP REACHING FOR THE TOP—Jean Terrell (J. Davis, J. Osborne), A&M 2039 (Irving/McDorsey, BMI/Almo/McRouscod, ASCAP)
10	7	17	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sheryln/Decibel, BMI)	★44	54	4	TRY AND UNDERSTAND—Jaisun (W.M. Stevenson), Jett Sett 101 (Mikim, BMI)	★78	NEW ENTRY		IF EVER I SEE YOU AGAIN—Roberta Flack (J. Brooks), Atlantic 3483 (Big Hill, BMI)
11	10	14	RIDING HIGH—Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker R. Neal, Jr.), SHE 8700 (Atlantic) (Playone, BMI)	45	45	6	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb), RSO 893 (Stigwood, ASCAP)	★79	NEW ENTRY		ONE ON ONE—Prince Phillip Mitchell (P.P. Mitchell), Atlantic 3480 (Hot Stuff, BMI)
12	12	10	EVERYBODY DANCE—Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)	★46	56	3	WEEKEND LOVER—Odyssey (S. Linzer, D. Randell), RCA 11245 (Featherbed/Desiderata/Unichappell, BMI)	★80	NEW ENTRY		YOU KNOW YOU WANNA' BE LOVED—Keith Barrow (Stokes/Matlock), Columbia 3-10722 (Willow Girl, BMI)
★13	17	11	MS.—David Oliver (D. Oliver, R. Robinson), Mercury 543 (Ele'corn/Relaxed, BMI)	★47	70	2	IS THIS A LOVE THING—Raydio (R. Parker Jr.), Arista 0328 (Raydiola, ASCAP)	★81	NEW ENTRY		THANK GOD IT'S FRIDAY—Love & Kisses (A. Costandinos), Casablanca 925 (Cale American/Op Fefe, ASCAP)
★14	18	9	GIRL CALLIN'—Chocolate Milk (A. Toussaint), RCA 11222 (Marsaint, BMI)	★48	60	2	CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3648 (CBS) (Mighty Three, BMI)	★82	NEW ENTRY		COME ON AND DANCE, DANCE—Saturday Night Band (J. Boyce), Prelude 71104 (Song Tailors, BMI)
15	13	11	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson), 20th Century 2365 (Sa-Vette, BMI)	★49	59	4	LAST DANCE—Donna Summer (P. Jabara), Casablanca 926 (Primus/Olga, BMI)	83	83	2	HOME-MADE JAM—Bobbi Humphrey (W. Eaton), Epic 850529 (Antistia, ASCAP)
★16	20	6	ALMIGHTY FIRE—Aretha Franklin (C. Mayfield), Atlantic 3468 (Mayfield, BMI)	50	52	5	YOU GOT IT—Diana Ross (J. Ragovoy & L. Laurie), Molown 1442 (Society/Brooklyn, ASCAP)	84	86	6	BALTIMORE—Ron Preyer (R. Newman), Shock 10 (Janus) (Hightree, BMI)
★17	22	6	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks (D. Bugatti, F. Musker), Arista 0325 (Blackwood, BMI)	★51	63	4	JUST WANNA' MAKE A DREAM COME TRUE—Mass Production (R. Williams), Cotillion 44233 (Atlantic) (Two Pepper, ASCAP)	★85	NEW ENTRY		DON'T PITY ME—Faith, Hope & Charity (M. McCoy), 20th Century 2370 (Van McCoy/Warner Tamerlane, BMI)
★18	26	5	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole-Arama, BMI)	52	50	6	BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565 (Conduvive/On Time, BMI)	★86	NEW ENTRY		BABY SINISTER—Slave (Slave), Cotillion 44235 (Atlantic) (Spur-Tree/Cotillion, BMI)
19	14	15	GET ON UP—Tyrone Davis (L. Graham), Columbia 3-10684 (Content/Tyronza, BMI)	53	44	10	LET THE MUSIC PLAY—Dorothy Moore (F. Knight), Maelco 1048 (TK) (Two Knight, BMI)	87	87	4	STAR LOVE—Three Ounces Of Love (G. Wright, R. Vann), Motown 1439 (Jobete, ASCAP/Stone Diamond, BMI)
★20	30	7	LET'S GO ALL THE WAY—Whispers (M. Ragin, R. Burke, A. Vosey, J. Brown), Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/Joseph & Art, BMI)	54	51	10	YOU ARE, YOU ARE—Curtis Mayfield (C. Mayfield), Curtom 0135 (Mayfield, BMI)	★88	98	2	GOOD BAD & FUNKY—Shotgun (T. Steels, I.W. Talbert, E. Latimore, L. Austin, G. Ingram, W. Bentry, R. Resch), ABC 12363 (Goblet/Rock/ABC/Dunhill, BMI)
★21	33	5	RUNAWAY LOVE—Linda Clifford (G. Askey), Curtom 0138 (Andrask/Gemino, BMI)	55	58	5	TOMORROW I MAY NOT FEEL THE SAME—Gene Chandler (L. Thompson), Chi-Sound 1168 (United Artists) (Carleen/Defantz Moique, ASCAP)	89	85	6	COME ON BACK TO ME LOVER—Marge Joseph (J. Bristol), Atlantic 3445 (Bushka, ASCAP)
22	23	9	ATTITUDES—The Bar-Kays (J. Alexander, J. Dodson, A. James, W. Stewart, M. Board, C. Allen, H. Heinderson, L. Smith, F. Thompson), Mercury 550 (Phonogram) (Bar-Kay/Warner Tamerlane, BMI)	★56	74	3	MEAN MACHINE—The Miracles (Griffin-Moore-Griffin), Columbia 3-10706 (Grimora/Ariel, ASCAP)	90	91	3	ONE LIFE TO LIVE—Denise LaSalle (D. LaSalle), ABC 12353 (Warner Tamerlane/Ordena, BMI)
23	19	10	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)	57	61	6	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Stone Diamond, BMI)	91	92	3	MIND PLEASER—Cuba Gooding (D. Lambert, B. Potter), Motown 1440 (ABC Dunhill, BMI)
24	15	17	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI)	★58	68	3	TILL YOU TAKE MY LOVE—Harvey Mason (H. Mason, D. Foster), Arista 0323 (Masong, ASCAP)	92	95	4	MONKEY SEE MONKEY DO—Le Pamplemousse (G. Karso), AVI 197 (Equinox, BMI)
25	16	19	FLASH LIGHT—Parliament (G. Clinton, B. Worrell, W. Collins), Casablanca 909 (Rick's/Malbiz, BMI)	★59	69	3	IT'S THE SAME OLD SONG—R.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1028 (Jobete, BMI)	93	96	3	AFTER ALL THE GOOD IS GONE—Johnny Adams (C. Twitty), Ariola 7701 (Conway Twitty, BMI)
26	24	11	IT'S SERIOUS—Cameo (G. Johnson, L. Blackmon), Chocolate City 013 (Casablanca) (Better Days, BMI)	60	62	3	ONE NIGHT TO LIVE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3643 (Mighty Three, BMI)	94	94	4	SHAKER SONG—Spryo Gyra (J. Beckenstein), Amherst 730 (Harlem/Crossed Bear, BMI)
27	21	18	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI)	★61	71	3	IN THE MOOD—Leroy Hutson (J. Mendall), Curtom 0139 (Bring It Back Home/Silent Giant/Aopa, ASCAP)	95	NEW ENTRY		SOLUTIONS—Dexter Wansel (D. Wansel, C. Biggs), Philadelphia International 3647 (Mighty Three, BMI)
28	27	10	WAITING ON LOVE—Johnny Bristol (J. Bristol), Atlantic 3421 (Bushka, ASCAP)	★62	46	10	LOVE TO SEE YOU SMILE—Bobby Bland (C. Ervin, K. Pierce), ABC 12360 (Alvert, BMI)	96	NEW ENTRY		SUN IS HERE—Sun (B. Byrd, K. Yancey), Capitol 4587 (Greenwood/Dentente, ASCAP)
29	25	14	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), Delite 901 (Phonogram) (Delightful/Gang, BMI)	64	65	4	I FEEL GOOD—Al Green (A. Green/F. Jordan/R. Fairfax Jr.), Hi 78511 (Al Green/Jec, BMI)	97	97	2	YOU—McCrarys (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)
★30	39	5	FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner Tamerlane, BMI)	★63	73	3	YOUR LOVE IS A MIRACLE—Average White Band (White, Gorrie), Atlantic 3481 (Average, ASCAP)	98	NEW ENTRY		A PIECE OF MY HEART—Etta James (Bems/Ragauoy), Warner Bros. 8545 (Web IV/Raggar, BMI)
★31	41	3	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald), A&M 2043 (Yellow Brick/Nick O-Val, ASCAP)	★64	65	4	GET TO ME—Luther Ingram (J. Baylor), Koko 731 (Klondike, BMI)	99	99	2	HAPPY BEAT—Mandrill (Mandrill), Arista 0326 (Mandrill, ASCAP)
★32	40	6	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougal III), Prelude 71103 (Veedone/Tramar, BMI)	★65	75	2	CAN'T GIVE UP A GOOD THING—Soul Children (J. Shamwell), Stax 3206 (Fantasy) (Groovesville, BMI)	100	89	5	SAY YEAH—Sam Dees (S. Dees), Polydor 14455 (Dyno Dees, BMI)
★33	42	6	SHAME—Evelyn Champagne King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)	★66	66	7	PLEASURE PRINCIPLE—Parlet (G. Clinton, R. Ford, B. Worrell), Casablanca 919 (Rick's/Malbiz, BMI)				
				★67	77	2	I JUST WANT TO BE WITH YOU—Floaters (J. Mitchell Jr., M. Willis, A. Ingram), ABC 12364 (ABC/Dunhill/Woodsongs, BMI)				
				★68	78	3	I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Clita, BMI)				

Blacks Question Malamud's Post Wonder Why a White Heads New Black Music Assn.

By JEAN WILLIAMS

LOS ANGELES—Since the news broke that Jules Malamud, former head of NARM will now head up the new Black Music Assn., some blacks in the industry are asking, "why Malamud?"

All of those posing the question have requested they remain anonymous with the basic reason being "I'm going to be part of the organization and I don't want any ill feelings with Kenny (Gamble, co-founder with Ed Wright of the association).

"With all the blacks in the industry who are qualified to be head of a black organization, why do we have to have a white person, particularly one who has not been known to deal at all with black music heading it up?" asks one label rep.

Another question posed was, "Is it possible for the music industry to consider this a black organization where we're really proving we can indeed put together and hold together a viable association if it is headed by a white person? Where the hell does that really place us? We're right back to where it appears that blacks can't govern themselves."

And finally, "Since Kenny and Ed put the group together, why can't they run it? They (Gamble and Wright) have proven they are capable of getting it together; these dudes have been doing it for years. Ed was even president of NATRA so why can't he head this organization?"

Jules Malamud, managing director and Glenda Gracia, executive director of the Black Music Assn. say they certainly anticipated this reaction.

"First of all," says Malamud, "my major function in the organization is that of an administrator and I expect to be the managing director from a business standpoint. I already built one trade association.

"They (Gamble and Wright) want this organization obviously to be successful. What they're saying is we know that by hiring someone like Jules Malamud we know the organization will at least have a good shot at becoming very successful from a structuring standpoint.

"Factually, I do not intend to have a high visibility the way I did at NARM. As a matter of fact, Glenda

is a perfect example of what I'm saying. She's coming in right off the bat as executive director.

"She is not that familiar (to people in the industry)—she's an attorney who has worked in an allied entertainment area and she's knowledgeable about the industry. I intend for her to learn everything there is to know about trade associations and she will work closely with me. We will also be developing more people."

While Malamud admits he anticipated hostility from some, he says, "I won't be defensive.

der to do this properly we need some fairly heavy bucks rolling from you."

"In order for that to happen there must be an investment."

Gracia adds that labels want to know the people heading the organization are qualified and capable of putting together the kind of group that's going to be profitable for their investment. "That's what happened in this situation.

"Not only does Jules bring expertise, more specifically he brings credibility to the organization. When we're going around asking a Columbia Records for \$200,000 or



FUNKY DAY—Johnny "Guitar" Watson accepts a proclamation and the keys to the city of Houston—his home—on the occasion of a day being named in his honor. At the ceremony at J.B.'s Entertainment Center is Judson Robinson, Jr., Houston city councilman.

"Personally, it's a challenge to me and I feel their (Gamble and Wright) thoughts were that they were choosing the right person from an economic standpoint to make this organization work."

"As for choosing Jules," injects Gracia, "it happened to be him because there were no other Jules Malamuds around, quite frankly.

"A black music association in order to get off the ground has to go around to the major companies in the recording industry and say to them 'hey listen guys, we want to put this thing together right, and in or-

Warner Communications for \$100,000, that's some pretty heavy dollars to throw into an organization. And if the management is not together, we're going to fall on our ass and become the embarrassment of the industry."

"I knew, there would be some blacks who would not approve of my being in this position," says Malamud. "I'm sure there are probably some people (blacks) who are qualified to be in this position but I don't think there's anybody around with my total knowledge of every facet of the industry."

Soul Sauce

Continued from page 58
cut a couple of sides with Chi-Sound's newest artist Madelaine in Chicago, with Carl Davis, chief of the label producing.

Madelaine has joined Chi-Sound's roster as its first white act. The tune with Chandler is titled "I'll Be There."

son, sound like a young Earth, Wind & Fire.

His theory in producing this young group is that there are no very young groups in the market right now and he believes this group will create the same excitement that the Jackson Five created when it emerged.

Henderson, whose own LP "In The Night Time" is set to be released next week, is scheduled to perform at New York's Apollo Theatre beginning this week.

Remember... we're in communications, so let's communicate.

Goldisc Handling Polymusic Chores

NEW YORK—Goldisc Recordings, a division of the Electro Sound Group, will be handling all of Polymusic's warehousing, product assembly and shipping chores in the future.

Polymusic, the mail-order division of the Polygram Group, operates the International Preview Society and the Great Awards Collection, both classical record clubs, in addition to manufacturing and distributing the Carnegie Hall Library of Classical Music for American Express. Polymusic also develops

special packages for its own distribution and through third parties.

Abe Wiesel, Polymusic president, says the move was needed to "consolidate and upgrade" the Polymusic warehousing and shipping process.

Versatile In Brazil

NEW YORK—EMI-Odeon Records of Brazil will be distributing the Versatile Records jazz line in that country, says Versatile president Michael Gusick.

Billboard SPECIAL SURVEY For Week Ending 6/3/78

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	6	★ SO FULL OF LOVE O'Jays, P.I.R. JZ35355	31	41	4	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
2	2	6	CENTRAL HEATING Heatwave, Epic JE 35260	32	40	6	DAVID OLIVER David Oliver, Mercury SRM 1183
3	1	6	SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	33	37	24	CHIC Chic, Atlantic SD19153
4	6	8	★ YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 25259	34	31	8	JAM/1980's James Brown, Polydor PD16140
5	4	17	WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139	35	32	9	I CAN'T GO ON THIS WAY Tyronne Davis, Columbia JC-35304
6	7	23	SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	36	25	5	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
7	15	4	★ DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	37	33	14	THERE'S NO GOOD IN GOODBYE Manhattans, Columbia JC 35252
8	5	16	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	38	34	11	VINTAGE "78" Eddie Kendricks, Arista AB-4170
9	8	14	PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bros. BSK 3093	39	30	7	MAGIC Floaters, ABC AA 1047
10	10	25	THANKFUL Natalie Cole, Capitol SW 11708	40	29	12	LET'S DO IT Roy Ayers, Polydor PD-1-6126
11	14	17	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	41	35	34	SENT IT Ashford & Simpson, Warner Bros. BS3088
12	16	4	★ ALMIGHTY FIRE Aretha Franklin, Atlantic SD 19161	42	26	19	ONCE UPON A DREAM Enchantment, Roadshow RS 811 (U.A.)
13	NEW ENTRY		★ NATURAL HIGH Commodores, Motown M 790	43	43	5	LOVELAND Lonnie Liston Smith, Columbia JC 35332
14	18	4	★ THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099	44	44	10	MACHO MAN Village People, Casablanca NBLP 7096
15	9	19	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	45	45	6	EVER READY Johnnie Taylor, Columbia JC 35340
16	13	24	FUNKENTELECHY VS. PLACEDO SYNDROME Parliament, Casablanca NBLP 7084	46	42	4	GET TO THE FEELING Pleasure, Fantasy F-9550
17	12	23	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	47	NEW ENTRY		★ DANCE ACROSS THE FLOOR Jimmy "Bo" Horne, Sunshine Sound 7801 (T.K.)
18	11	14	RAYDIO Raydio, Arista AB 4163	48	49	2	SPYRO GYRA Spyro Gyra, Amherst AMH 1014
19	19	17	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	49	59	2	★ SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466
20	17	17	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	50	51	2	KAYA Bob Marley & the Wailers, Island ILPS 9517
21	NEW ENTRY		★ DON'T LET GO George Duke, Epic JE 35366 (CBS)	51	54	2	COME GET IT Rick James & the Stone City Band, Gordy G7-981
22	28	8	★ SUNBURN Sun, Capitol ST11723	52	52	3	BOOGIE TO THE TOP Idris Muhammad, Kudu P798
23	22	20	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)	53	NEW ENTRY		★ HEADLIGHTS Whispers, Solar BXL1 2274 (RCA)
24	24	11	LOVE BREEZE Smokey Robinson, Tama T-359 (Motown)	54	50	10	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
25	23	26	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	55	47	29	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)
26	21	10	WARMER COMMUNICATIONS Average White Band, Atlantic SD 19162	56	NEW ENTRY		★ THE BEST OF THE SPINNERS Spinners, Atlantic SD 19179
27	20	16	RIDING HIGH Faze-D, SHE SH 740 (Atlantic)	57	NEW ENTRY		★ VOYAGE Voyage, Marin 2213 (T.K.)
28	36	5	★ IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)	58	58	2	HOW MUCH, HOW MUCH I LOVE YOU Love & Kisses, Casablanca NBLP 7091
29	27	25	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	59	55	4	FUTURE BOUND Tavares, Capitol SW 11719
30	38	3	★ THIS IS YOUR LIFE Norman Connors, Arista AB 4177	60	39	39	FEELIN' BITCHY Millie Jackson, Spring SP166715 (Polydor)

JUNE 3, 1978, BILLBOARD

Discos

Jubilation Bows As Vegas Jewel \$3.5 Mil Paul Anka Club Offers Plush Dining, Dancing

By HANFORD SEARL

LAS VEGAS—Strip entertainer Paul Anka christened his new \$3.5-million disco-restaurant Jubilation May 13. It is billed as the plushest, most modern hot spot in this city.

Under construction for a year, the 28,500 square foot, multi-level nightclub opened on a lush, wooded 3½-acre site adjacent to the Aladdin Hotel at 75 E. Harmon Road.

"There are six main areas to the

club, three posh dining facilities, two open bars plus the dance floor stage," says Steve Lombardo Jr., vice president of the operation. "We feel this is the most complete facility anywhere."

About 2,000 invited guests, Strip entertainers, the press and out-of-town invitees jammed opening night festivities which included dinner, Anka's show at nearby Caesars Palace and the early morning club opening.

Anka, now signed with RCA, is a limited owner with his dad, Andy, formerly of Toronto, who acts as the new disco's administrator and general manager.

Lombardo and three other Chicago-based contractors complete the ownership roster of Hot Spurs of Nevada, Inc., which maintains and runs the posh, airy facility. They also manage Chicago's disco club, The BBC and two restaurants, Hot Spurs and Sweet Waters, formerly Mr. Kelly's.

The spacious, linear-brick edifice features a glass-enclosed atrium of olive trees, desert plants and indigenous foliage. An art deco motif is found throughout the club in brass, tin, velvet, corduroy and glass effects.

Burgundy-colored carpeting and grey-toned booths surround the lighted dancing area, which also features a floor-to-ceiling, dual-sound speaker system for "live" entertainment.

Two JBL speakers are suspended above the open dance floor, enhanced by colorful patterns from the

Berkey Colortran master control board in the second floor deejay booth.

Hank Cattana, sound designer for the 1980 Moscow Olympics, put together Jubilation's sound system.

Gwen Johnson, formerly with the all-girl radio station of WSMD in Chicago, is the disco deejay, spinning Top 40, disco and Anka hits on two Panasonic SL-1800 Technic turntables and cassette deck.

Yamaha quad-altec amps are commandeered by Johnson in the birds-eye sound nest, which also includes a Clubman Two-Two mixer and Diversitronics, Inc. DLM-2 disco lighting machine.

Two upper levels, one for celebrities and the other with bar and backgammon tables, also overlooks the spacious floor, silhouetted by a specially-designed mountain created by Jim Bushness of Chicago.

The new nitery spot took two years of planning and site location, Lombardo says. Numerous marble statues, plants and an Italian terrazo-tiled floor also are found in the club.

A second main dining area to the left on the front entrance features wicker chairs, corduroy couches, mirrors and blue and pink neon strips around the ceiling base. Old-fashioned wheeling ceilings out-of-the-1920s era add charm to the facility.

The 21-hour operation opens at 11 a.m. and closes at 8 a.m. with the disco music adapted accordingly to the dining hours.

With no cover or minimum, the 1,000 capacity club, which employs about 250 workers, is sure to take the lead over rival local discos with their moderately-priced American food menu.

Dance Contest Triggers Plans At Tobacco Co.

By PAUL GREIN

LOS ANGELES—Winston/Salem, the manufacturer of Real cigarettes, is planning to sponsor more disco dance contests in major metropolitan markets following its successful pilot promotion here.

The L.A. area dance finals were held May 6 at Dillon's Downtown, pitting the winners of the four local contests, which were held at Big Daddy's in the Marina, the Red Onion in Woodland Hills, Dillon's Westwood and Osko's in L.A.

According to John Cousart, senior public relations representative for Winston/Salem, the firm has been looking for new ways to promote its product since the 1970 ban on advertising cigarettes in the electronic media.

"Salem sponsored concerts from 1972-74," he says, "but that proved to be a less than pleasant experience.

"But Winston is in its second year of sponsoring a Latin salsa event, Fiesta of San Juan Bautista, which is held in Central Park in New York in June." The day-long concert drew 250,000 attendees last year, according to Cousart.

In deciding to enter the disco field, which Cousart claims no other tobacco manufacturer has done, the important factor was that the typical discogeer fits the demographic of the typical cigarette smoker.

Says Cousart, "Our target market
(Continued on page 64)



SANG ENTERTAINS—Samantha Sang, one of the brightest new stars in the disco music galaxy, entertains an overflow audience of celebrities at the opening of the posh new Disco 40 discotheque in Hamilton, Bermuda. Club is owned by Terry and Tony Brannon.

DELAYED BY AIR DISASTER

Crash Survivors Open Kelso Club

By RADCLIFFE JOE

NEW YORK—A pair of survivors of the worst air crash in the history of commercial aviation have opened the first discotheque in Kelso, Wash.

The club, Catch A Rising Star, is owned and operated by Bo and Terry Brusco, who were on board the ill-fated Pan Am jumbo jet, researching discos in Europe, when it collided with the KLM 747 last year, in Tenerife.

The tragedy slowed, but did not stop the Bruscos, and the result of their thousands of miles of travel and research is a room which they describe having the sound and light of a New York club, with the comfort and relaxed atmosphere of European rooms.

Catch A Rising Star was designed and constructed by Mr. Disco-Tech International of Toronto. The room features a sound system which incorporates two Technics model SL1500 MK2 turntables with Shure M95 cartridges, TEAC A3300 tape deck, and Shure 544-G12 mike feeding into a Rodec Mixmaster stereo disco mixer.

Other sound components used include an SAE MK5000 INRS for the elimination of impulse noises, a Soundcraftsman PE2217 equalizing preamp, a Portman-Shore Soundsweep model 5050, three SAE MK4000 electronic crossovers, three SAE MK2200 power amplifiers for the treble speakers, and three SAE MK2400L power amplifiers for the bass speakers.

Six GLI Disco Two-Plus speakers are used. Four of these are on the main dance floor and the others on the secondary dance floor. Bass units are floor mounted, while treble units are suspended from the ceiling.

According to Michael Roberts of Mr. Disco-Tech, in spite of the amount of power—1,800 watts RMS—the acoustical design of the room is such that the decibel level of sound outside of the dance area measures a mere 85dB.

Mr. Disco-Tech also provided the light show for the club using five tubelight stars operated by a matrix chaser system which allows them to be chased in and out of from the center, or around the perimeter. Tubelight stars are also used on the deejays booth.

Mirrors on two walls and the ceiling over the main dance floor provide a kaleidoscopic effect of multi-colored lights. A set of tracks, operated by an L4000 4-channel chaser is attached below a mirrored valance on the perimeter of the dance floor to provide a total chaser.

On the ceiling, a 16-armed starburst display is operated by an L8000 8-channel memory controller with a 22-inch mirrorball Pincspots for the mirrorball, a rainbow strobe system, and tubelights grooved into the steps leading up to the main dance floor, complete the lighting system for this room.

The secondary dance floor features a modular, lighted, "Discolight 1" dance area by Lite-Lab. There is also an LV8 eight lamp spinner, mirrorball, pincspots, rainbow strobe, and tubelight.

The light controllers were also supplied by Lite Lab. They feature the company's new line of keyboard units designed for either manual, semi-automatic or full-automatic operation.

The records, spun by Paul Weurth, span many music formats, including disco, pop and MOR. The club's decor features a movie theme with poster-sized pictures of such movie greats as Bette Davis, Mae West, Vivien Leigh, Ginger Rogers, Marlene Dietrich, Elizabeth Taylor, Fred Astaire and Humphrey Bogart. The movie theme carries over to the drinks which have been given such exotic names as "The Valentino" and the "Marlon Brando."

Catch A Rising Star is a general admission room geared to a young adult crowd. It is open for business six nights a week and dress is described as "casually elegant."

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New Orleans Pool Courts Radio Outlet For Program

By KELLY TUCKER

NEW ORLEANS—The 35 member New Orleans Disco Assn. has become the first known organization of its kind to enter into active negotiations with a radio station for the creation of a 60-minute biweekly disco radio show.

According to Al Paez, head of the association, the group is negotiating with WNOE-FM for a one-hour Friday and Saturday night disco slot, to be hosted by two handpicked members of the association.

Paez views this move as the first step in an ambitious plan for his association to become the first disco pool in the country to have its own radio station dedicated exclusively to disco programming.

The group is at present in search of a financier to back the venture. Paez explains that disco has the potential of becoming a monster industry in New Orleans and surrounding areas, but needs the unqualified support of a radio station to achieve its goal.

Paez, who is also a spinner at the Forty-One Forty-One disco here, does not think of his association as a disco pool. He explains, "We offer a lot more interaction than a record pool. A pool is a place where people pay their dues and pick up their albums and leave."

Oklahoma State Offers 1st Club Management Course

NEW YORK—Oklahoma State Univ. at Stillwell, Okla., claims to be the first university in the nation to take an academic look at the business and investment possibilities of the discotheque industry.

The university's School of Hotel and Restaurant Administration has begun offering special courses in disco management to administrative personnel from hotels, private clubs and restaurants across the nation.

The courses are under the directorship of Daniel Emenheiser, assistant professor at the university's School of Hotel and Restaurant Administration. Emenheiser first began studying the consumer and marketing aspects of discos while teaching at Purdue Univ.

He explains that the courses cater to hotel, club and restaurant management teams caught in the crunch of the disco boom. "We show them how they can develop the discotheque concept and profitably incorporate it into their struggling establishments," he states.

The course debunks the theory held by some private club and restaurant operators that disco is a phenomenon of the young. "We try to show them how they can create a room which will bridge the various age groups without alienating anyone," says Emenheiser.

However, the professor stresses that it is important to survey the needs of the facility's clientele, especially in the case of private clubs, before the changeover or incorporation of a disco is undertaken.

"In this way the facility's operators can have the input of their customers, and minimize the element of discontent," says Emenheiser.

The course also suggests experimental disco parties using a portable system to monitor reaction from club or restaurant clientele. "This is an almost foolproof way to judge response. Audience reaction can then

"At our weekly meetings we help each other with technical aspects of the job, and hold discussions on new releases and audience reaction to those played in the clubs the week before."

The association charges a fee of \$5 a week. But Paez explains that what is important is the reaction sheet of the product received the previous week. "If a deejay doesn't turn one in, we don't give him any new records," he states.

The association has 35 members, drawn from 29 clubs and six mobile discos. Another six members are from clubs in Hammond, La.; Biloxi, Miss.; Pensacola, Fla., and Mobile, Ala.

Paez says he and four other local deejays formed the association because of difficulty in getting disco product. "We would look at Billboard's disco lists and ask each other, 'What are all of those songs?' So we decided to band together and see if we would get any response."

"In the beginning, we didn't get many records. But once we proved we could affect sales in this area, the product started coming in strong," says Paez. He estimates that the association has been serviced by more than 100 labels and gets 35 copies of 15 new releases every week.

be incorporated into the decision to establish a permanent or part-time facility," states Emenheiser.

Students are also coached in disco promotion techniques. These include dance lessons and contests, on-going involvement by facility clientele, including the possible establishment of a disco committee for the input of ideas, and flexibility and innovativeness in structuring programs.

To emphasize the feasibility of his ideas, Emenheiser recently hosted an actual disco part as part of his training program.

The party, designated "Opening Night," was held in the university's student union ballroom and attracted in excess of 1,000 patrons. The party, according to Emenheiser, featured all the trappings of an actual disco including dance contests, gameroom, stereo display room, fashion show and food and beverage area.

Neighborhood discos, restaurants and record shops donated prizes and services. As Emenheiser explains, dance lessons and demonstrations were provided courtesy of Clementine's discotheque of Oklahoma City. Pistachio's, another disco, offered free membership to dance contest winners, and loaned its deejay, Jeff Martin, also a student of the course, to spin records for the evening.

Emenheiser's and the university's efforts have also been acknowledged by KOFM radio of Oklahoma City, which awarded them the station's school club "Project Of The Month," citation. The station will also sponsor the school's second "Opening Night" disco party scheduled for September. Proceeds from both parties will be donated toward the provision of scholarships for students of Oklahoma's Camp for Children with Diabetes.

The deejays claim that Warner Bros. and Columbia are the only two major companies that do not send them product. They say all of the other labels have been excellent, especially TK.

"TK calls me once a week to ask if I need any new or back product and they let me know what new records are coming out. It's phenomenal," says Skip Seever, who also spins at Forty-One Forty-One.

Nathan Faulk, deejay at the city's most popular gay disco, the Parade, says a few of the record companies are too responsive. "They want to promote their product a little too much. They keep calling you up to ask if you're listing their product in Billboard. I don't think they should do that. They can read it (the disco listings) in Billboard just like anybody else."

Also, Faulk says sometimes labels send out too much product at once. "You don't know what to do with it. You can't possibly get a chance to listen to it all. That gets very bothersome."

At their weekly two-hour meetings, the deejays all turn in a reaction sheet along with a list of their current top 15 records. From the top 15 playlists, the association compiles a chart of the top 30 songs and top 10 imports. Five thousand of these are printed and sent to record companies and local discos and record stores.

Paez says the association is planning to turn the chart into a small newspaper and include album reviews, interviews with disco artists and other news about the disco industry.

The association is currently working on several other projects, the largest is a promotion for disco singer Cheryl Barnes, who will be appearing here with Marilyn McCoo & Billy Davis Jr., at the Theatre of Performing Arts in July.

In coordination with Tape City, a regional record-store chain, the association is sponsoring a party for Barnes at the Civic Theatre disco here, and is setting up several appearances at record stores and discos to promote the concert and her Millennium 12-inch 45, "Save and Spend."

Other association projects include windbreakers and bumper stickers with the slogan, "Societe de la Bonne Musique."

Trade Group Vows Conglomerates War

NEW YORK—The Recording Industry Competitive Trade Foundation, announced in ads in several periodicals recently, says it wants to fight the growth of conglomerates which, it charges, are restricting free trade in the record and tape business.

The organization is headed by Philadelphia attorney Dennis Eisman, who says he started the outfit after representing Scorpio Music's Michael Adler in an antitrust suit against WEA.

Eisman says he is taking no salary or fees for acting as the group's special counsel, but hopes to direct complaints from members to the proper authority, whether it be the Federal Trade Commission or other federal agencies.



KEEN JUDGES—Regine, left, disco owner, Neil Bogart, Casablanca Records president, center, and Bill Wardlow, Billboard's director of the International Disco Forum, judge a "TGIF" dance contest aired last week on the "Merv Griffin" television show. The title refers to the new film "Thank God It's Friday."

CLUB ALTERS THURS. FOR HANDICAPPED

LONG BEACH, Calif.—Thursday nights have been set aside as regular dance nights for handicapped persons here at Noah's Ark Disco.

Hal Rupert, the club's owner, initiated the policy when, after being approached with the idea by handicapped people who had visited the club, he realized that minimal changes, such as wheelchair ramps, could make it work.

Thursdays now see the regular disco music replaced by easy listening romantic tunes. Volunteers help the handicapped keep the evening running smoothly.

Rupert feels that the handicapped, whether blind, paraplegic, or less severely disabled, have a need to experience the special atmosphere of today's favorite night spots.

The club begins its Thursday operation at 8 p.m. and ends at midnight. There is a cover charge of \$2.50.

Rupert says the people in wheelchairs and on crutches move around to the music in their own style of dancing.

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LP's dom—Thank God It's Friday (soundtrk); Garden of Love, Don Ray; What Have You Done, Hodges, James & Smith; Got a

Feeling, Patrick Juvet; Pegasus, Pegasus; Back to Music, Theo Vaness; Constellation, Constellation Band; Boogie Oogie Oogie, Taste of Honey; LP's imp—Marcia Hunt; El Condor Pasa, Back in Time; Star Peace, The Droids; 12" dom—Voyager, Starbow; I'm Glad You're Mine, Davis Import; We Meet Again, Martha Reeves; Dance All Over the World, T.C. James; That Thing; Love Boat, Key-Hano; Love is in the Air, Martin Stevens.

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 5 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 6 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 7 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 8 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 10 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 11 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 12 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 14 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 15 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 6 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 7 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 9 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 10 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 11 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 12 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (LP/12-inch)
 - 13 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 14 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

BOSTON

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 6 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch LP)
 - 7 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 8 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 9 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 11 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 12 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 13 YOU AND I—Rick James—Motown (LP/12-inch)
 - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 15 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)

CHICAGO

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 2 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 3 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 4 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 5 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 9 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 11 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 12 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 13 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (LP/12-inch)
 - 14 I LOVE AMERICA—Patrick Juvet—Casablanca (LP)
 - 15 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)

DALLAS/HOUSTON

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 3 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 4 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 5 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 7 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 8 YOU AND I—Rick James—Motown (LP/12-inch)
 - 9 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 10 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 11 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 12 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 14 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (Atlantic) (LP)
 - 15 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)

DETROIT

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
 - 4 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 5 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 6 YOU AND I—Rick James—Motown (LP/12-inch)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (Atlantic) (LP)
 - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 10 BLACK WATER GOLD—The Sunshine Band—TK (45)
 - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 12 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP)
 - 13 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 15 LET YOURSELF GO—T-Connection—TK (12-inch remix)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 6 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 7 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 9 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 11 YOU AND I—Rick James—Motown (LP/12-inch)
 - 12 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 14 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
 - 15 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)

MIAMI

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 6 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 10 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 11 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 12 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 13 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 14 YOU AND I—Rick James—Motown (LP/12-inch)
 - 15 HOLD ME, TOUCH ME—Carolynne Bernier—Private Stock (12-inch)

NEW ORLEANS

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 4 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 5 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 6 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 9 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
 - 10 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 11 YOU AND I—Rick James—Motown (LP/12-inch)
 - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 14 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 15 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)

NEW YORK

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 2 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 3 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 5 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 7 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 9 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 11 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 12 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 14 YOU AND I—Rick James—Motown (LP/12-inch)
 - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

PHILADELPHIA

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 4 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 6 YOU AND I—Rick James—Motown (LP/12-inch)
 - 7 CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
 - 8 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 9 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 10 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 11 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 12 CONQUER ALL—Kennie Delt and Prana—Mercury (12-inch)
 - 13 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 15 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)

PHOENIX

- This Week**
- 1 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 3 SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12-inch)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 6 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 7 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 8 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - 9 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 10 YOU AND I—Rick James—Motown (LP/12-inch)
 - 11 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 12 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 13 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 14 MAN MACHINE—all cuts—Kraftwerk—Capitol (LP)
 - 15 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)

PITTSBURGH

- This Week**
- 1 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 3 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 4 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 5 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 6 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 7 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 8 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 11 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 12 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 14 YOU AND I—Rick James—Motown (LP/12-inch)
 - 15 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)

SAN FRANCISCO

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
 - 5 GOT TO HAVE LOVING/STANDING IN THE RAIN/GARDEN OF LOVE—Don Ray—Polydor (LP)
 - 6 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 7 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 8 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
 - 9 YOU AND I—Rick James—Motown (LP/12-inch)
 - 10 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - 11 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 12 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 14 BIG CITY THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
 - 15 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)

SEATTLE

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 6 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
 - 7 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 9 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 10 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 11 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 12 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor (LP/12-inch)
 - 13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 14 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 15 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)

MONTREAL

- This Week**
- 1 MACHO MAN—Village People—Polydor (LP)
 - 2 DANCE WITH ME—Peter Brown—CBS (LP)
 - 3 LOVE IS IN THE AIR—Martin Stevens—CBS (12-inch)
 - 4 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
 - 5 COPACABANA (AT THE COPA)—Barry Manilow—Arista (LP)
 - 6 RIO DE JANEIRO—Gary Criss—RCA (12-inch)
 - 7 AT THE DISCOTHEQUE—Lipstique—Polydor (LP)
 - 8 COME INTO MY HEART—USA-European Connection—CBS (LP)
 - 9 MAN MACHINE—Kraftwerk—Capitol (LP)
 - 10 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—RCA (LP)
 - 11 ACTION '78—The Erotic Drum Band—Down (12-inch)
 - 12 THE LETTER—Queen Samantha—London (LP)
 - 13 ROUGH DIAMOND—Madleen Kane—WEA (12-inch)
 - 14 CONFESSIONS—D.C. LaRue—Quality (LP)
 - 15 NIGHT AND DAY—Eclipse—Polydor (LP)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	2	AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
	1	IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
★	3	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
★	5	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
	4	VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
	6	HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
	9	AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
★	12	GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
	10	FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
	7	COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
	8	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
	11	LET YOURSELF GO—T-Connection—TK (12-inch remix)
★	17	YOU AND I—Rick James—Motown (LP/12-inch)
	14	BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
	16	AT THE COPA—Barry Manilow—Arista (12-inch)
	13	GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
	15	RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
	19	GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
★	27	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
	23	SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
	18	SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
★	30	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
	20	YOU REALLY GOT ME—Eclipse—Casablanca (LP)
	24	SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12-inch)
	22	LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
	25	LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (Atlantic) (LP)
	21	ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12-inch)
	31	BLACK WATER GOLD—The Sunshine Band—TK (45)
	32	YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
	26	I LOVE N.Y.—Metropolis—Salsoul (12-inch)
	28	CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
	29	DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
★	—	BIG CITY THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
	35	CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
	39	CONQUER ALL—Kennie Delt and Prana—Mercury (12-inch)
	34	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
	33	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
★	—	HOLD ME, TOUCH ME—Carolynne Bernier—Private Stock (12-inch)
	40	MAN MACHINE—all cuts—Kraftwerk—Capitol (LP)
★	—	I LOVE AMERICA—Patrick Juvet—Casablanca (LP)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of positions; 26-40 Upward movement of 6 positions.

JUNE 3, 1978, BILLBOARD

Billboard's Disco Action

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ATLANTA

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 5 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 6 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 7 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 8 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 10 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 11 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 12 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 13 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)
 - 14 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 15 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 6 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 7 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 9 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 10 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 11 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 12 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (LP/12-inch)
 - 13 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 14 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

BOSTON

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 6 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch/LP)
 - 7 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 8 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 9 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 11 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 12 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 13 YOU AND I—Rick James—Motown (LP/12-inch)
 - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 15 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)

CHICAGO

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 2 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 3 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 4 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 5 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 9 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 11 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 12 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 13 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (LP/12-inch)
 - 14 I LOVE AMERICA—Patrick Juvet—Casablanca (LP)
 - 15 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)

DALLAS/HOUSTON

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 3 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 4 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 5 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 7 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 8 YOU AND I—Rick James—Motown (LP/12-inch)
 - 9 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 10 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 11 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 12 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 14 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (Atlantic) (LP)
 - 15 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)

DETROIT

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
 - 4 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 5 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 6 YOU AND I—Rick James—Motown (LP/12-inch)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (Atlantic) (LP)
 - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 10 BLACK WATER GDL0—The Sunshine Band—TK (45)
 - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 12 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP)
 - 13 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 15 LET YOURSELF GO—T-Connection—TK (12-inch remix)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 6 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 7 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 9 GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
 - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 11 YOU AND I—Rick James—Motown (LP/12-inch)
 - 12 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 14 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
 - 15 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)

MIAMI

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 6 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)
 - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 10 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 11 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 12 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 13 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 14 YOU AND I—Rick James—Motown (LP/12-inch)
 - 15 HOLD ME, TOUCH ME—Carolyn Bernier—Private Stock (12-inch)

NEW ORLEANS

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 4 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 5 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 6 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 8 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 9 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
 - 10 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 11 YOU AND I—Rick James—Motown (LP/12-inch)
 - 12 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 14 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 15 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)

NEW YORK

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 2 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 3 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
 - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 5 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 7 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 8 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 9 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 11 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 12 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)
 - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 14 YOU AND I—Rick James—Motown (LP/12-inch)
 - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

PHILADELPHIA

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 4 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 6 YOU AND I—Rick James—Motown (LP/12-inch)
 - 7 CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
 - 8 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - 9 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 10 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 11 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 12 CONQUER ALL—Kennie Delt and Prana—Mercury (12-inch)
 - 13 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 15 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)

PHOENIX

- This Week**
- 1 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 3 SUPERSLICK/LOVE MAKER—Wham—GRT (LP/12-inch)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 6 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 7 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 8 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - 9 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 10 YOU AND I—Rick James—Motown (LP/12-inch)
 - 11 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 12 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 13 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 14 MAN MACHINE—all cuts—Kraftwerk—Capitol (LP)
 - 15 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)

PITTSBURGH

- This Week**
- 1 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 3 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 4 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 5 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 6 AT THE COPA—Barry Manilow—Arista (12-inch)
 - 7 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 8 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 11 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 12 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 14 YOU AND I—Rick James—Motown (LP/12-inch)
 - 15 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)

SAN FRANCISCO

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
 - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)
 - 5 GOT TO HAVE LOVING/STANDING IN THE RAIN/GARDEN OF LOVE—Don Ray—Polydor (LP)
 - 6 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 7 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 8 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
 - 9 YOU AND I—Rick James—Motown (LP/12-inch)
 - 10 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - 11 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 12 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 13 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
 - 14 BIG CITY THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
 - 15 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)

SEATTLE

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—Various Artists—Casablanca (LP)
 - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
 - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
 - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
 - 5 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
 - 6 AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
 - 7 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
 - 8 VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
 - 9 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
 - 10 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
 - 11 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
 - 12 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor (LP/12-inch)
 - 13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
 - 14 LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - 15 I CAN'T STAND THE RAIN—Eruption—Arista (12-inch)

MONTREAL

- This Week**
- 1 MACHO MAN—Village People—Polydor (LP)
 - 2 DANCE WITH ME—Peter Brown—CBS (LP)
 - 3 LOVE IS IN THE AIR—Martin Stevens—CBS (12-inch)
 - 4 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
 - 5 COPACABANA (AT THE COPA)—Barry Manilow—Arista (LP)
 - 6 RIO DE JANEIRO—Gary Criss—RCA (12-inch)
 - 7 AT THE DISCOTHEQUE—Lipsique—Polydor (LP)
 - 8 COME INTO MY HEART—USA-European Connection—CBS (LP)
 - 9 MAN MACHINE—Kraftwerk—Capitol (LP)
 - 10 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—RCA (LP)
 - 11 ACTION 78—The Erotic Drum Band—Down (12-inch)
 - 12 THE LETTER—Queen Samantha—London (LP)
 - 13 ROUGH DIAMOND—Madleen Kane—WEA (12-inch)
 - 14 CONFESIONS—D.C. LaRue—Quality (LP)
 - 15 NIGHT AND DAY—Eclipse—Polydor (LP)

National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
★	2	AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
	1	IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (12-inch/LP)
★	3	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
★	5	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
	4	VOYAGE—all cuts—Marlin (TK) (LP/12-inch)
	6	HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
	9	AT THE DISCOTHEQUE—all cuts—Lipsique—Tom n' Jerry (Salsoul) (LP)
★	12	GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
	10	FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
	7	COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
	8	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
	11	(12-inch remix)
★	17	YOU AND I—Rick James—Motown (LP/12-inch)
	14	BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
	15	AT THE COPA—Barry Manilow—Arista (12-inch)
	13	GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
	17	(12-inch)
	19	GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
★	27	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
	23	SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)
	18	SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
★	30	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
	20	YOU REALLY GOT ME—Eclipse—Casablanca (LP)
	24	GRT (LP/12-inch)
	22	LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
	25	LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
	21	ROMEO & JULIET—Alec R. Costandinos & the Synchonic Orchestra—Casablanca (LP/12-inch)
	31	BLACK WATER GOLD—The Sunshine Band—TK (45)
	32	YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
	26	I LOVE N.Y.—Metropolis—Salsoul (12-inch)
	28	CELEBEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
	29	DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
★	—	BIG CITY THEME—C.J. & Co.—Westbound (Atlantic) (12-inch)
	34	CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
	30	CONQUER ALL—Kennie Delt and Prana—Mercury (12-inch)
	34	I CAN'T STAND THE RAIN—Eruption—Arista (12-inch)
	33	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
★	—	HOLD ME, TOUCH ME—Carolyn Bernier—Private Stock (12-inch)
	40	MAN MACHINE—all cuts—Kraftwerk—Capitol (LP)
★	—	I LOVE AMERICA—Patrick Juvet—Casablanca (LP)

★ SPIN PERFORMANCE: Stars are National Disco Action Top 40 chart performers. 1-5 Strong movement. 6-15 Upward movement. 16-25 Downward movement of 4 positions. 26-40 Downward movement of 5 positions.

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

(ADVERTISEMENT)

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Blackburn's Songwriters Suit Undergoes a Setback

LOS ANGELES—The 5½-year-old class action to obtain \$4 billion in declaratory relief for songwriters by veteran lyricist John Blackburn has suffered another major setback.

Blackburn filed a Superior Court class action here, challenging the validity of the songwriter's renewal contracts (Billboard, Oct 28, 1972).

The latest legal rebuff, engineered by attorney Irwin O. Spiegel, representing defendant publisher Mickey Goldsen of Criterion Music, caused California Appeals Court Judge David A. Thomas to dismiss Blackburn's contention that the songwriters' pacts are unfair in that they are entered into with no equality of bargaining position.

Goldsen filed a demurrer with the state higher court, contending that Blackburn's action is barred by the statute of limitations of four years. Judge Davis upheld that argument.

Dance Contest

• Continued from page 60

is 21-35, and slightly more male than female. Also, whereas according to the national industry standard 35% of the general population smokes; tests conducted for Real in Syracuse, N.Y. and Daytona Beach, Fla. show that 60-65% of discogeros smoke.

Winston/Salem is not the only cigarette manufacturer involved with music-related promotions. Brown & Williamson's Kool brand has sponsored a jazz concert for years and is now entering the country market.

In the Los Angeles promotion, Real tied in with Casablanca on advertising, with the record label also furnishing guest stars for the disco judging and soundtrack albums to "Thank God It's Friday."

In addition to shouldering advertising costs, Real handed out sample packs of cigarettes and issued "several thousand" T-shirts. It also awarded \$7,000 in prize money to area dance contest winners.

Cousart sees only one problem in taking the campaign to New York and Chicago. "The population isn't as mobile as it is in Los Angeles. In L.A. we only needed four discos to cover the market; there we'll need to use a lot more clubs."

Goldsen is involved as defendant because Blackburn originally filed his Superior Court pleading against Capitol Songs and other publishers. Goldsen purchased Capitol Songs in the '60s. Blackburn alleged that songwriter contracts are "adhesion contracts," because of their inequity.

Blackburn wanted renewal rights provisions ruled illegal and void. Superior Court Judge Charles A. Vogel here ruled that the matter was a copyright matter and could be decided only in a federal court (Billboard, March 10, 1973).

"Moonlight In Vermont" was written by Blackburn 28 years before the time of the original Superior Court action class action filing. Blackburn then asked for a \$2 billion judgment for payment on renewal rights past due writers and another \$2 billion for future renewal rights.

Label Will Test Its Videocassette

LOS ANGELES—Casablanca Records will be testing a prototype of its own videocassette enlarged picture demonstration units, designed for record/tape stores by mid-July. Larry Harris, executive vice president, forecasts.

"We don't know if we'll sell, rent or lease them eventually," Harris explains. "We know stores are interested in a picture the size of or larger than the Advent unit.

"Right now, we are servicing 700 essentially video hardware outlets nationally with an hour-long tape, containing a five-minute segment of "Thank God It's Friday" repeated 12 times. They'll play it as a demonstration. But we want to build the potential of that kind of play in music stores, where it impels customers to buy."

"Casablanca goes back three years in producing professional videotape of its talent," Harris says. "We have possibly 100 different tapes on a variety of talent. Angel, Donna Summer, Parliament, Kiss, Space, Village People and Paul Jabara are just some of the acts we have plenty of footage on."

Portable Sound System Debuts

NEW YORK—Rosner Custom Sound has developed what it describes as a third generation portable disco sound system designed for mobile operators.

According to Alex Rosner, head of the company, the system consists of two or three interlocking trunks which can be set up in five minutes. One trunk contains turntables, mixer and other operating controls, while the other(s) carry amplifiers and auxiliary equipment. Prices range from \$7,000 to \$15,000 per system.

Rosner explains that specific components for each system are chosen on an individual basis with emphasis on the needs of the user. Systems are available using bi-amplified, tri-amplified and four-way loudspeaker systems with electronic crossover networks, sub-woofers, tweeter arrays.

A typical system would incorporate four Altec 1234 loudspeakers, two McIntosh MC2120 amplifiers, a Bozak mixer, Technics SL1800 turntables and cassette deck, and Stanton cartridges.

The units are custom made to fit the needs of each individual deejay. Rosner explains that it is impossible to mass produce them because "every person has his own preferences with regard to size, performance level, weight, equipment position and budget.

Rosner Custom Sound backs its custom designed mobile systems with the same 24-hour service it offers its stationary units. Among the mobile sound systems the company has built is one for the New York Philharmonic for use in its series of summer concerts in city parks.

New Cooper Album

LOS ANGELES—"From The Inside," Alice Cooper's next Warner Bros. LP, is based on his recent experiences recovering from alcoholism. Cooper will compose the music for the LP while Bernie Taupin, long-time lyricist for Elton John, will write the lyrics.

Rock Singles Best Sellers

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As Of 5/22/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|---|---|
| 1 SHADOW DANCING—Andy Gibb—RSO 893 | 21 BLUER THAN BLUE—Michael Johnson—EMI-America 8001 |
| 2 IF I CAN'T HAVE YOU—Yvonne Elliman—RSO 884 | 22 HEARTLESS—Heart—Mushroom 7031 |
| 3 WITH A LITTLE LUCK—Wings—Capitol 4559 | 23 THIS TIME I'M IN FOR LOVE—Player—RSO 890 |
| 4 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891 | 24 DEACON BLUES—Steely Dan—ABC 12355 |
| 5 MOVIN' OUT—Billy Joel—Columbia 3-10708 | 25 YOU BELONG TO ME—Carly Simon—Elektra 45477 |
| 6 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 | 26 EMOTION—Samantha Sang—Private Stock 45178 |
| 7 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249 | 27 YOU'RE THE LOVE—Seals & Crofts—Warner Bros. 8551 |
| 8 IMAGINARY LOVER—Atlanta Rhythm Section—Polydor 14459 | 28 BECAUSE THE NIGHT—Patti Smith—Arista 0318 |
| 9 NIGHT FEVER—Bee Gees—RSO 889 | 29 STAYIN' ALIVE—Bee Gees—RSO 885 |
| 10 JACK & JILL—Raydio—Arista 0283 | 30 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463 |
| 11 WEREWOLVES OF LONDON—Warren Zevon—Asylum 45472 | 31 WE ARE THE CHAMPIONS—Queen—Elektra 45441 |
| 12 BABY HOLD ON—Eddie Money—Columbia 3-10663 | 32 HOLLYWOOD—Boyz Scaggs—Columbia 310679 |
| 13 THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum 45456 | 33 EVEN NOW—Barry Manilow—Arista 0300 |
| 14 LOVE IS LIKE OXYGEN—Sweet—Capitol 4549 | 34 I'M GONNA TAKE CARE OF EVERYTHING—Rubicon—20th Century 2362 |
| 15 DISCO INFERNO—Trammps—Atlantic 45-3389 | 35 GOODBYE GIRL—David Gates—Elektra 45450 |
| 16 FEELS SO GOOD—Chuck Mangione—A&M 2001 | 36 TWO OUT OF THREE AIN'T BAD—Meat Loaf—Cleveland International 850513 (Epic) |
| 17 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305 | 37 EBONY EYES—Bob Welch—Capitol 4543 |
| 18 TAKE A CHANCE ON ME—Abba—Atlantic 3457 | 38 COUNT ON ME—Jefferson Starship—Grunt FB-11196 (RCA) |
| 19 TWO DOORS DOWN—Dolly Parton—RCA 11240 | 39 STILL THE SAME—Bob Seger—Capitol 4581 |
| 20 BAKER STREET—Gerry Rafferty—United Artists 1192 | 40 EGO—Elton John—MCA 40892 |

Rock LP Best Sellers

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As Of 5/22/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|---|--|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001 | 21 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 |
| 2 EVEN NOW—Barry Manilow—Arista AB 4164 | 22 YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb WBS 8455 |
| 3 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 | 23 WEEKEND IN L.A.—George Benson—Warner Bros. 2WB 3139 |
| 4 LONDON TOWN—Wings—Capitol SW 11777 | 24 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 |
| 5 FM—Soundtrack—MCA 2-12000 | 25 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA) |
| 6 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 26 BOYS IN THE TREES—Carly Simon—Elektra 6E-128 |
| 7 FEELS SO GOOD—Chuck Mangione—A&M SP-4658 | 27 NEWS OF THE WORLD—Queen—Elektra 6E-112 |
| 8 MAGAZINE—Heart—Mushroom MRS 5008 | 28 SON OF A SON OF A SAILOR—Jimmy Buffett—ABC AA 1046 |
| 9 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic) | 29 LET'S GET SMALL—Steve Martin—Warner Bros. BSK 3090 |
| 10 AJA—Steely Dan—ABC AB 1006 | 30 BORN LATE—Shaun Cassidy—Warner/Curb BSK 3126 |
| 11 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2 | 31 ALL'N' ALL—Earth, Wind & Fire—Columbia JC 34905 |
| 12 TEN YEARS OF GOLD—Kenny Rogers—United Artists UALA 835H | 32 CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor PD 16134 |
| 13 THE STRANGER—Billy Joel—Columbia JC 34987 | 33 NATURAL HIGH—Commodores—Motown M790 |
| 14 STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 34 EXCITABLE BOY—Warren Zevon—Asylum 6E-118 |
| 15 SLOWHAND—Eric Clapton—RSO RS1-3030 | 35 BAT OUT OF HELL—Meat Loaf—Epic/Cleveland International PE 34974 |
| 16 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 36 SHOWDOWN—The Isley Brothers—T-Neck JZ 34930 (Epic) |
| 17 LIVE—Barry Manilow—Arista AL 8500 | 37 CENTRAL HEATING—Heatwave—Epic JE 35260 |
| 18 GREASE—Soundtrack—RSO RS-2-4002 | 38 YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH—REO Speedwagon—Epic JE 35082 |
| 19 THE GRAND ILLUSION—Styx—A&M SP 4637 | 39 VAN HALEN—Warner Bros. BSK 3075 |
| 20 YOU LIGHT UP MY LIFE—Johnny Mathis—Columbia JC 35259 | 40 STARDUST—Willie Nelson—Columbia JC 35305 |

Capitol Supports New Seger LP

LOS ANGELES—Capitol Records is supporting Bob Seger's upcoming "Stranger In Town" LP with a substantial marketing campaign.

May 15 was the date for full retail availability of the album, the follow-up to Seger's double platinum "Night Moves" issued in October of 1976.

The support will feature merchandising items of various configurations such as 4x4s and 2x4 foam core and paper posters, 20x30-inch catalog posters, 18x24-inch glossy logo posters, a die-cut cardboard standup display and plastic inserts of the album's jacket for existing electric light boxes.

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CALL (LONDON) Alan/Roy (01) 437-8090

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BEDSIDE MANNER—Producer Deke Richards, second from right, who aggravated an old back injury during the recording of a new Black Oak LP at Capricorn Studios, Macon, Ga., continues recording in a hospital bed. Special equipment was brought in so the recording could continue on schedule. Shown, left to right, in the studio are engineer Sam Whiteside, Jack Holder of Black Oak, Richards, and Greg Reding of Black Oak.

Calif. Musical Instrument Store Has Studio On Side

By RAY HERBECK JR.

LOS ANGELES—When Mel Arakelian opened his Mel's Sound Of Music instrument retail store in suburban Hacienda Heights here, he offered the usual grand opening sale and drawing for various accessories. But the grand prize was unique—four hours of 8-track studio time.

Arakelian, a professional session singer and published songwriter, has married a \$50,000 instrument inventory with studio facilities under a 1,500 square foot roof. It is the only such arrangement in this market, he believes.

"When I was in the planning stages, there was only one other studio/retail setup in L.A.," he says, "but it folded."

Disregarding such a bad omen, Arakelian forged ahead with a 30-foot by 25-foot retail area, featuring guitars, drums, amps, keyboards, etc., plus a 20-foot by 12-foot rehearsal studio with adjacent 8-foot by 8-foot mixing room.

Housed within is a TEAC Tascam series 80-8 8-track recorder with TASCAM Model 10 board. "It's the only arrangement available on the market today which caters to the needs of a small demo studio like mine," he asserts, adding that he has about \$15,000 invested in the setup, including two Dolby units, JBL speakers, a smaller 4-track recorder and a cassette unit.

"Even though we're pushing the demos initially," he says, "we do have mastering capability... but no mixdown."

By the time he opened, Arakelian had a waiting list for studio time. His manager Tom Manasian, studio ses-

sion guitarist for Jim Nabors, Glen Campbell and Johnny Mathis among others, says the list is comprised of other session people and professional songwriters.

"More and more, they're moving out of Hollywood into the suburban communities of L.A.," he says. "An operation like ours caters to their need to get out of the race in town, but gives them the freedom to create when they want to."

"Our first session was a couple of songwriters," adds Arakelian. "It came off beautifully as a demo." He points out that both he and Manasian have engineering experience.

Additionally, Arakelian uses his professional background to attract aspiring writers and performers. "If we hear something commercial happening in that rehearsal room," he says, "I'm not above offering to connect them with the people I've worked with in Hollywood."

Arakelian was signed as an artist/writer with MGM in 1974 and released several disks. He also wrote the soundtrack and sang it for Fabian in "The Soul Hustler," an AIP film with an MGM LP release. Most recently, several of his compositions are included in a Paul Delicato LP on the AVI Label.

He charges \$25 per hour for the studio plus tape, about \$30 per box. With a one-hour minimum, he offers a rate break at four.

Tied to the lure of the studio are guitar, drum and keyboard lessons, he adds, which are booked five days a week. Most studio time is reserved for evenings and Saturdays.

Studio Track

LOS ANGELES—Bob Dylan is mixing tracks for his upcoming Columbia LP at Filmways/Heider Recording. The album was recorded with Filmways/Heider remote equipment recently at a Santa Monica location. Other Filmways/Heider activity includes: Carole Bayer Sager working on an Elektra/Asylum LP with producer Brooks Arthur and engineers Bob Merrit and Steve Hirsch; Joe Pass recording new product for Pablo with producer Norman Granz and engineers Val Valentine and Steve Hirsch; Maurice White working on a solo project for Columbia with Peter Granite and Steve Hirsch engineering; and Toshi Endo producing a direct-to-disk session with guitarist Lee Ritenour, Phil Schier and Geoff Howe engineering as Phil Cross and Stan Ricker man cutting lathes.

String and horn overdubs for Johnny Mathis and Deniece Williams being supervised by Columbia's Jack Gold and recorded at Kendun, engineering by Geoff Sykes, Jackson Schwartz and Jim Sintetos. In other Kendun activity: Michael Masser in to overdub vocals and mix with ABC Records' Marilyn McCoo and Billy Davis, Alan Chinowsky engineering assisted by Terry More and Jim Sintetos; Mushroom Records' new Chilliwack LP cut by John Golden with co-producers Ross Turney, Bill Henderson and Marc Gilutin and engineer Rolf Hennemann supervising; and producer Esmond Edwards preparing for final cutting a new Blue Mitchell LP for ABC Records with John Golden.

Activity at Westlake: Verdine White and Warren Dewey producing and engineering Pockets for Columbia; Bruce Swedien producing the Brothers Johnson for A&M; and Ed Michel producing Alice Coltrane for Fantasy.

Nova set to record a new Arista LP at Cherokee and Chateau, production by the band's lead guitarist Corrado Rustici and Jerry Smith. ... Jennifer Warnes also working on a new Arista album at Village Recorders and Shangri-la Studios with producer Rob Fraboni.

John Alcock producing Carmine Appice of the Rod Stewart Band at Dr. Musix, David Hines and David Rosen handling engineering chores. ... Bill Quateman working on a new RCA LP at Cherokee with Dee Robb producing, engineering by Joe Robb. ... Hall & Oates working on a new studio LP at Davlen, David Foster producing with Umberto Gatica behind the board. England Dan and John Ford Coley also working on a Big Tree project at Davlen, Kyle Lehning producing.

* * *

Out Of Town Notes:

The Edwin Hawkins Singers mixing a third Light Records LP at Different Fur, San Francisco, produced by Edwin Hawkins, engineering by Phil Edwards, assisted by Hill Swimmer. Producer Harvey Fuqua producing Sylvester there also for Fantasy, Steve Mantoani at the board.

John Carter producing Sammy Hagar's new Capitol studio LP at Filmways/Heider, San Francisco, Richard "Digger" Smith engineering assisted by Dave Frazer. Other activity there includes: Bob Johnston producing John Mayhall, Jeffrey Norman engineering assisted by Susie Foot; Eddie Henderson tracking a new Capitol LP with Herbie Hancock on keyboards, Skip Drinkwater producing, Jim Gaines engineering with help from Allen Sudduth; and Marty Balin finishing production on Jesse Barrish for RCA.

Producer Buddy Killen at Nashville's Sound Shop overdubbing sessions on O.B. McClinton and Louise Mandrell. ... Don Oriolo producing the James Montgomery Blues Band at Opal Recording, New York, Ed Stasium behind the board helped by Tony Rodriguez and Billy Kesler. ... Producer Eddie Kramer working with Ace Frehley of Kiss at New York's Soundmixers.

Singer Bobby David in at Wishbone Studio, Muscle Shoals, Ala., with Boomer Castelman producing for 20th Century Fox Records, Century and Leslie King behind the board. ... At Muscle Shoals, Muscle Shoals, Ala., Joe Cocker working on his upcoming LP with Steve Melton and Gregg Hamm engineering while Barry Beckett and Jerry Wexler are working with the Staples.

Bill King producing former Deep Purple bass player Glen Hughes at Axis Sound Studios, Atlanta, Ga. Kansas also set to mix an upcoming live LP at Axis as well as begin a new studio LP. ... Blues veteran O.V. Wright and soul singer Ann Peebles finishing albums at Hi Recording Studio, Memphis, Willie Mitchell producing both projects. Rufus Thomas also working on an album project at Hi Recording with Mitchell producing.

JIM McCULLAUGH

'LARGEST INDIE' Growth Paying Off At Filmways/Heider

By JIM McCULLAUGH

LOS ANGELES—With 10 recording studios, a disk mastering room, as well as three 24-track mobile rigs here and five studios in San Francisco, Filmways/Heider Recording, coming off a banner financial year, has become firmly entrenched as the largest independent recording studio operation in the world. That's the boast of Larry Estrin, president of the Filmways Audio Services Group.

Filmways/Heider acquired the old RCA Studios on Sunset Blvd. in Hollywood consisting of five rooms just over a year ago to complement its existing Cahuenga Blvd. site and the move, in retrospect, was a "successful" one, indicates Estrin.

The expansion has enabled Filmways/Heider to broaden its client base considerably, adds Estrin, who notes that the acquired facility still draws major RCA artists such as John Denver who enjoys the sound of the studios, as well as additional film and television scoring work.

In addition, the expansion move has given Filmways/Heider mastering capability and the operation intends having a second cutting room operational in the very near future.

The recently ceased radio syndication studio will be converted into a tape duplicating and listening studio and Estrin does not discount the possibility of even more Filmways/Heider studios, possibly in cities other than Los Angeles or San Francisco in the near future.

"We are not generally known," Estrin points out, "as a disk mastering facility but we have been doing a great deal of mastering work for a number of labels. Our business warrants a second cutting room."

Estrin attributes a portion of Filmways, Inc., Filmways/Heider parent company's record revenues for its recently ended fiscal year to the expanded recording operation as well as continued growth from sister company Filmways Audio Services, Inc.

Filmways, Inc., a broad-based firm with a number of companies involved in publishing and entertainment, showed revenues of \$140,566,000 against \$125,327,000 in the prior year, an increase of 12%, for its fiscal year ended February 28, 1978.

More than \$1-million was invested in the recording studio operation in the past year which included the installation of all Neve boards in the ex-RCA Studios and complete refurbishment of the mobile recording trucks, among the most requested in the recording industry for live dates, according to Estrin.

The entire operation now employs close to 100 people, 75 of which are technically oriented. Norm Schwartz is chief engineer.

Terry Stark, formerly with the Heider's staff before a stint at the Record Plant studios, runs the day to day recording operation as president. Ginger Mews, general manager of the San Francisco studios, has been recently named a vice president of the company.

Sister company, Filmways Audio Services, two years old and run by Bob Estrin, specializes in the rental, engineering/design and sales of audio systems to the broadcast and live entertainment fields and provides systems for such shows as the Academy Awards, Grammys and American Music Awards, as well as many television specials.

The company is slated to provide total audio facilities for the Bob Hope 75th Birthday Show, from the Kennedy Center, Washington, D.C., on NBC, for example.

Estrin notes that the audio services company is already booked two years in advance.

Because of the proximity of JVC's cutting center, located in the same building as the converted RCA Studios, Filmways/Heider has also been able to become a leading studio for direct-to-disk recordings having done over half a dozen to date including a digital session for Orinda Records with Diahann Carroll doing a tribute to Ethel Waters with the Duke Ellington Band. Mercer Ellington conducting.

With three cutting lathes available shortly including JVC, the studios will be able to have that much more production capability for direct-disk sessions.

Studio time is now averaging approximately \$135 an hour, according to Stark, with 24-track remote recording still \$2,500 a date for live artists.

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IHF ATLANTA HIGHLIGHTS

Billboard photos by Stephen Traiman



AUDIO-TECHNICA's John Kelly, left, shows new EMI/Toshiba line to rep Lou Cohen, Marketing Inc.



CERWIN-VEGA's Gene Czerwinski, right, demos new Metron power amps and preamp used to drive Sony PCM adaptor and Betamax cassette for audio playback, as Bob Daniel, Masstronics, Clarksville, Tenn., rep., watches.



DIRECT DISC's Joe Overholt, left, adjusts PCM adaptor for digital U-Matic cassette recording used to back up direct disk master of new "Power" release held by firm's Dave Lintz. Label plans release of first PCM digital cassettes in fall.



CAMEO group's plans are topic of TEAC's Ken Sacks, left, and dbx's Larry Blakely, with TEAC 80-8 recorder and optional dbx DX-8 module as backdrop.



DUOTONE's Steve Nester Sr., right, shows Visonik Hi Fi's Helmut Stieglitz how new Groovac IV vacuum disk cleaner from U.K. operates.



TOSHIBA's breakthrough digital synthesis receiver gets onceover, above from left, by rep Ron Ehrle, M.F. Palozola of Flips Stereo and firm's Fred Wolf.

TIMING HURTS ATLANTA SHOW

Music Is Focus At IHF Expo

• Continued from page 1

sible to highlight the new "super technology" of audio recording.

Unfortunately, the initial run sponsored by the Institute of High Fidelity, though reporting a total of 10,450 preregistrants and attendees, including about 4,750 dealer/buyers, fell short of expectations. This is due mainly to its too-close timing with the Summer CES just three weeks from the May 19-21 stand at the Georgia World Congress Center and Hyatt Regency here.

The prime display of the latest PCM digital tapes and disks, direct-disks, and super-fi stereo recordings, as well as some top live experiences, couldn't overcome the rather disappointing buyer and dealer traffic, and generally regional cast to the attendance. Of the 4,750 "buyers," 3,400 preregistered with only 1,350 others signing in here.

With only 20 of the 32 equipment member firms of the IHF itself participating, it was evident beforehand that the timing and concept of the event were disputed by absentee members like Altec, B.I.C./Avnet, BSR, Garrard, Sansui and Sony.

Many agree with a vocal number of exhibitors that if the IHF is serious about providing a real service for the hi fi dealer, it should perhaps have a show in early September. It would be aimed at filling dealer's lines with prime "movers" before the Christmas buying season—which the well-received IHF holiday survey indicates provides between 15% to 25% of total annual volume.

At that time of year, there would be no conflict with a Summer CES or a NAMM, both in June, or a West Coast AES also in May. It would give the hi fi dealer a big boost in helping formulate key merchandising plans to move the real hot items in the line, and take the pressure off both manufacturers and reps who are "show-ed out" in the first six

(Continued on page 69)

Ms.' CARBINE RAPS

Femme Hi Fi Mart Untapped

By GERRY WOOD

ATLANTA—"The woman's market is enormous, untapped and ready to be reached," Ms. publisher Pat Carbine challenged the IHF session on showcasing hi fi components to increase sales.

With eight of nine questions directed at her, the session wound up focusing primarily on the future role of the woman consumer, as Carbine shared the podium with Len Mattioli, American TV & Stereo, Madison, Wis.; David Davis, Pembroke

Management, New York, and Doral Chenoweth, Center Advertising, Des Moines.

"It's a man's world," Carbine stated, "but it's changing, and the stereo store and department are moving away from their a 'man's world-only' image."

Carbine related some survey data indicating that "the woman shopper is more knowledgeable about equipment and is likely to be shopping by

(Continued on page 69)

NEW TECHNOLOGY Semi-pro, Disco, Broadcast, Tape Advances Share 'Consumer' Spotlight At Atlanta IHF

By STEPHEN TRAIMAN

ATLANTA—Although the first International High Fidelity Show which wound up its three-day run here Sunday (21) was billed as a consumer event, the real impact of the IHF-sponsored expo was in the technological advances that are crossing from the professional audio—and video—areas into the semi-pro, broadcast and disco markets.

Although the show may not have lived up to expectations of dealer traffic outside the region, from a technology standpoint—in hardware and software—it was a significant success.

Much of the technology relates to improvement in delineating the original music source—a vital key to the continuing improvement of software, and progress in all key areas of interest was noted both on and off the exhibit floor.

Certainly the claim of Sonic Research president Peter Pritchard for a permanent destigmatizing agent to be applied to any new record—expected to be introduced later this year—has important implications for the recording industry, as the product would be a natural for every retail checkout counter.

• Other basic hardware technology "firsts" seen here, in one place together for the initial show-

ing, include Toshiba's SA-7150 digital synthesizer stereo receiver, \$995 list in August; Wintec's R1060 and R1120 AM/FM stereo receivers with LED VHF and UHF television tuning bands, about \$550 and \$800 respectively in August; Hitachi's D-7500 cassette deck with the first Hall Effect playback head, eliminating the need for playback equalization, \$695 in September.

Also: Design Acoustics bowed its new 12-sided speaker the D-12A; Thorens' first two receivers, via Elpa Marketing, with AM/FM model 410 including one of the more significant AM tuner selections with a range of 525 to 1605 kHz and 10 microvolt input sensitivity, \$1,195 this month; Russound's servo loop feedback SLF-55 power amplifier with feedback taken directly at the speaker instead of at the amp output, and companion CS-305 DC preamp with subsonic filter; U.S. Pioneer Electronics' TV Tuner offering "hi fi playback" reception as regular and PBS stations shift to expanded 15 kHz full frequency broadcasts, plus Audionics of Oregon's production model of the Tate System SQ decoder available in September at about \$425.

• From professional to semi-pro, SAE previewed its new pro line of

power amplifiers from 40 to 400 watts RMS that officially debuts at NAMM under new division sales manager Mark D. Cohen; TEAC brought its new A3340 recorder with simul-sync at \$1,500 and optional dbx noise reduction module at \$550, and its GE-20 20-band equalizer with input overload LEDs, both derived from its Tascam series. Also: Japan Pioneer subsidiary Series 20 debuted its autonomous line of high-end components including three amplifiers, a preamp, two FM tuners, crossover network, program source selector, direct-drive turntable and carbon fiber tonearm; JBL offered its professional studio monitor line for a limited time to specialty dealers; Cerwin-Vega premiered its high-end Metron line with 200 and 550-watt power amps; Technics showed its companion ST-9038 quartz digital tuner and SH-9038 MiCom computerized programmer.

• Disco highlights included the first Stanford units from Belgium through Elpa Marketing, including three stereo mixers and an innovative Digifader with auto-fade and LED readout; QRK Electronic Products, taken over by Bob Sidwell, with a new Alpha Mini Mixer 4-fader stereo unit in a system with twin QRK 12/C turntables and portable

desk at \$1,650 list; Showco, with Hans Neuert now national sales manager, with its full line of Pyramid speaker systems, mixers and crossovers.

Also: American Acoustic Labs, debuting its Blasters line of speaker components derived from its disco/studio monitor series; dbx Inc. with its unique Boom Box bass enhancer.

Also: Numark Industries with its step-up Studio Master mixer/equalizer at \$249.95; Meteor Light & Sound with its full line, including Clubman mixers, Power Master amplifiers and DiscoGuard overload protector; Audio International's new CM-620 mixer/preamp at \$500; Dunlap Clarke's Dreadnaught power amps, model 500 offering 150 watts RMS and model 1000, 250 watts RMS.

Also: Sound Concept's SD550 ambience restoration system that recreates the ambient sounds of the performance environment, and Audio Technology's equally unique model 510 peak responding LED display, combining peak power indicator and peak line level monitor functions in one unit.

• Highway hi fi intros were highlighted by Jensen Sound Labs' six AM/FM in-dash receivers—three cassette and three 8-track—with

high-performance tuners; Custom Audio Distributors, Bogart, Ga., which demonstrated a \$500 retail system (with a 40% dealer margin), incorporating Blaupunkt AM/FM audio/reverse cassette, and fader, four Misco speakers, Car-Fi 80-watt amp and equalizer.

(Continued on page 68)

NEW SOUNDS FOR JIMMY

ATLANTA—President Carter's White House living quarters soon will reverberate to a new audiophile system, selected by son Chip, a hi fi buff, at the opening of the IHF Show here May 19. Selecting at random from member components by category, he picked a Sony speaker system, U.S. Pioneer AM/FM receiver, JVC America turntable, Shure cartridge, Koss headphones, Altec graphic equalizer, Kenwood cassette deck and TDK blank cassettes. After inspecting the site in the Presidential quarters, IHF technical consultant Len Feldman will create a matched system with input of the selected manufacturers.

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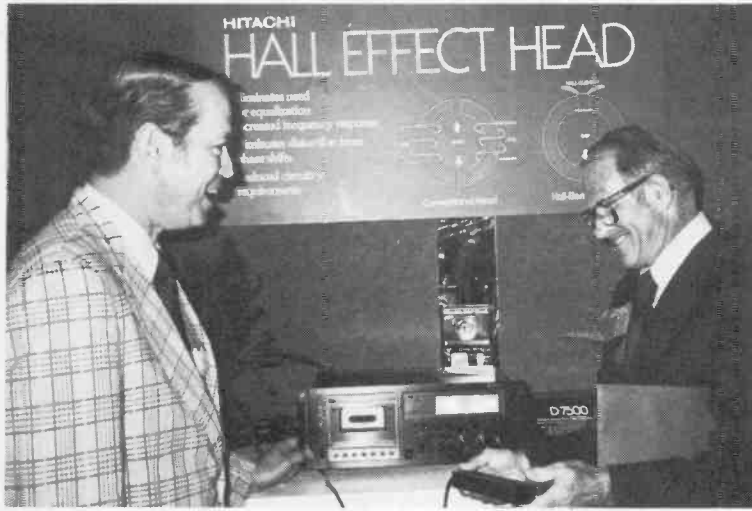
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New Technology Highlights 1st IHF In Atlanta

Billboard photos by Stephen Traiman



HITACHI cassette deck with Hall Effect head, at left, first for industry, gets remote trial by Bill Trayer of Trayer-Yelverton, left, and rep Bill Adams, Gemini Marketing. Above, Jensen's Jeff Carstens, left, shows new line of car receivers to Earl Bidez and Mike Carroll of DLM Electronics, Statesboro, Ga.

EMPIRE's first pro cartridge, Broadcast One, has attention of firm's Ed Sonnenberg, left, responsible for new line, and Mark Friedman, national sales manager for accessory company.



AMPEX new Beta videocassette and graphics are shown at left by firm's Bill Weisman and George Ziadeh. Above, new HE line of Agfa-Gevaert cassettes is exhibited by SDS Tape's Marv Soloff, left, and president Donn Elliott.



GRT Design's Barry Nudelman, right, and Esmond's Ben Asquith look over Esmond line of tape storage units GRT will test prior to distribution deal.



TECHNICS merchandising coordinator Sid Silver, right, shows new state-of-the-art ST9038 quartz digital tuner atop companion MiCom computerized programmer to rep Marty Littleton of Dean Cooper Co., Norcross, Ga. Units are latest addition to the firm's professional series of high-end components.

JUNE 3, 1978, BILLBOARD

Continued from page 66

Also: Pyramid Industries, which had its X700-VL compact 44-watt amplifier/equalizer; Shmegg Electronics, which showed its full line of linear amplifiers; Mega, which featured its 50-watt stereo booster at \$69 list; Sound Concepts, which had its unique Concert Machine time delay-based ambience recovery system; and traditional hi fi speaker

companies KLH, Advent, Epicure and Visonik with mobile auto versions derived from their top home lines.

Blank tape saw only Ampex, TDK and BASF represented plus one new entry, SDS Tape with a plan to provide top-line Agfa-Gevaert cassettes under its own HE logo or any custom label in minimum 5,000-unit orders, priced to

compete with the high-end brands at much better dealer margins, according to Marv Soloff. Ampex previewed its Grand Master II high-bias complement to the normal bias GM I line, at 50 cents higher, \$3.79 and \$4.79 suggested list respectively for a C-60 and C-90, and its first Beta-format branded videocassettes, at \$12.45 for a one-hour and \$16.95 for the two-hour. TDK showed its new branded one/two, and two/four-hour VHS videotapes, and reported great response to its special

Tape Care Survival Kit dealer promo. Also bowed was an improved version of its top-line SA high-bias cassette, along with a joint promotion with TEAC equipment. BASF had its Professional I, II and III series on hand, with multi-pack sales doing extremely well.

Accessories ran the gamut from significant new cartridges to record and tape care introductions. Empire Scientific entered the professional cartridge mart with its Broadcast One model at \$30 list, promising its first disco model later this year; ESS reactivated its special products division to distribute the Dynavector line by Onlife Research of Japan, highlighted by a 10X moving coil unit at \$120 that needs no transformer, and Ortofon had its new MC-10 moving coil unit with STM-72 transformer also in the moderate price range.

Bib Hi Fi Accessories showed its new Groovstat Electronic 3000 anti-stat unit at \$29.50, and was offering show packages tailored for record/tape or audio specialty outlets, Duotone is distributor for the U.K. Groovac IV vacuum record cleaner at \$89.95 list; Discwasher bowed a record division price sheet for the first time, focusing on certain units in the line aimed at this sector of the market; Thorens, via Elpa Marketing, previewed its \$15 automatic cue device for turntables adaptable to many other lines also.

In carrying cases, GRT Design is starting a three-month test on the Esmond line of 8-track and cassette organizers; Custom Case has a new promotional 24-cartridge or 30-cassette model at \$12.95 list with excellent margins, and Le-Bo will bow a new promotional line at the Summer CES in Chicago.

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JBL Trademark Suit

LOS ANGELES—Music Distributors, local one-stop to retailers for prerecorded tapes, is asking Federal District Court to rule there is no confusion over its trademark and James B. Lansing Sound's logo.

The pleading states that Music Distributors since April 1977 has manufactured and distributed nationwide and to the 11 Leo's Stereo stores here a private label stereo player and AM/FM receiver line through a subsidiary called Jet Sound Laboratories. It has utilized a wreathed JSL trade mark on the product itself and correlative materials.

On March 8, 1978, the plaintiff received a letter from James B. Lansing Sound, named as defendants in the action, wherein JBL opined that the JSL trademark infringed on the defendant's trademarks.

Harrogate Exhibitors

LONDON—Among more than 80 exhibitors set for the Harrogate International Festival of Sound, Aug. 19-22 in Yorkshire (Billboard, May 27), are most of the major names in hi fi. Included are Aiwa, Bang & Olufsen, BASF, Beyer, Bose, Grundig, Garrard, Altec Lansing, ITT, JVC, Marantz, National Panasonic, Philips, Sanyo, Tandberg, Toshiba, Trio and Hitachi.

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FREE GIFT

Rep Rap

BSR and its subsidiary ADC literally put their respective reps' names up in lights on Broadway, through its ad agency KSW&G. The two companies rented the Spectacolor computer-animated sign over Times Square recently to cite all the reps' sales efforts, with the agency's Bill Keane filming the every-seven-minute segment, repeated four hours, to present individual firms with "their name in lights" at the annual sales meeting May 11-14 in Miami.

Everett Gramer, a prominent ERA member and one of the Arizona Chapter founders, passed away recently in Phoenix. A former National ERA director and white pin member, he also held many vocal and national offices. He founded his

own rep firm, Gramer & Co., in Arizona in 1950, where it still operates with son Bud as president. His widow, two daughters, a brother and sister also survive.

Paul Stone Sales Co., Inc., 5237 N. Tacoma Ave., Suite 6, Indianapolis 46220, phone (317) 257-4277, is appointed to rep Magna-Vision projection television in Indiana, Kentucky, Illinois and Wisconsin, the tv firm's president, Jesse Levine, reports.

Headed by Paul and Mary Stone, the rep firm has a branch office in Morton Grove, Ill., and also handles Yamaha, Audio-Technica, Maxell, Electro-Voice, dbx, Aiwa, Crown International and VideoBrain.

Femme Hi Fi Mart Mostly Untapped

• Continued from page 66

herself. Female shoppers are becoming more familiar with brand names."

"There's a range of women who love music, want entertainment and who don't want to do it in the simplest possible way. They want to be able to make their own decisions, but will get help. They want to be taken seriously and not overwhelmed with jargon. They want the act of understanding stereo equipment to be de-mystified."

Carbine described the woman's market as one of expansion and profitability. But, she warned, women should not be treated in the stores in a condescending or pushy manner. Rather, the attitude should be straightforward, relaxed and professional, she insisted.

A member of the audience suggested that stores might consider having a night for women only. "A terrific idea," answered Carbine. "Use that night to give an informational workshop for women only."

She also agreed with another questioner that providing a small gift would be a good idea. "But don't call it a 'Lady's Night'—there's a sensitivity to that."

B&O London Show

LONDON—Danish hi fi manufacturer Bang & Olufsen's trade show May 21-24 at the London Embassy Hotel focused on new product extending the existing range of hi fi hardware. Included were the Beocord 1900 cassette deck; Beogram 2200 record player; two Beocenter cassette/receivers, models 2600 and 4000; and a combination of the Beomaster 2400 cordless remote control receiver, on the market about a year, with the 4004 tangential arm turntable.

Serviceability and styling are two areas that should be brought up by salespersons dealing with women, said Carbine. She also responded favorably to the idea of women salespeople. "When a person walks into a store and sees a saleswoman, the person gets a signal that 'we take women seriously.'"

Robert Gur-Arje, chairman of the session and executive vice president of the IHF, suggested a meeting was imminent between IHF leaders and Carbine "to develop a study in this area that will provide some answers concerning this major sector of our population that we really don't understand."

Chenoweth advised the Saturday morning (20) session of advertising possibilities ranging from the Yellow Pages ("the toughest media to deal with") to taxi card ads ("a gray area").

"You must create around yourself an awareness of who you are and what you represent," commented Davis, discussing sales promotion. "You must create a positive image—what do they think of you when they leave the store? All advertising, merchandising and promotion is in vain if you don't leave the customer with the feeling that they're welcome to come back should there be any questions or problems."

Mattioli revealed details of a highly successful program coupling equipment sales with a 10-speed bike. A typical promotion involves an AM-FM car stereo with cassette deck for \$119 with a bike "worth more than \$100." He revealed how his firm, American TV, made a \$20 profit on the sale, plus add-on sales.

"This year in a five week sale period, we've given out over 4,000 bikes," said Mattioli. "We look for a 33% increase in sales during the promotion."

CITE RETAIL HI FI ADS

ATLANTA—Top retail hi fi ads in four store categories won the first annual Golden Note awards presented jointly by the IHF and the Newspaper Advertising Bureau at the IHF Show here. Winners were Wes, The Stereo Store, State College, Pa., audio specialty store, for "Wes Makes House Calls;" Tech HiFi, audio chains, for "Come play and compare any of the 70 house brands we display in our soundrooms;" Team Electronics, Minneapolis, electronic chains, "Now you can mix and match high quality stereo components at a low, package price," and Jafco, Inc., Tukwila, Wash., mass merchandiser, "Tired of reruns? Tune into the world of new FM music stations with a new stereo."

Control Keys 'Break Even' Management

ATLANTA—Dr. David Bowen's booming, spirited rendition of a potentially dry subject—"The Hard Facts Of Break-Even Analysis"—triggered the IHF's "Successful Dealer Management" session.

Bowen, of Management Research, Inc., Denver, advised that a company's break-even point inevitably moves upward as the firm competes more intensively.

The hard facts are these, maintained Bowen: "It's difficult, if not impossible, for a retail store to survive if it continuously increases costs while decreasing maintained margins." The situation provides room for little error, he added.

Bowen displayed a formula that showed how relatively minor changes in fixed expenses and variable operating expenses could drastically affect the profit picture.

"The reality of break-even makes it vitally important to establish cash and operating budgets," Bowen claimed.

Harvey Lampert, president of Harvey's Warehouse, Richmond, Va., agreed. "The key to making a profit is control," stated Lampert. "Constant monitoring of expense and income will insure direction of your goals."

Those who design marketing plans, said Lampert, should recognize that they need to concentrate on employee relations, the use of vendors, the necessity of making commitments and keeping them, and setting goals and budgets.

"Failure in retailing is usually caused by improper use of financial resources, lack of experience or knowledge of the audio business, and lack of initiative and drive to survive," concluded Lampert.

The session, chaired by Jon Kelly, vice president and general manager of Audio-Technica U.S. Inc., Fairlawn, Ohio, dealt with the store environment as Ken Pfeiffer, head of Pfeiffer & Associates, New York City, discussed the importance of appearance and atmosphere.

"Of primary importance is the control of customer traffic through the shop to maximize customer exposure to all parts of the store," said Pfeiffer. The ambience of the shop should simulate a home-like environment, noted Pfeiffer who advised against using fluorescent lighting.

Chandler Eavenson, manager of corporate security for Rich's Department Stores in Atlanta, provided tips in how to master store security.

TIMING HURTS

Music Is Focus Of First IHF Show

• Continued from page 66

months. The IHF board, however, already has confirmed 1979 dates of May 4-6 here.

This was the one good aspect of the IHF event—with more time to talk to those buyers who did attend, certainly a number of solid deals were made and business was written. And those companies looking for reps, or in establishing a firmer base in the Southeast, were well satisfied. There was some international attendance, but relatively few buyers west of Chicago.

But the dealers' educational convention—perhaps the most successfully conceived aspect of the event—was poorly attended so that a roster of top speakers from technology to research to sales training were generally talking to groups of 100 or less. Several sessions drew better—the technology innovations panel and the opening session keynoted by U.S. Pioneer president and IHF show committee chairman Bernie Mitchell—with about 150 each.

Certainly the best in music today—and a hint of what's coming tomorrow—were put to excellent use in highlighting the latest in hi fi technology.

Digital PCM cassettes were utilized by both Nashville's Direct Disk Labs and Cerwin-Vega as backups to direct-to-disk recordings with a hint of things to come, Gene Czer-

winski, Cerwin-Vega president, confirms that the company will be launching its own label to issue albums of PCM masters. Demo used here was a Betamax cassette of the Salisbury Lab direct-to-disk "Don't Let Us Be Misunderstood," as well as three test cuts from a "studio" group of Cerwin-Vega employees, including Randy Farrar, chief transducer inspector.

Direct Disk Labs which just completed Music City's first three-way recording session—analogue, digital and direct-to-disk—rushed in test pressings of the direct-cut version of new studio disco-rock group Power for A/B demos with the PCM cassette recorded on a ¾-inch U-Matic using the Sony PCM-1 audio adaptor. Demo was heightened with an Advent VideoBeam projection television screen flashing a visual readout of the digital images on the PCM cassette in sync with the music.

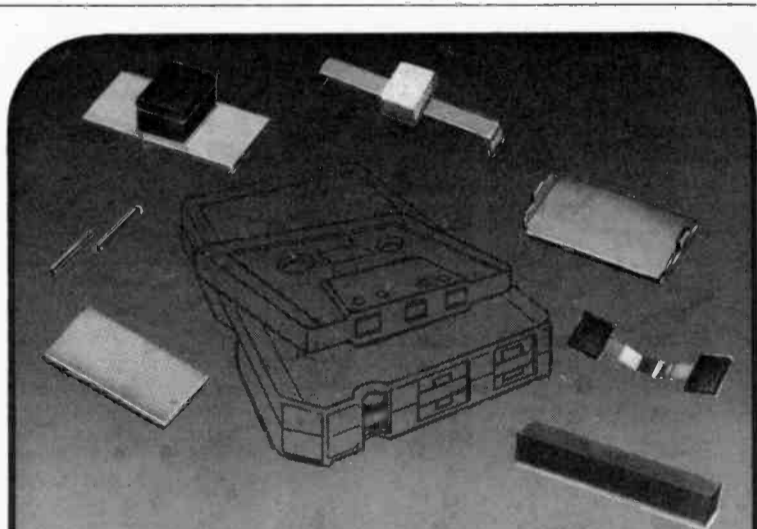
Audio-Technica had samples of its newest distributed line, the EMI-Toshiba direct-to-disks, with 11 releases initially, according to Jon Kelly, offering a good cross section of music from classical, to jazz and contemporary pop.

"We have plans for more on a regular basis, and expect great things from the new line," he says. Kelly has particularly seen growing acceptance of the audiophile lines at more record/tape outlets, who are merchandising them with special attention to get bonus profit sales.

Discwasher also is high on the audiophile labels it distributes, and the first release on its own Discwasher Recordings label, "Intensive Care" which ships this month.

Jim Hall also reports the first four of the Denon Jazz in New York series of 13 digital LPs recorded there last December ships by the end of the month, with a sampler of 10 different album cuts soon available to reps for their dealers. Another Discwasher session is planned this fall and two for 1979.

External theft, internal theft from employes and improper record keeping can all be reduced by effective management, stated Eavenson. "Theft can be controlled by reducing the opportunity, maintaining reasonably tight management controls, employe training, motivation and alertness, some use of alarms and devices, and management awareness regarding the kinds of people on board." GERRY WOOD



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Best Catalog Showrooms To Up Phila. Audio Ante

By MAURIE ORODENKER

PHILADELPHIA—The area's audio market, already crowded with chain and independent stores, will get added competition next fall from the nation's largest catalog showroom merchandisers.

Andrew Lewis, president of Best Products Co., Inc., revealed at a recent meeting here of the Philadelphia Securities Assn. that his company plans to enter the Philadelphia market with two installations of about 67,000 square feet each, across the river in South Jersey.

By early fall, there will be a Best showroom near the Deptford Mall in Deptford, and another showroom near the Moorestown Mall in Maple Shade. Apart from other merchandise, Best is reputed to be the biggest catalog merchandiser of audio equipment.

Lewis also revealed that next year, Best plans to open three more showrooms, presumably in Philadelphia suburban areas.

Best's entrance is expected to also intensify competition among other catalog showroom merchandisers long-established in this market. These include Basco Inc., Morton and Block, all of which are also heavily in radio, television, and audio lines.

The Best operations are generally characterized by larger showrooms and a wider selection of merchandise than its prospective competitors.

Based in Richmond, Va., Lewis told the local securities group that Best expects earnings for the fiscal year ending June 30 to hit between \$515 million and \$520 million from its 53 showrooms in eight states. In the last fiscal year, earnings reached \$403.4 million.

Recent weeks also have seen a number of either chain and individual retailers opening shop in the local area market. Silo, which has dropped its "Audio World" tag but still remains one of the largest audio merchandisers in the area, opened its 23rd store in this market in the Kensington section of the city. The chain's emphasis is on television, audio and appliances.

Radio Shack reopened two stores which had been completely remodeled. These include an outlet in the Roosevelt Mall in the Northeast section of the city, and one in the Levittown (Pa.) Shopping Center.

Ian Kerschmann established the Magic Theatre Sound Co. in Moorestown, N.J., specializing in sound equipment for music groups; Doug Miles opened A to Z Audio Visual Co. in the suburban Valley Forge Shopping Center at King of Prussia, for rental of A-V equipment.

Also new are Al's Record Spot in the Kensington section of the city, opened by Rosemary Ferrara; and Records to Remember, specializing in old records, opened in center city by Carl Lovitte and Daniel Oldrati.

Aiwa America Is New U.S. Distrib

NEW YORK—Success of Aiwa products in the U.S. market since their introduction two years ago has led to the formation of Aiwa America Inc. as a wholly owned subsidiary of Aiwa Co. Ltd., Tokyo, effective June 1.

Shigeru Inagaki is president of the Moonachie, N.J.-based distribution arm of the Japanese hi fi/stereo manufacturer, which will introduce seven new products in its expanded line at the Summer CES, June 11-14 in Chicago. Aiwa has been distributed by Meriton Electronics here and Meriton activities will be phased out, with Aiwa handling service for the product line.

New units include three cassette decks, AD-6900U, claimed the first to incorporate cue and review in a touch-solenoid operated deck; AD-6350U, a front-loader with 3-step bias and EQ selectors, and AF-309U, incorporating features of the AD-6550 deck with a 50 watt/RMS per channel FM receiver; an AM/FM/FM stereo/SW portable radio and cassette deck combo.

Pricing & Competition Spur Lively Retailer Discussion

By GERRY WOOD

ATLANTA—Combatting increased competition and consumer whims provided the fodder for a lively IHF discussion directed by Bernie Mitchell.

"J.C. Penney's has sourced out 250,000 receivers and 500,000 hi fi speakers for the next 12 months," revealed Mitchell, president of U.S. Pioneer Electronics Corp. "They'll be sold to people who thus will not buy Pioneer, Marantz, Techniques receivers or JBL, AR or Advent speakers—and this comes out of somebody's pocket."

Pricing, as expected, became a major topic. "We want to be promotion minded, we want to stack some boxes and we want to run some sales," commented Don Didier, vice president and co-owner of Audio Systems, Inc. in Charlotte, N.C. "But we want to identify ourselves clearly in the consumer's mind that we're not just a price and item store."

Robert Rosenberg, assistant vice president at Wards Co., Richmond, Va., noted his stores stress "service,

savings, selection and satisfaction."

Dick Schaak, president of Schaak Electronics in Minneapolis, related some other problem areas.

"Retail dealers feel the only way to compete is price," said Schaak. "Also, a good number of important lines to us as a retailer are too ready available to any company that decides to enter our industry. Some manufacturers are encouraging department stores and mass merchandisers to get in on the act."

Schaak insisted he was "totally against" products handled in his store appearing in department stores and mass merchandisers.

"In general, the hi fi industry lacks maturity and professionalism all the way from the manufacturer to the consumer," claimed James Renier of Renier Co. in Dubuque, Iowa.

With moderator Mitchell remaining basically expressionless, Renier added: "The future will go to the major hi fi manufacturers who have the courage to de-franchise all their present dealers and then offer a meaningful franchise to a meaningful number of profit-minded dealers who can merchandise in a professional and mature manner."

Mitchell wanted to know the panel's reaction to increased competition, posing a hypothetical, though troubling, situation of what would happen should Penney's, Sears and Radio Shack decide to enter the market, each seeking about 25% of the market.

Didier felt such action would bring more business "for everyone," but that his company would "rely on our expertise to be the audio specialists and emphasize our service even more."

"It would stimulate and increase sales," agreed Renier, adding, "I wouldn't be too concerned about it."

"I don't care how much of the market they get as long as our business continues to grow," stated Schaak.

Rosenberg said his goal would be "to become more meaningful to our suppliers by having a positive effect on their market share through our own distribution."

The strength of Sears' easy credit has prompted Renier to answer with similar easy credit in his operation, while Didier argued, "If you're really a specialist and an expert in your field, you shouldn't have any problem with any catalog discount department store, or anything like that, except on price."

Rosenberg predicted that the greatest potential challenger for the market could be Radio Shack if it concentrated more in the hi fi area.

Japan Sees Home VCRs Accelerate

By SUKEKAZU TANAKA

TOKYO—The home video cassette recorder (VCR) has finally come into its own after a steady buildup on the market starting early last year. Momentum will likely accelerate this year in the U.S. and Ja-

pan, as more consumers become familiar with the capabilities of the VCR both for leisure and business.

On both sides of the Pacific it is the battle of the big two: the Beta format and VHS (video home system), the two rival systems which are fighting it out on the market. The competition will no doubt intensify this year, thereby helping to speed up the tempo of VCR penetration.

Although to all appearances a new face on the consumer market, the video tape recorder has been around since 1956 when RCA first developed a unit for broadcasting applications. However, it has only been recently that the product has reached the mass production level.

A number of manufacturers are busy making and selling VCRs for the home. However, in the U.S. and Japan the markets are monopolized by the proponents of the Beta format and VHS system, while in Europe the additional presence of the Dutch giant Philips means that the struggle for sales will definitely shape up into a three-cornered fight. (Billboard, April 1, 1978).

The backers of the Beta format system in Japan include Sony, Toshiba, Sanyo and Nippon Electric Co. (NEC). General Corp., Pioneer and Aiwa are also members of the group although they have yet to announce products of their own.

Squared off against them are the members of the rival VHS group comprising Victor Company of Japan, Matsushita Electric, Hitachi, Mitsubishi Electric, Sharp and Akai.

In the U.S. each group has gained further members: the Beta cause has been espoused by Zenith and Sears. Zenith buys VCRs from Sony and Sears, from Sanyo; Panasonic, Quasar, RCA, Magnavox, Sylvania, Curtis Mathis and GE are on the VHS side.

Although Philips is strong in Europe, the video market there is still negligible compared with the U.S. and Japan, and manufacturers believe it will take time for the product to mature. The Philips system has been adopted by Grundig.

The Japanese, however, are winning fans fast. Saba and Nordmende of West Germany as well as Thomson Brandt of France have decided to sell the VHS system in coopera-

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AT \$4.98 LIST

Budget Cassettes Spark Boom

By ALAN PENCHANSKY

CHICAGO—The tape cassette market is experiencing a sales explosion in lower end merchandise, set off by introduction of a number of classical cassette lines at \$4.98 list.

Vox, one of the pioneers in budget classical cassettes, has been followed into the arena by CBS, with its Odyssey series, Capitol, with Seraphim tapes shipping in late May, and RCA, which last week announced the introduction of 20 Gold Seal cassettes.

Quintessence, Summit (CMS) and others, including a number of schlock merchandisers, also have moved heavily into budget classical cassettes, and retailers are reporting big success with a wide range of the product.

Virtually all the series boast of Dolby noise reduction processing, and Seraphim's line, for one, is being duplicated on premium tape with expanded dynamic range.

Odyssey, which debuted 50 titles earlier this year, is making a spectacular showing, garnering rave reports from retailers. Some of CBS' best stereo orchestral recordings, and strong promotional and advertising support from the company have contributed to the success of the introduction.

"I can't keep them in the store, the greatest success story of the year has been these Odyssey cassettes," Larry Holmes, Odyssey Records classical buyer, enthuses. The line was introed at \$2.77 in Odyssey's San Francisco store, and Holmes says people lined up, some purchasing one of every title.

"I'm starting to think its just the price, even the schlock is selling at almost the same rate the legitimate stuff is selling," he explains.

Odyssey's report is echoed by the Record Bar chain, headquartered in Durham, N.C. Says classical buyer Peter Eliot: "I took a look at the computer frequency reports, and the Odyssey stuff was just walking out of the stores."

Budget classical tapes generally have done "extraordinarily well," Eliot states.

According to the buyer, the chain is handling Vox, Odyssey and Summit (CMS), and will add the RCA's new Previn, Stokowski, Leinsdorf, Fiedler and Reiner titles.

Eliot also is bullish on the new Seraphim entry, which will bow with several multiple-tape sets in boxed 12 x 12 packages. Complete operas are included.

Matt Prestone, buyer for Washington, D.C.'s Discount Records and Books, calls the Odyssey introduction "incredible," indicating that he has had to reorder five times since the initial shipment.

Prestone indicates that the tapes are moving extremely well from dump displays in large brass washbasins. Vox cassettes were successfully merchandised in this fashion at 3 for \$9, he reports.

The Odyssey cassettes will be dumped into these basins for a Memorial Day special, 3 for \$10.

According to Prestone, Discount also is handling the Quintessence line, and will take on the Seraphim and RCA cassettes.

The experience with dump merchandising has been an encouragement to unlock all of the stores cassettes, claims Prestone. Discount keeps its full-price tapes under lock and key, but Prestone expects both price lines to be integrated, by composer, in a new open display system.

Cassettes sales overall have been stimulated by the budget introductions, he indicates. Rose Records, Chicago, also has begun experimenting with dump merchandising of the budget cassettes.

"We feel we can afford to put the budget cassettes out in the open," explains manager Jim Rose. All cassettes were under glass until this time, he indicates.

"Vox cassettes have been a steady seller for six months," says Rose. "We did super with the Odyssey line."

Retailers indicate that the tapes are selling primarily to classical customers, however some crossover action is being experienced.

"I believe a lot of people are getting into classical via these tapes," Odyssey's Holmes maintains.

Matt Prestone says consumers are purchasing the cassette who previously would have made their own recording from disk. "It's at the point now where they can buy a budget tape for less than it costs to record the thing," he explains.

"I believe there's an enormous cassette market out there that the companies haven't yet tapped," Prestone says.

Moss Adds Vox, Plans Marketing

• Continued from page 3

Turnabout, Candide, VoxBox and the Historical Series, will be continued under the Moss Music Group corporate banner, with the "entire current catalog maintained in stock."

It is expected, however, that list prices will be raised before the fall selling season. Turnabout now carries a suggested list of \$3.98, Candide and the Historical Series \$4.98, and the 3-record VoxBox packages \$11.98. Vox cassettes list at \$4.95.

Moss confirms his company's pricing policy is "now under review."

He says the traditional Vox dual distribution method will remain in force, with key wholesalers handling the lines in certain territories and direct sales to large retailers and racks continued elsewhere.

Promising stepped-up consumer advertising and promotion, he states: "One of our major efforts will be to make dealers more aware of our product and how stable a revenue producer classics can be if properly exposed to the public."

Moss says his marketing strategy will be based on providing a "basic library for consumers and a basic stock for retailers." He adds that a reorder system will be devised to "capitalize on Vox's extensive catalog."

The Mendelssohn philosophy of broad spectrum repertoire asop-

HELD UNTIL SEPT.

Contractual Snafus Delay New Nyiregyhazi Release

CHICAGO—A three-month delay has been introduced into the schedule for release of new studio recordings by pianist Ervin Nyiregyhazi, the 75-year-old keyboard phenomenon whose rediscovery has captured the attention of the musical world.

A two-record Liszt set taped by Nyiregyhazi in January was to have been issued by CBS in June, however the label informs that it will not meet that deadline because of last minute contractual disputes.

"I don't think you'll see the record before September," states Ernie Gilbert, Masterworks spokesman.

Gilbert says the complexity of the Nyiregyhazi contracts led to the break down. Signatories to the papers include Nyiregyhazi, CBS, and Gregor Benko, whose International Piano Archives brought Nyiregyhazi to public attention.

An International Piano Archives

posed to star artist orientation will remain company policy. New product lines are to be introduced, he informs, tailored to appeal to the "mass youth market."

With about 1,000 record and cassette packages now ensconced in the Vox catalog, Moss says new releases will be issued at the rate of about 50 albums a year under his administration.

He asserts the company will main-

(Continued on page 105)

production of live recordings released on the Desmar label first revealed the pianist's extraordinary powers. Based on this material, the Ford Foundation was persuaded to subsidize a series of studio recordings in San Francisco—the source for the Columbia issues.

Approval of the contracts by the Ford Foundation, which allows commercial release of the disks under certain stipulations, also is involved, Gilbert says.

At last word, he indicates, the dispute had been resolved, but production deadlines for late June were missed. Next appropriate shipping date for CBS is September, he revealed.

"We're certainly not happy about it," the timing could be a lot better," Gilbert admits, noting that a late June introduction would have coincided perfectly with appearance of a Stereo Review cover story on Nyiregyhazi. And it would have been a follow up to NBC-TV's Saturday (3) "Weekend" segment devoted to the pianist.

Time magazine's May 29 issue also devotes extensive coverage to Nyiregyhazi.

Gilbert says the two record Liszt set includes the "Hungarian Rhapsody No. 3," and several little known selections from the composer's final years. The recordings were made in uninterrupted takes, and contain no edits; all the pianist's records are being produced this way.

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 6/3/78

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	5	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
2	6	6	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
3	2	8	YOU'RE THE LOVE Seals & Crofts, Warner Bros. WBS8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
4	4	6	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
5	5	9	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (MPL/ATV, BMI)
6	3	13	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
7	9	5	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
8	7	18	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
9	8	7	I'M ON MY WAY Captain & Tennille, A&M 2027 (Pink Flower, BMI)
10	12	7	IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
11	13	6	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
12	11	15	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
13	10	6	I WANT TO LIVE John Denver, RCA 11267 (Cherry Lane, ASCAP)
14	14	7	GOD KNOWS/BABY I'M YOURS Debby Boone, Warner-Curb 8554 (Blackwood, BMI)
15	19	5	YOU GOT IT Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
16	16	7	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
17	22	4	ONE LIFE TO LIVE Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
18	15	7	WE'LL SING IN THE SUNSHINE Helen Reddy, Capitol 4555 (Lupercalia, ASCAP)
19	24	9	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Leo Feist, ASCAP)
20	20	11	IMAGINARY LOVER Atlanta Rhythm Section, Polydor 14459 (Low-Sal, BMI)
21	17	9	COUNT ON ME Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
22	37	3	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
23	23	10	THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
24	25	7	YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
25	26	6	ON BROADWAY George Benson, Warner Bros. 8542 (Screen Gems-EMI, BMI)
26	21	11	TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
27	30	9	GEORGIA ON MY MIND Willie Nelson, Columbia 3-10704 (Peer, BMI)
28	18	14	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
29	35	4	HE'S SO FINE Jane Olivor, Columbia 3-10724 (Bright Tunes, ASCAP)
30	40	4	I NEVER WILL MARRY/TUMBLING DICE Linda Ronstadt, Asylum 45479 (Sanga, BMI/Colgems, ASCAP)
31	41	3	FOLLOW YOU, FOLLOW ME Genesis, Atlantic 3474 (Gelring/Run It, BMI)
32	36	4	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
33	27	19	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
34	28	18	CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
35	48	2	EVERY KINDA PEOPLE Robert Palmer, Island 100 (Island/Restless, BMI)
36	38	4	I WAS ONLY JOKING Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
37	NEW ENTRY		DAYLIGHT KATY Gordon Lightfoot, Warner Bros. 8579 (Moose, CAPAC)
38	39	4	YOU KEEP ME DANCING Samantha Sang, Private Stock 45188 (Featherbed/Unichappell, BMI)
39	46	2	TAKE ME BACK TO CHICAGO Chicago, Columbia 3-10737 (Balloon Head/Big Elk, ASCAP)
40	45	3	MIDNIGHT LIGHT LeBlanc & Carr, Big Tree 16114 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
41	32	9	THE LAST OF THE ROMANTICS Engelbert Humperdinck, Epic 8-50526 (W.B./The Holmes Line, ASCAP)
42	42	4	DEACON BLUES Steely Dan, ABC 12355 (ABC/Dunhill, BMI)
43	43	2	TWO OUT OF THREE AIN'T BAD Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/ Neverland/Peg, BMI)
44	NEW ENTRY		MUSIC IN MY LIFE Mac Davis, Columbia 3-10745 (Songpointer, BMI)
45	44	4	EVERYTINE TWO FOOLS COLLIDE Kenny Rogers & Dottie West, United Artists 1137 (United Artists, ASCAP/ Window, BMI)
46	47	2	FROM NOW ON Bobby Arvon, First Artists 41003 (First Artists, ASCAP/Little Whitehouse, BMI)
47	50	2	WONDERFUL TONIGHT Eric Clapton, RSO 895 (Stigwood, BMI)
48	NEW ENTRY		OVER THE RAINBOW Gary Tanner, 20th Century 2373 (Leo Feist, ASCAP)
49	NEW ENTRY		I BELIEVE IN YOU Mel Tillis, MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)
50	NEW ENTRY		THAT ONCE IN A LIFETIME Demis Roussos, Mercury 73992 (Perren Vibes, ASCAP)

Nashville Marked For EMI Moves

By GERRY WOOD

NASHVILLE—EMI Music, the European publishing giant, plans to expand its activities in Nashville, effective immediately.

"There will be further EMI deals for Nashville," comments Ron White, managing director of London-based EMI Music Publishing Ltd. "We're looking for another two to three specific ones we're interested in."

White ended a four-day Nashville trip Thursday (25)—a trip which inaugurated the new EMI association with Tree International, renewed corporate discussions with Screen Gems Music and Capitol Records, and blazed initial paths to several Nashville publishers presently not affiliated with EMI for the overseas exploitation of copyrights.

White also revealed that EMI plans to add an employe in London to represent Tree in Great Britain. "The deal with Tree starts in the U.K. next January, so when I get back, I start looking for someone to come and look after Tree in England."

Under Tree's \$500,000 agreement with EMI, the firm's catalog will be represented in more than 100 countries—up dramatically from the 18 countries Tree was represented in prior to the agreement.

"There's no comparison in the coverage," comments Jack Stapp, chairman of the board of Tree. "In the past, if anything did happen in one of those places, it was a fall-in. Now we've got people working ev-

erywhere. EMI has offices in places you'd never think of."

Stapp plans to send Don Gant, vice president, and Harrienne Condra to EMI's international music publishers meeting in London June 12-13. The new Tree affiliation will be one of the discussion points of the EMI meet.

Tree's success in securing foreign cuts for its writers should increase dramatically, insists Stapp. "Our overseas action has gone way up with the offices we've had. This will make it grow much faster."

White shares Stapp's views regarding the international potential of Nashville music. "It's always had a great impact," White notes, "and I'm convinced that in the next two to three years, it's going to grow very considerably internationally."

The EMI chief credits another publisher—Al Gallico—with introducing him to the promise of Nashville music on an international basis.

During his Nashville visit, White also visited with Fred Foster, president of Monument Records, and with Bob Beckham, president of Combine Music—the firm that represents such writers as Kris Kristofferson and Billy Swan. He declined to reveal his other publisher visits, indicating he expected some new deals to be announced soon.

White left Nashville buoyed by what he heard: "Nashville music is changing in character and is becoming more international by changing its outward appearances and crossing over more into pop these days."



UNITED PERFORMANCE—Janie Fricke, whose voice is being heard on all United Airlines national television and radio spots, performs selections from her Columbia "Singer Of Songs" LP before a packed house of airline personnel, travel agents, CBS Records personnel and radio and tv reps at Chicago's Hyatt-Regency. The concert culminated her six-city United Airlines-sponsored major market tour.

U.S. Bare Trek Set By Columbia

NASHVILLE — Columbia is sponsoring a non-performing tour for Bobby Bare titled "Bare Tracks Cross Country."

The promotion tour will reach 11 major U.S. markets and extend through June 6. Guests and invitations will be limited in each city and will include top management representation from major accounts, four formats of radio programming, college, local and national print; major promoters; top club owners and local, syndicated and national television.

The trek is designed to support Bare's first LP for Columbia and to relate the future plans of Bare and Bill Graham Management. Graham is teaming with Columbia in planning the tour.

Evening receptions will be held in Houston, Dallas, St. Louis, San Francisco, Los Angeles, Seattle, Denver, Cleveland, Atlanta, Minneapolis and New York City.

Distributor Signed

NASHVILLE—All American Record Distributing, Inc. will handle new releases from Cemo Records, Kountry Kin Records, Happy Valley Records and GME Records.

According to Hal Freeman, president of the firm, Cemo's release is "Panama Flush." Kountry Kin is releasing "One More Memory" by Tommy Cisco, Happy Valley Records is going with "Dirty Old Men (Need Lovin' Too)" while GME is issuing "Dude From Amarillo" by Preston Bodin.

Prosen Forms Firm

NEW YORK — Veteran songwriter and publisher Sid ("Till I Waltz Again With You") Prosen has formed Phenom Productions to mine what he considers to be and overabundance of country talent throughout the U.S. and Canada.

Prosen has set up a production company at 80-08 35th Ave., Jackson Heights, N.Y. 11372. He's looking for demo tapes from individual country artists and groups.

Red Tape Results In Nashville Fest Move

By PAT NELSON

NASHVILLE—As is the case with most large concert gatherings, the Nashville Music Festival has been plagued with its share of red tape and opposition which has resulted in the move of the festival site to a 534-acre farm near Columbia, Tenn.

Originally set in Williamson County near Fairview, Tenn., the festival firm ran into so much opposition from county officials that it has decided to move to its alternative location in Murray County.

"We decided not to fight the Williamson County officials because we don't have the time or the inclination," says Marshall Fallwell, public relations director for the festival. "That's not our purpose—our purpose is to put on a good, clean country show."

At a press conference held May 12, Ralph Wright, coordinator of the event being held July 2-4, announced that Nashville Music Festival, Inc. had been notified that it would have to comply with the more stringent requirements of the state's mass gathering laws rather than the Williamson county laws as they were told in the beginning.

Although all codes requirements were being dealt with according to

the law, Nashville Music Festival, Inc. was still facing resistance from the Williamson County community, and, at a press conference held Tuesday (23), announced the move to a new location.

"We still have to comply with the state laws," notes Fallwell, "but the people of Columbia are very happy that the festival will be held in their community."

The community's interest was supported by attendance at the press conference by Jaycee and Senior Citizen representation, as well as Bam Webster, owner of the festival site, who assured that "Columbia and Murray County are pleased to have the revenue coming into their area."

"The new festival location will provide more convenient road access and closer camping facilities, as well as being an all-around safer and better design," Wright notes.

"We'll also have edited tapes of the festival in either two three-hour segments or three two-hour segments for radio syndication," Wright pointed out. "Prior to the festival, there will be approximately 65 radio stations promoting the event in a 1,000 mile radius."



EPIC TAPING—Johnny Paycheck, center, joins fellow Epic recording artist Bobby Goldsboro, right, and Mike Douglas for the taping of "The Mike Douglas Show" at Opryland. Paycheck's portion is set to air June 2 while Goldsboro will appear May 29-June 2 as Douglas' co-host.

CMA Promotion Searches For 5,000th Active Member

NASHVILLE—The Country Music Assn., celebrating its 20th anniversary of promoting country music, is reaching for another milestone.

The association is looking for the 5,000th active member in a promotion campaign involving its present members and the country music industry. The lucky milestone member will be flown to Nashville for Fan Fair in June or the "Grand Ole Opry" birthday celebration in October for all of the festivities, along with wining and dining with a famous mystery guest artist.

If the winning member is officially introduced to the CMA by a present member, that person will receive a free lifetime membership in CMA.

For more information or applications, contact the association's membership department at 7 Music Circle North, 37203 or call (615) 244-2840. Only persons earning some portion of their income through country music are eligible for membership.

Kentucky Firm Moves To Tenn.

NASHVILLE—"If you're going to be totally involved in music, then Nashville is where you should be," claims Walter Groves, president of American Management Corp. which is moving from Lexington, Ky., to Nashville.

The complex includes complete management of artists, a record company and several publishing firms. Groves notes that the company is now signing new acts. Marilyn Allyn and Linda Turner have been signed to Magnum Records which will be promoted and distributed by George Cooper's National Distributing Co.

American Management, established in 1976 in Lexington, is negotiating with several artists on total management contracts.

Vice president of the company is Don Flynn. The new Nashville offices are in suite 605, United Artists Tower.



BROTHER REUNION—Vern Gosdin, right, is joined by his brother Rex during his recent appearance at the Palomino in Los Angeles. The brothers had a Top 40 country hit in 1967 with "Hangin' On," which also launched Vern's solo career on Elektra when it went top 20 country in 1976. The Gosdin Brothers duo split up in 1969.

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Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/3/78

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This Week			Last Week			Weeks on Chart			TITLE—Artist			This Week			Last Week			Weeks on Chart			TITLE—Artist		
									(Writer, Label & Number (Dist. Label) (Publisher, Licensee))										(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				
1	1	12	35	40	3	68	78	3	DO YOU KNOW YOU ARE MY SUNSHINE—Stabler Brothers (D. Reid, H. Reid), Mercury 55022 (Phonogram) (Cowboy, BMI)	35	40	3	68	78	3	WHEN I NEED YOU—Lois Johnson (C. Sager, A. Hammond), Polydor 14476 (Unichappell/Begonia Melodies)							
2	3	11	36	42	3	69	79	2	GEORGIA ON MY MIND—Willie Nelson (H. Carmichael, S. Gorrell), Columbia 310704 (Peer, BMI)	36	42	3	69	79	2	JUST ANOTHER RHINESTONE—Don Drumm (R. Hillburn), Churchhill 7710 (Zoobe, ASCAP)							
★	7	8	37	37	7	70	80	2	NIGHT TIME MAGIC—Larry Gatlin (L. Gatlin), Monument 45249 (First Generation, BMI)	37	37	7	70	80	2	ROSE COLORED GLASSES—John Conlee (J. Conlee, G. Baber), ABC 12356 (House Of Gold/Pompadour, BMI)							
★	8	9	38	52	2	71	82	2	GOTTA' QUIT LOOKIN' AT YOU BABY—Dave & Sugar (J. Foster-B. Rice), RCA 11251 (Jack and Bill, ASCAP)	38	52	2	71	82	2	LET'S TRY TO REMEMBER—David Rogers (D. Primmer, D. Rogers), Republic 20 (Singletree, BMI/Lariat, ASCAP)							
★	11	8	39	46	5	72	75	4	TWO MORE BOTTLES OF WINE—Emmylou Harris (D. McClinton), Warner Bros. 8553 (ABC Dunhill, BMI)	39	46	5	72	75	4	WE DON'T LIVE HERE, WE JUST LOVE HERE—Big Ben Atkins (M. Buckins), GRT 161 (Lowery, BMI)							
★	14	8	40	53	4	73	83	3	I'LL BE TRUE TO YOU—Oak Ridge Boys (A. Rhody), ABC 12350 (Tree, BMI)	40	53	4	73	83	3	WHEN I GET YOU ALONE—Mundo Earwood (R. Leigh), MPB 102 (United Artists, ASCAP)							
★	15	6	41	55	4	74	64	7	IT ONLY HURTS FOR A LITTLE WHILE—Margo Smith (M. David/F. Spielman), Warner Bros. 8555 (Warner Bros., ASCAP)	41	55	4	74	64	7	(The Truth Is) WE'RE LIVIN' A LIE—R.C. Bannon (R.C. Bannon, J. Bettis), Columbia 310714 (Warner-Tamerlane, BMI/Sweet Harmony, ASCAP)							
8	9	11	42	5	12	75	63	7	NO, NO, NO (I'd Rather Be Free)—Rex Allen Jr. (W. Holyfield, B. McDill), Warner Bros. 8541 (Hall-Clement/Maple Hill/Vogue, BMI)	42	5	12	75	63	7	I'M ALREADY TAKEN—Steve Wariner (S. Wariner, T. Ryan, C. Atkins), RCA 11173 (Stibbs, BMI)							
9	10	9	43	26	8	76	76	4	PUTTIN' IN OVERTIME AT HOME—Charlie Rich (B. Peters), UA 1193 (Ben Peters, BMI)	43	26	8	76	76	4	YOU LOVE THE THUNDER—Hank Williams Jr. (J. Browne), Warner/Curb 8564 (Swallow Turn, ASCAP)							
★	10	10	44	NEW ENTRY		77	81	2	I'M GONNA LOVE YOU ANYWAY—Cristy Lane (L. Martine Jr.), LS 156 (Ahab, BMI)	44	NEW ENTRY		77	81	2	THE OTHER SIDE OF THE MORNING—Barbara Fairchild (P. Tillis, S. O'Brian), Columbia 3-10607 (Sawgrass, BMI)							
★	13	9	45	45	6	78	86	4	COWBOYS DON'T GET LUCKY ALL THE TIME—Gene Watson (D. Harms), Capitol 4556 (Doubleday, BMI)	45	45	6	78	86	4	SWEET MARY—Danny Hargrove (S. Jabiecki), 50 States 61 (NSD) (Kamasutra/Big Hawk, BMI)							
★	17	6	46	61	3	79	89	2	I CAN'T WAIT ANY LONGER—Bill Anderson (B. Anderson, B. Killen), MCA 40893 (Stallion, BMI)	46	61	3	79	89	2	THERE'LL NEVER BE ANOTHER FOR ME—Connie Smith (D. Seals, J. Coley, P. McGehee), Monument 252 (Phonogram) (Dawnbreaker/Cold Zinc, BMI)							
★	16	9	47	69	2	80	84	3	I WISH I LOVED SOMEBODY ELSE—Tom T. Hall (T.T. Hall), RCA 11253 (Hallnote, BMI)	47	69	2	80	84	3	THE FARM—Mel McDaniel (D. Linde), Capitol 4569 (Combine, BMI)							
★	22	4	48	51	6	81	NEW ENTRY		I BELIEVE IN YOU—Mel Tillis (B. Cannon, G. Dunlap), MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)	48	51	6	81	NEW ENTRY		WHEN HAVE YOU BEEN ALL MY LIFE—Roy Clark (W. Holyfield), ABC 12365 (Maple Hill/Vogue, BMI)							
★	19	10	49	60	2	82	87	2	SLOW AND EASY—Randy Barlow (F. Kelly, B. Muir), Republic 017 (Frebar and Taylor Made, BMI)	49	60	2	82	87	2	THE DAYS OF ME AND YOU—Red Sovine (C. Craig), Starday 188 (Gusto) (Power Play, BMI)							
16	2	12	50	62	4	83	93	3	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard (C. Howard), MCA 40869 (ATV/Shade Tree, BMI)	50	62	4	83	93	3	HELLO THIS IS JOANNIE (The Telephone Answering Machine Song)—Paul Evans (P. Evans, F. Tobias), Spring 183 (Polydor) (Port/Trajamus, ASCAP)							
17	18	8	51	66	2	84	88	2	GEORGIA IN A JUG/ME AND THE IRS—Johnny Paycheck (B. Braddock, P. Thomas, R. Scaife, G. Scaife, D. Scaife), Epic 8-50539 (Tree, BMI)	51	66	2	84	88	2	RAVE ON—Jerry Naylor (B. Tighman, S. West, N. Petty), MC 5010 (Motown) (McCartney, BMI)							
18	6	12	52	4	13	85	NEW ENTRY		RED WINE AND BLUE MEMORIES—Joe Stampley (B. Sherrill, C. Taylor, M. Sherrill), Epic 8-50517 (Algee, BMI)	52	4	13	85	NEW ENTRY		IF I EVER NEED A LADY—Claude Gray (G. Chrysler), Granny 10006 (WIG) (South Town, BMI)							
19	20	10	53	54	5	86	NEW ENTRY		NOW YOU SEE 'EM, NOW YOU DON'T—Roy Head (S. Whipple), ABC 12346 (Tree, BMI)	53	54	5	86	NEW ENTRY		I WILL ALWAYS LOVE YOU—Jimmy Peters (D. Parton), Mercury 55025 (Phonogram) (Oweper, BMI)							
20	21	8	54	56	5	87	NEW ENTRY		I'VE GOT TO GO—Billie Jo Spears (L. Butler, R. Bowling), United Artists 1190 (Blackwood/ATV, BMI)	54	56	5	87	NEW ENTRY		THE FOOL—Don Gibson (Ford, Hazelwood), ABC/Hickory 54029 (Debra/Desert Palms, BMI/Lee Hazelwood, ASCAP)							
★	21	8	55	23	9	88	47	13	IT'S A HEARTACHE—Bonnie Tyler (Scott, Wolfe), RCA 11249 (Pi-Gem, BMI)	55	23	9	88	47	13	I'LL NEVER BE FREE—Jim Ed Brown/Helen Cornelius (B. Benjamin, G. Weiss), RCA 11220 (Chappell, Abilene, ASCAP)							
★	22	9	56	33	12	89	NEW ENTRY		LET ME BE YOUR BABY—Charly McClain (J. MacRae, B. Morrison), Epic 8-50525 (Music City, ASCAP)	56	33	12	89	NEW ENTRY		MY LAST SAD SONG—Jerry Wallace (R. Muir), BMA 008 (WIG) (Chip "N" Dale, ASCAP)							
★	23	6	57	67	3	90	49	16	HERE COMES THE REASON I LIVE—Ronnie McDowell (B. Peters), Scorpion 1159 (GRT) (B. Peters & Slimbull, BMI)	57	67	3	90	49	16	HEARTS ON FIRE—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Tyler), Elektra 45461 (Briarpatch/Deb Dave, BMI)							
24	24	7	58	70	3	91	92	4	SHADY REST—Mel Street (B. McDill), Polydor 14468 (Hall-Clement, BMI)	58	70	3	91	92	4	THE WEEDS OUTLIVED THE ROSES—Darrell McCall (E. Conley), Columbia 3-10723 (Blue Moon, ASCAP)							
★	25	4	59	73	2	92	96	2	I NEVER WILL MARRY—Linda Ronstadt (F. Hellerman), Asylum 45479 (Sanga, BMI)	59	73	2	92	96	2	THE REASON WHY I'M HERE—Mike Lunford (C. Twitty), Starday 187 (Gusto) (Twitty Bird, BMI)							
★	26	3	60	41	12	93	95	3	THERE AIN'T NO GOOD CHAIN GANG—Johnny Cash & Waylon Jennings (H. Bynum, D. Kirby), Columbia 3-10742 (Tree, BMI)	60	41	12	93	95	3	I DON'T BELIEVE I'LL FALL IN LOVE TODAY—Gilbert Ortega (Howard), Ortega 1051 (Gilbert Ortega) (Central Songs, BMI)							
27	29	7	61	44	12	94	94	3	I'D LIKE TO SEE JESUS (On The Midnight Special)—Tammy Wynette (R. Seay, D. Smith), Epic 8-50538 (Blackwood/Magic Castle, BMI)	61	44	12	94	94	3	MAN MADE OF GLASS—Ed Bruce (D. Wilson), Epic 8-50544 (Tree, BMI)							
★	28	7	62	43	11	95	98	3	COUNTRY LOVIN'—Eddy Arnold (Bernstein, Adams), RCA 11257 (Silver Blue, ASCAP)	62	43	11	95	98	3	WRONG ROAD AGAIN—Allen Reynolds (A. Reynolds), Triple 1 496 (IRDA) (Jack, BMI)							
★	29	6	63	65	6	96	NEW ENTRY		SLIPPIN' AWAY—Bellamy Brothers (F. Savino/J. Valentini), Warner Bros. 8558 (Colgems-EMI, ASCAP)	63	65	6	96	NEW ENTRY		TRUE LOVE—The LeGardes (C. Porter), Raindrop 012 (Unimisted Sound) (Buxton Hill, ASCAP)							
★	30	8	64	NEW ENTRY		97	74	6	TOO MANY NIGHTS ALONE—Bobby Bare (S. Silverstein, E. Stevens), Columbia 310690 (Deb Dave/evil Eye, BMI)	64	NEW ENTRY		97	74	6	WAYS OF A WOMAN IN LOVE—Tom Bresh (D. Cook), ABC 12352 (Cross Keys, ASCAP)							
★	31	4	65	68	5	98	NEW ENTRY		WEEKEND FRIEND—Con Hunley (T. Seals, E. Setser), Warner Bros. 8572 (Down 'N' Dixie/Irving, BMI)	65	68	5	98	NEW ENTRY		#1 WITH A HEARTACHE—LaCosta (N. Sedaka, H. Greenfield), Capitol 4577 (Neil Sedaka, BMI)							
★	32	NEW ENTRY	66	50	16	99	100	2	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap (J. Bettis, R.C. Bannon), RCA 11270 (WB/Sweet Harmony, ASCAP/Tamerlane, BMI)	66	50	16	99	100	2	I SEE LOVE IN YOUR EYES—Larry Booth (I. Allen, D. Newman), Cream 7823 (Canyon Country/Butler, BMI)							
★	33	6	67	77	2	100	NEW ENTRY		BABY I'M YOURS/GOD KNOWS—Debbie Boone (V. McCoy), Warner Bros. 8554 (Blackwood, BMI)	67	77	2	100	NEW ENTRY		FALLING—Stan Hitchcock (Not Available), MHI (Not Available)							
★	34	7							ONLY YOU—Freddie Hart (A. Rand, B. Ram), Capitol 4561 (TRO-Hollis, BMI)														

SALES MOMENTUM

Mercury's Promo Gears To Statlers

By SALLY HINKLE

NASHVILLE—The possibility of a platinum album, record crowds and strong chart activity have caused Mercury to put an increased promotional and sales push behind the Statler Brothers.

Over the past year, dealer and consumer acceptance for the group was recognized when "The Best Of The Statler Brothers" began picking up steam just prior to its certification as a gold LP. Since that time, two new LP releases on the Statlers, "Short Stories" and "Entertainers . . . On And Off The Record," have done very well.

"From a sales point of view, momentum on the Statler Brothers is just beginning," comments Harry Losk, vice president of sales for Mercury. "'Short Stories' initial sales and subsequent sales were better than any previously released studio LP on the group. 'Entertainers . . . On And Off The Record' surpassed initial penetration objectives and has now become the best selling studio LP released."

The label has supported this LP with heavy advertising, including local television spots in the Southeast region, and sales have also been spurred by the Statlers' current single from the LP, "Do You Know You Are My Sunshine," which has held the number one position on

Billboard's Hot Country Singles chart for two successive weeks.

"What Phonogram has done now is to tie-in all advertising for 'Entertainers . . . On And Off The Record' with 'The Best Of The Statler Brothers,'" adds Losk.

"At this point 'The Best Of The Statler Brothers' is rapidly approaching platinum. If it continues to sell at its present rate, it will hit platinum this year. And we don't know of any other pure country LP that has ever hit platinum without crossing over into the pop field."

Losk credits rackjobbers across the country in breaking the group into the category of a major act. "They haven't hesitated in making the Statlers' LP available. And since their locations hit the heart of middle America—in terms of mass population—their support has been invaluable."

Presently, "The Best Of The Statler Brothers" stars at six on Billboard's Hot country LPs chart after 20 weeks while "Entertainers . . . On And Off The Record" stars at eight after six weeks.

Promotional efforts have supported tours with Statler Brothers' weekends at local radio stations and involved LP and concert ticket giveaways. Focuses have also been placed on "The Best Of The Statler



A rendering of the new Billboard Publications, Inc. building to be constructed soon in Nashville's Music Row area.

Brothers" LP by reserving to radio stations.

According to Frank Leffel, national country promotion director for Phonogram/Mercury, special mailers to radio stations have been sent out in the past month including concert attendance figures and sales information.

"For this month we're planning a campaign around the Statler Brothers' appearance on Mercury's Fan Fair show," notes Leffel, "which will include local television spots in Nashville, radio spots and we've purchased eight local billboards."

Concert attendance figures, thus far in '78 for the Statlers have run as high as 13,500—in Charlotte, N.C.—with sellouts in such cities as Madison, Wis.; Roanoke, Va.; Louisville, Ky.; Evansville, Ind. and Augusta, Ga.

Nashville Scene

By PAT NELSON

T.G. Sheppard, Melba Montgomery, Jacky Ward, Barbara Fairchild, Kenny Starr, Leslee Barnhill and Ed Bruce have been added to the talent lineup for the 11th annual International Fan Club Organization show, Wednesday (7), during Fan Fair. Previously announced entertainment for the event, being held at the Municipal Auditorium, includes Johnny Rodriguez, the Oak Ridge Boys, Loretta Lynn, Kenny Dale, the LeGardes and George Kent. Masters of ceremonies for the showcase are Lee Shannon from WIRE Radio in Indianapolis, Ind., and Eddie Briggs with KARM Radio in Fresno, Calif.

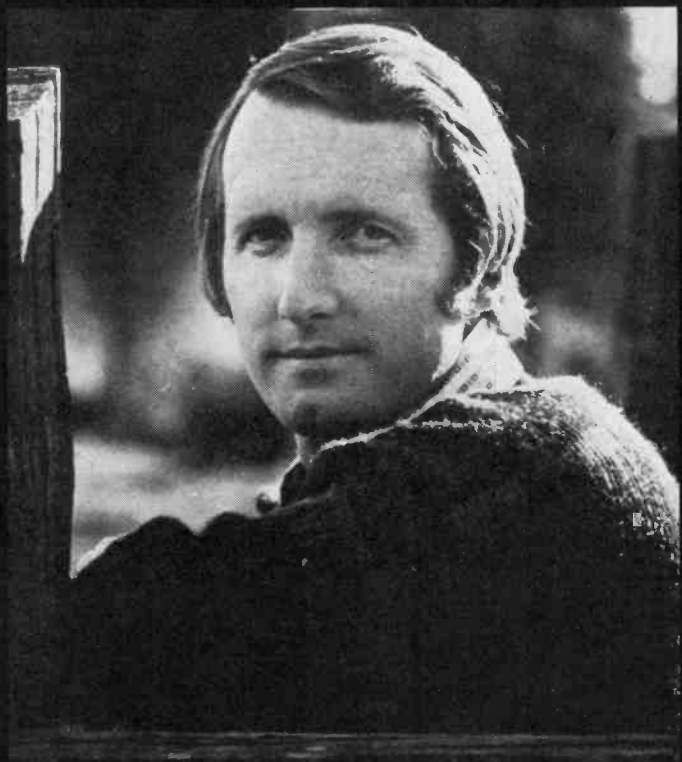
Dottie West was special guest of general manager Kurt Brown at KTTS Radio in Springfield, Mo., for ceremonies to place her signature and handprints in cement for the station's Country Music Walkway of Stars. West was in town for a concert at Southwest Missouri State Univ. which drew 5,000 fans. . . . Amerama Records artist Charlee, who performed recently at Ronnie Prophet's Carousel Club in Nashville, is set to appear with Danny Davis and

the Nashville Brass in several future engagements.

A snowy winter brought sunshine to the Statler Brothers in the form of the group's recent hit single. Back in January when the Statlers were in Nashville recording their current LP, "Entertainers . . . On And Off The Record," and contemplating another snowbound evening at the hotel, Jerry Kennedy, the group's producer, suggested they pass the time by writing another hit like their previous "I'll Go To My Grave Loving You" single. The suggestion created a good laugh, but they showed up the next day with "Do You Know You Are My Sunshine"—the group's biggest hit since "I'll Go To My Grave Loving You."

Meanwhile, Jim Halsey and Roy Clark were special guests of Soviet Ambassador Anatoly Dobrynin at a reception for Russian and Soviet dignitaries at the Soviet Embassy. Discussion centered on the return of the Roy Clark Show to the Soviet Union during the first quarter of 1979.

GEORGE HAMILTON IV IS JUST BACK FROM EUROPE—AGAIN!



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"1st INTERNATIONAL FESTIVAL OF COUNTRY MUSIC"—OSLO, NORWAY
"1st INTERNATIONAL FESTIVAL OF COUNTRY MUSIC"—ROTTERDAM, HOLLAND
"2nd INTERNATIONAL FESTIVAL OF COUNTRY MUSIC"—HELSINKI, FINLAND

GEORGE IV IS THE FIRST "INTERNATIONAL AMBASSADOR OF COUNTRY MUSIC"!!!

"ANCHOR RECORDS, LTD."
(UNITED KINGDOM)

"ABC RECORDS"
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PRODUCED BY: ALLEN REYNOLDS

"GRAND OLE OPRY"

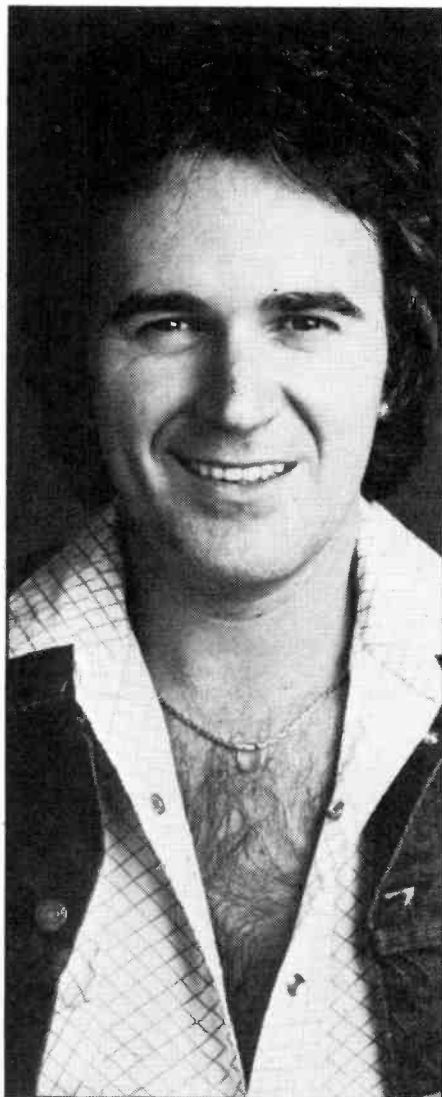
MANAGEMENT:
MERVYN CONN
(LONDON)

REPRESENTATION:
BOB NEAL—
WILLIAM MORRIS AGENCY
NASHVILLE



T.G.

Delivers



His Next smash
**"When Can We
 Do This Again"**
 (WBS 8593)



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Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
 For Week Ending 6/3/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	13	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
★ 2	4	4	STARDUST—Willie Nelson, Columbia JC 35305
3	1	8	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
4	3	19	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
5	5	32	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
★ 6	9	20	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
7	6	7	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
★ 8	10	6	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
9	8	27	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
10	7	18	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
11	11	10	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
12	12	8	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
13	13	34	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
14	15	8	BILLY "CRASH" CRADDOCK, Capitol ST 11758
15	17	14	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
16	14	40	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
17	16	7	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
18	18	34	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
★ 19	26	23	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
20	20	39	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
21	19	38	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
22	22	55	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
23	27	6	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
★ 24	NEW ENTRY		THE VERY BEST OF CONWAY TWITTY—MCA 3043
★ 25	39	4	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
26	23	74	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
27	21	16	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
28	33	6	BURNING THE BALLROOM DOWN—Amazing Rhythm Aces, ABC 1063
★ 29	37	4	I'LL NEVER BE FREE—Jim Ed Brown & Helen Cornelius, RCA APL12781
30	31	42	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
31	32	12	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
32	28	34	COUNTRY BOY—Don Williams, ABC/Dot DD 2098
33	38	3	NEVER MY LOVE—Vern Gosdin, Elektra 6E124
34	34	9	EASTER ISLAND—Kris Kristofferson, Monument JZ 35310 (Columbia)
35	24	46	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
36	25	9	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
37	35	9	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
38	29	5	I STILL BELIEVE IN LOVE—Charlie Rich, United Artists UA-LA876-H
39	43	59	KENNY ROGERS, United Artists UA-LA689-G
40	36	32	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
41	45	17	ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
42	41	6	A LOVER'S QUESTION—Jacky Ward, Mercury 55018 (Phonogram)
43	NEW ENTRY		IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
44	44	8	GREATEST HITS—Tanya Tucker, MCA MCA 3032
45	50	2	BARE—Bobby Bare, Columbia KC-35314
46	46	3	LABOR OF LOVE—Roy Clark, ABC 1053
47	49	2	COUNTRY SOUL—Mel Street, Polydor 1-6144
48	48	2	FAMILY ALBUM—David Allan Coe, Columbia KC-35306
49	40	3	SHAME ON ME—Donna Fargo, Warner Bros. B-3099
50	NEW ENTRY		BOLD AND NEW—The Earl Scruggs Revue, Columbia JC-35319

NARAS Benefit Spots Monument

NASHVILLE — Monument Records showcased many of its acts at a concert to benefit the Nashville chapter of NARAS on Tuesday (23), at Possum Holler.

Artists appearing on the show

were the Tennessee Tornado, Jerry Foster, Tommy Jennings, Tommy Cash, Eddie Raven, Laney Smallwood, Patti Leatherwood and Charlie McCoy.

Global Piracy Still Vexing Problem; Picture Remains Gloomy Except For U.S. And U.K.

By ELIOT TIEGEL

Piracy remains an all consuming problem for the global recording industry, with some progress in England and the U.S., but in other parts of the world the picture is gloomy.

This was the message delivered at the opening IMIC '78 session May 2 as the International Music Industry Conference began its four-day run at the Excelsior Palace Hotel in Venice.

Under the heading "Piracy—The Cancer Is Spreading," a distinguished panel of seven experts laid

lost and "the fact that piracy exists endangers the creation of cultural objects."

Under the proposed new laws to amend the April 22, 1941 protection of authors' copyright bill, there would be a punishment of up to two

Stephen Stewart, IFPI's director general out of London, in his talk, cited his resolution made at IMIC in Mallorca, Spain, in 1970, calling for governmental action against piracy. Eighteen months later in Geneva, he pointed out, an inter-

ernments that it should be made illegal."

Stewart offered this rule of thumb: "If piracy is up to 5% it's looked upon as an irritant; 10% and the industry starts to take notice; 15%-25% is a red light and people talk about it. It's now serious. 30% to 40% level is when the ascent is very rapid and the pirates take over a market"

Jules Yarnell, special attorney with the Recording Industry Assn. of America, traced the RIAA's legal fights against the pirates, noting that the trade group filed "selective lawsuits in places where the court would understand and apply common law to tape piracy." There were cases where lower courts ruled in favor of the pirates; the appeals courts overturned their decisions.

Yarnell mentioned the aid provided by the other trade groups in gaining federal legislation: National Assn. of Recording Merchandisers, Country Music Assn., American Federation of Musicians and American Federation of Television and Radio Artists.

He said that 49 out of the 50 states now have criminal penalties for piracy. Yarnell said the government began its federal prosecutions using a copyright violation statute and now U.S. attorneys have a host of other charges with which to work.

Yarnell suggested that manufacturers know with whom they are dealing when contracting for pressing on a runaway hit.

Malcolm Brown, director of music operations for EMI in Southeast Asia, painted a dismal picture of pi-

an EMI man was offered \$150,000 to leave the equipment. "He took the money and left." Brown said piracy helps fund the local drug market. In Singapore, according to Brown, the government is not interested in fighting piracy.

In Hong Kong, strong law enforcement has severely reduced piracy activity, but Brown warns that if enforcement is not maintained, the pirates will return. He noted one pirate factory next door to an opium factory.



Billboard photos by Sam Emerson

Ricordi's Guido Rignano, left, translates the keynote speech by Carlos Pastorino, Italy's minister of tourism and the arts.



Lee Zhitto, Billboard editor in chief/publisher, welcomes attendees to IMIC '78.

bare their reports on piracy in the U.S., U.K., Italy, France and Asia..

And the Italian minister of tourism and the arts, in his opening keynote speech, came down hard on the pirates of musical compositions with promises of greater involvement by his government to halt this criminal activity.

Carlos Pastorino, the minister sent from Rome to substitute for premier Giulio Andreotti, told the opening plenary session that the Italian government was planning "new laws, new instructions to the police to stop something we know is a pure crime."

Pastorino called piracy a "modern phenomenon," one which his government has pledged to fight vigorously, with new legislation pending in the Italian Senate.

years in jail and a fine of from 500,000 to four million lire for any person who without permission performs someone else's work, records another's work, reproduces copies of a work, puts on the market copies of the work or imports and distributes the work made abroad, puts on a disk a radio or television show, sells the recording or clandestinely makes records from a live performance.

The penalties can also be increased by either 1/6 or 1/2 over the original figure if the crime is committed on another's work not destined for public appearance; usurps the ownership of the work, alters or imitates brand names, falsifies the names of the authors and performing artists, omits the names and markings as required by law, deforms or mutilates the work or the artistic interpretation, or by modifications causes damage to the honor and reputation of the artist or original recording.

Nesuhi Ertegun, chairman of the panel and president of WEA International, U.S., in his remarks, chastized the industry for looking the other way while piracy grew. He called for all facets of the creative community to band together philosophically and financially to make war on the pirates.

Ertegun gave the assemblage a definition of counterfeiting and bootlegging, adding that home taping was another problem which had to be resolved with some form of taxation.

Using his own traveling experiences, the globe circling executive said that in some countries you can order pirate cassettes. In Istanbul they cost \$1.25; in Taipei they cost 80 cents.

Ertegun proposed that advisory committees be formed in countries to work with the IFPI, the International Federation of Phonograms and Videograms, which fights piracy internationally.

"Be prepared," he said, "to spend large sums of money so IFPI can open from 10 to 20 offices in such countries as Greece, Malaysia and Iran."

national convention was convened which outlawed piracy.

Stewart again made a resolution calling for a unified front by all companies against piracy plus the formation of a war chest to fight the criminals, which the IMIC attendees unanimously approved.

Stewart, in discussing progress made around the globe against piracy, pointed to Interpol's connec-



Panelist Jules Yarnell of the RIAA, U.S.



Panelist Robert Abrahams of EMI, London.



Panelist Pat Hurley of CBS International, Paris.

tion with the IFPI and this international police agency's own pronounced stance against the crime.

Stewart said the estimate in the U.S. for pirate goods was \$250 million a year. The government's federal statutes against piracy have helped the battle, coming behind England's own successful drives dating back seven years.

In other global activities, Stewart cited newly formed campaigns in Argentina, Brazil and Mexico. He called the situation bad in Italy, Portugal and Greece. A weak spot is the Arab world and the European end of the Mediterranean from Turkey through Portugal.

A depressing note was sounded by Stewart when he explained that in the developing nations "what we call piracy is neither a crime nor a civil infringement. It's legal. In the whole of Asia and Africa and parts of Latin America where between 500 million to 700 million people live, you have to convince these gov-

ernments that it should be made illegal."

Stewart offered this rule of thumb: "If piracy is up to 5% it's looked upon as an irritant; 10% and the industry starts to take notice; 15%-25% is a red light and people talk about it. It's now serious. 30% to 40% level is when the ascent is very rapid and the pirates take over a market"

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Panelist Rignano of Ricordi, Italy.

In Taiwan the pirates reproduce all the hits for 70 cents a cassette. In South Korea, pirates sold \$18 million in goods as opposed to \$10 million in legit products.

Robert Abrahams, director of international copyright for EMI, London, mapped the growth of piracy in the U.K., noting that U.S. pirates



WEA International's Nesuhi Ertegun chides the global industry to more aggressively fight piracy.

"We cannot allow this activity to carry on," he said to the star-studded audience of global decision makers. "Therefore we will introduce new legal instruments so this phenomenon will be stopped."

Pastorino said the government was concerned on two accounts: large amounts of taxes were being



Panelist Malcolm Brown of EMI, Hong Kong.

initially flooded the English market seven years ago.

Now, he said, some of the pirate product is of a better quality than the legit stuff. The British Phonographic Industry's efforts have been well received by judges, with BPI investigators conducting raids on retailers who have the option not to allow them onto their premises.

(Continued on page 89)

JUNE 3, 1978, BILLBOARD

Media Moving To Music As Social Influence

By GERRY WOOD

New movements in television music, disco, radio and retailing were spotlighted in the fast moving IMIC panel titled "Music & Media—New Dimensions in Radio/TV/Disco."

"Television audiences find it very difficult to take in sight and sound together," said Robin Nash, producer of "Top Of The Pops," BBC-TV, London.

"Radio as we know it in the U.S.

bers who are not demographically into black music which is the birthplace of disco music, and lack of belief in certain types of configurations of records such as the 12-inch single."

these, radio is actually, in fact, selling records," stated Rounds.

After discussing expansion of the European disco market, Schmidt-Walk described the new Media Contact service for record companies. It

asked Wardlow why "we need diversified production to manufacture a promotional tool which the majority of consumers can't play on their equipment." Wardlow answered that there would be a home market



Chairman Mort Nasatir of Billboard Broadcasting, U.S.

Panelist Robin Nash of the BBC, London.

Panelist Rainer Schmidt-Walk of Polydor Germany.

Panelist Tom Rounds of Watermark, U.S.

Panelist John Cohen of Disc Records, U.S.

Panelist Bill Wardlow of Billboard, U.S.

Chaired by Mort Nasatir, vice president of Billboard Broadcasting Corp., U.S., the session featured five experts on various facets of the industry and drew such revelations as these:

"There have been more technological and sociological changes in the last five years and there'll be more changes in the next five years than in the last 50 years altogether," said Nasatir.

"The music will change in the discos but it will go well into the '80s," said Bill Wardlow, associate publisher of Billboard.

"I can see the discos becoming as much of a social influence in Europe as is already the case in America," said Rainer Schmidt-Walk, international marketing chief of Polydor International, Germany.

in 1978 could well be a by-product of the music industry," said Tom Rounds, president of Watermark Productions, Los Angeles.

These remarks came from the panel presentations and the question-packed period following the panel.

Wardlow revealed, "We now have 6,000-10,000 discos, but on the heels of 'Saturday Night Fever' you'll see a broad spectrum of the American public exposed to disco music in a way it never was before."

He cited several detriments to the disco movement: "The lack of belief in disco product by some of the record labels in our country, a lack of belief in putting out regular marketing and promotion campaigns on this product, lack of belief on the part of some rackjob-

Nash related problems he encounters in finding new ways to present disco records on tv since the majority of viewers prefer seeing the artist perform their songs themselves. "The audiences often do not take in a sound when they're receiving a new visual picture."

Concentrating on promotional avenues offered by special radio programming produced and distributed by companies like Watermark, Rounds noted that bridging the gap between consumers and recording artists is the reason for the success of such shows as "American Top 40," "American Country Countdown" and the "Robert W. Morgan Special Of The Week."

"With special programs like

monitors 15 German programs and provides a weekly computerized sheet stating the date, time and channel the record was played.

The service allows the label to check on the efficiency of its songpluggers, discover whether a record is worth a continuation of marketing and distribution efforts or whether it's a classic radio hit calling for reinforcement of distribution and promotional efforts.

Cohen called for a significant increase in effort to be expended for audio/visual displays on the retail level. "We have to get into show business. Manufacturers and others have to spend more money in a medium that's the cheapest there is."

In the question period, Marcus Bicknell, A&M International, L.A.,

for the 12-inch single if the speed and cost could be standardized.

Schmidt-Walk stated that German retailers would rather have cash than the money spent for posters and promo materials. Cohen claimed it was a matter of education, insisting, "The retailers will come to believe that you must display and make it attractive—it's not all dollars."

Such education is needed in England, argued Barry Collier, Ronco Teleproducts, Surrey. "It's frustrating when you're willing to spend the money and can't."

Answering a query on video by Charles Levison of Arista Records, London, Nasatir predicted that the "technology of the large screen is playing a very important role in pushing video forward."

Patience Is Key In Negotiating Contracts In E. European Bloc

By MIKE HENNESSEY

The East European Bloc countries represent a market of vast potential for the music industry of the West because they are countries where demand for records massively exceeds the supply.

This was the clear and unanimous message that came from the three panelists on the IMIC session, "Bridging The Gap Between East And West." What was also heavily stressed by the participants was that in order to exploit the potential of the East European markets, the Western businessman had to adopt a totally new approach, had to make himself well-known personally to the officials of the country with which he wished to do business, and, above all, had to exercise patience and understanding in what could often be decidedly protracted negotiations.

Roman Waschko, Billboard's Polish correspondent based in Warsaw, said the Eastern Bloc countries offered great trade possibilities for the Western music industry and they should certainly not be regarded as small, unimportant markets.

"But businessmen from the West must change their habits if they wish to establish permanent trade relations with the Socialist countries. They must remember that all the trading enterprises in these countries are state-owned and

there is also a state monopoly when it comes to foreign trading. East European record companies are reluctant to do business with firms whose executives are not personally known to them, therefore it is essential to make frequent visits to the countries with which you wish to trade."

Waschko said that Western businessmen should not be discouraged if there were no positive results after the first few visits and it should be borne in mind that compared with other branches of industry and commerce, the music business in the Socialist countries was at the low priority end of the scale.

However, he pointed out that in Poland, a country of 34 million, sales of a popular album could run as high as 400,000, and visits by foreign artists and groups were much appreciated.

"There are undreamed of possibilities for Western businessmen if they are prepared to adopt the right approach," Waschko said.

He said that in the Eastern Bloc countries, long-term contracts—for anything up to 20 years—were preferred, and representatives of Western companies should not be afraid to offer large-scale deals. The easiest deals to negotiate were those involving a direct exchange of product or artists. It had to be remembered that the Socialist coun-

tries had limited amounts of hard currency, so deals in local currency should not be rejected.

Des Brown, international director of Chrysalis, U.K., said he had been dealing with Socialist countries for three years and he had no doubt about the fantastic potential of the market. "There is a large population of young people who are up-to-date with what is happening.

They listen to Radio Luxembourg and are familiar with all the Western hit records. The problem they have, however, is that manufacturing and distribution of records are controlled by the state and the profit motive is not there. Thus you really have to rethink your approach to selling music. You also have to make sure that your music is politically and culturally acceptable."

Brown said that Chrysalis had managed to break into the Polish market by organizing a six-date concert tour for Procol Harum which proved to be a sellout.

"This produced no fortune in hard currency," Brown said, "but it generated great interest in the group and, as a result of the concerts, we were able to negotiate a licensing deal with Polskie Nagrania for Procol's ninth LP. Sales of that album have topped 150,000, which is a good sale in any country."



Panelists Ron White of EMI Music, U.K., Des Brown, Chrysalis, U.K. and Roman Waschko, Billboard Poland correspondent.

could only handle 5% of the demand for records and this gave some indication of the fantastic potential of these markets.

He referred to the various international song festivals which were held in the Eastern Bloc countries and pointed out the value of having Western artists appearing at these events. "Even if they don't win the contest, they can get massive exposure if the festival is shown on Inter-Visio—the East European equivalent of Eurovision—and this often leads to invitations to the artist to visit other Socialist countries," Brown said.

Ron White, managing director of EMI Publishing, U.K., said the Western businessman would experience disappointment and frustration if he expected to conclude a deal quickly. "If you want to do

business you have to be known and trusted. Above all you have to be patient because there are usually two or three different organizations involved in any deal, the ministry of culture, the ministry of foreign trade and some other interested party."

White pointed out that EMI had had a long association with the classical repertoire of the Soviet Union and a happy relationship existed. "We are now pop publishers for the Soviet Union as a result of a deal which we began negotiating three MIDEMs ago.

"That deal took two years to finalize and necessitated a certain amount of vodka drinking at 10 in the morning," White said. "The deal is a fixed period contract on a 50-50 basis and we have some re-

(Continued on page 85)

U.S., Canada Lead Disk/Tape Market Sales

Key record and tape markets around the world have not been able to match or even approach the explosive growth patterns enjoyed by the U.S. and Canadian industries over the past two years.

Startling contrasts between rela-

7 Intl Label Presidents Probe Contrasts

By IS HOROWITZ

Trossat characterized the RAI state radio and television web as a "political mess," with lots of talk

dence that young buyers continue disk purchases well past their teens, a healthy diversity of radio programming, the stunning impact of music-oriented movies, the revitalization of racks and the galloping growth of full-line and superstores devoted to music product. Lundvall noted that about 130 superstores (8,000 square feet or more) were opened last year.

More leisure time, changing life styles and greater discretionary income should stimulate further increases in sales. While LPs remain the mainstay for home listening, Lundvall expects more multiple purchases of product in both tape and disk versions to swell future grosses.

He also sees an unplumbed potential in technological developments such as digital recording and the videodisk.

New opportunities for international record product are surfacing in France, said Marcus Bicknell, managing director of A&M Records in Europe, based in Paris. He sees a gradual weakening of chauvinistic attitudes in that market as French music gains greater acceptance abroad.

Although official statistics are not yet available, Bicknell placed 1977 volume at 60 million LPs, and 50 million each of singles and cassettes. He said the French market could easily absorb twice these amounts.

Big international acts can sell as many as one million records in France. The possibility of 20 new "free" radio stations should, if realized, provide greater promotional impetus for new product. Bicknell suggested that artist tours beyond Paris and into the provinces would pay good dividends.

Concerts also remain important promotional vehicles in Germany, stated Monti Lueftner, president of the Ariola Records Group. However, he felt that too many touring attractions tend to reduce effectiveness.

As the world's third largest record market, Germany produced a turnover of \$950 million at retail in 1977, or some 30% of the U.S. market. Lueftner pointed out that the percentage would be even higher if grosses in each country were calculated at wholesale.

In a breakdown of singles activity last year, he reported that 44% of charted disks featured German acts (half sung in English), 28% of U.K. talent, 14% from the U.S. and the remainder from other countries. German, U.K. and U.S. product each accounted for about 30% of all charted LPs, said Lueftner.

Added promotional leverage for new talent should come when the German charts shortly expand to 60

places as against the current 50, and separate compilation and tv product from the listings.

growth rate of about 32% since 1975 to a retail total in 1977 of \$177 million.

And with unit sales "exploding," 1978 totals should hit \$200 million, said Gerry La Coursiere, managing director of A&M Records in Canada.



Chairman Guido Rignano of Ricordi, Italy.



Panelist Alain Trossat of Phonogram, Italy.



Panelist Alan Kaupe of EMI, U.K.



Panelist Manuel Villareal of CBS, Mexico.



Panelist Monti Lueftner of Ariola, Germany.



Panelist Bruce Lundvall of CBS, U.S.



Panelist Gerry La Coursiere of A&M, Canada.



Panelist Marcus Bicknell of A&M, Europe.

tively static and expanding territories were pictured with telling impact at the IMIC plenary presidents panel at which top executives of companies in seven countries probed trends in their respective areas.

But even in depressed markets such as Italy, where modest dollar growth trails the inflation rate, hopeful signs are seen.

The very weakness of the market in the IMIC host country, where the consumption index for recorded music is about half the world's average, provides a "glamorous" potential, said Guido Rignano, managing director of Ricordi and panel chairman.

Much less optimistic on Italian industry prospects was Alain Trossat, managing director of Phonogram in that country. He mourned a market size of \$150 million in 1977, only a fifth that of France, a nation with a comparable population.

Trossat was discouraged by the "abnormal" ratio of singles sales to LPs last year (21 million to 16 million, respectively). And half of all cassette sales are pirate, he noted, suggesting that "we are too late" in the battle against piracy.

This is not a view shared by Rignano, who, as head of AFI, the Italian record association, is spearheading a major IFPI-backed antipiracy campaign.

A shortage of marketing "professionalism" was cited by Trossat as among factors holding back growth in his country. Rackjobbing is absent from the Italian retail scene, he noted, and in all of Italy only some 700 to 800 active retail record stores exist.

and hardly any music. Although many "free" broadcast entities clutter the airwaves (some 2,000 radio and 200 tv stations) they are almost all non-professional and do not serve to fill the promotional void left by RAI.

Riots among unemployed youth have inhibited artist tours, although Trossat feels that careful planning and choice of promoters can still lead to profitable junkets with good promotional payoff. Discos remain important launching pads for new acts, he said.

Eight-track cartridges, as in most of Europe, are fading rapidly as a music medium, and Trossat predicted they would disappear entirely in Italy next year, or in any event by 1980.

If the Italian rundown was laced with gloomy observations, it only provided a setting against which the brilliance of U.S. industry achievements shine even more brightly.

"Breathtaking" gains in the American market were outlined by Bruce Lundvall, president of CBS Records, with more to come.

A rebound in singles sales, a robust tape market, increases in black music and jazz, and spectacular advances in the number of acts going gold, platinum and multi-platinum, all contributed to giant strides in 1975 and 1976 and an estimated 22% industry increase in 1977 to almost \$3 billion at retail, he said.

And based on first-quarter tallies, Lundvall predicted that 1978 retail volume in the U.S. will top last year's by at least 15%.

Positive signposts include evi-



Des Brown, international director of Chrysalis, U.K., provides his input during a session.

Cassette sales in Germany grew by 25% in 1977 and now are said to comprise about 40% of the German album market.

The main problems remaining? Lueftner identifies them as piracy, imports and home taping. The latter practice is estimated to cost the German industry some 900 million marks in potential sales, said Lueftner, and efforts are being stepped up to regain some portion of that loss via a levy on blank tape.

The Mexican industry, despite inflationary trends and drastic currency devaluation remains hopeful of future growth, said panelist Manuel Villareal, president of CBS Records, Mexico. He placed sales at \$100 million (wholesale) last year and reported "steady" growth in unit turnover.

About 70% of recorded output of fers indigenous music, with the Mexican authors society and musicians union exerting pressure to keep international product from exceeding its 30% market share.

Radio continues to be the best promotional medium, said Villareal, although it is "highly saturated," with no more than about 15% of new product able to break through the airplay barrier. The Mexican industry, as a result, is beginning to look more to tv and discos for exposure.

Singles and top-line LPs remain the backbone of the Mexican industry, Villareal stated. Tape growth is hampered by piracy and a lack of hardware.

Among the more dynamic markets covered by the presidents panel is Canada, with a reported

Only three years ago, he said, a sale of 200,000 was considered a giant album. Now sales of 400,000 to 650,000 are becoming more common, and the country has just achieved its first million-selling album with WEA's "Rumours."

A far different picture reflects the situation in Britain, according to Alan Kaupe, managing director of the licensed repertoire division of EMI, U.K.

Unit sales have remained static or declined while costs have escalated, he said. Industry profit margins in the U.K. are eroding and "we are now seeing victims," he said. Kaupe asserted most smaller and medium-sized companies are trading at a loss, with more shifting to a license status to survive economic pressures.

He ticked off British Phonographic Industry statistics showing unit sales in records down to 1973 levels. Big gains, though, were reported in cassettes, up to a new high of 17.9 million units in 1977. Total market value of records and tapes in the U.K. last year was 194.1 million pounds at dealer prices.

Kaupe saw some promise in what he described as a "new spirit of democracy" in the industry. There is great ferment in music circles, with new-wave music acting to change the structure of the business, providing young producers with funding by the majors. "It's even more a young man's game," he said.

The importance of disco music was stressed by the EMI executive, who noted that 25% of charted singles by new artists in his market this first quarter were disco.

JUNE 3, 1978, BILLBOARD

PICKWICK EXEC ENTHUSES

Bar Coding Values Unarguable—Smith

The value of bar coding at various stages of record production, promotion and marketing was underlined by IMIC panelists participating in the session on "Harnessing The Computer."

Said chairman C. Charles Smith, president of Pickwick International, U.S.: "The computer can be a wonderful management tool, but it is only as effective as the expertise, diligence and capital commitment of its users."

He foresaw a big future for bar coding in the record industry, but before its full potential could be realized, two things had to happen. Firstly, most manufacturers must print the universal product code on record sleeves, and secondly an enterprising computer company must develop the software and data transmission applications and make available the hardware at a reasonable cost.

Smith predicted that it would be at least three years before the U.S. record industry reaches a point where 80% of the product in circulation is coded "and you need this minimum percentage to have a practical application."

Dr. Shelley Harrison of Symbol Technologies, U.S., who opened the session with an explanation of the advantages of bar coding, said it was a system of using a Universal Product Code which produced timely and accurate data to assist in decision-making.

It had the advantage of being compatible with the European Article Numbering system, already being used by more than 1,000 companies in Germany, and the World Product Code system operating in Japan.

"Bar coding can give immediate feedback and can be used to maximize profitability by, for example, providing timely information on the optimum price for a product at a given volume to yield maximum profit."

Dr. Harrison said it had been agreed that the record industry should adopt a code using four figures for the manufacturer's number, five figures for the selection number and one figure (one for an LP, eight for an 8-track cartridge and four for a cassette) for the configuration number.

He noted that a "bargain basement" laser scanner was down to about \$99 but predicted that the price should ultimately drop to around \$20. The scanner, he said, could read through a transparent cassette box and through shrink wrapping.

Bob Summer, president of RCA Records, U.S., said that although it meant a monumental and costly re-programming operation, his company was adopting the bar coding system because it offers "obvious benefits in warehousing, inventorying, receiving and shipping, produc-



Chairman C. Charles Smith of Pickwick, U.S.



Panelist Bob Summer of RCA, U.S.



Panelist Shelley Harrison of Symbol Technologies, U.S.

tion control, order processing and returns processing."

And of all the benefits, he believes that the one which would trigger acceleration of commitment to the code is the potential for instant analysis of marketing data developed at the point of purchase.

"This is a great aid to business expansion and can be used to increase market penetration," Summer said. "Literally overnight we can make a store-by-store sales analysis or even a check-out-by-check-out analysis. This gives us an insight into the volatile buying habits of the consumer."

"Bar coding also permits the exact measurement of a wide range of marketing and promotional activities—new product introductions, media commitments, in-store play, special sales and coupon programs. If we accept the premise that we are not sufficiently in touch with activity at the point of purchase, then

the availability of timely marketing information will permit better use of a finite resource—dollars—to produce growth."

Summer said his company's analysis of the payback for the specific function of bar coding in returns processing showed that the investment would meet RCA's investment criteria.

"The conversion of our returns authorization activity would cost \$150,000 and we can easily anticipate payback on that investment," he said. He added that a study of the conversion of the basic warehouse system to accommodate the code system is in progress.

Pickwick's Smith, who said he was speaking for the distributing and retailing side of the industry, reported that the application of bar coding to this section of the business involves the use of UPC labels on records and, depending on where the label is scanned, it is pos-

sible to tell how much of what product is where, how fast it is selling, whether stocks are too high or too low and how long it has been in the field.

"Further, by analyzing the retrieved data by means of relatively sophisticated programs, the rate of sale in regions can be ascertained and the inventories of individual retail stores configured accordingly."

Smith outlined two replenishment methods used by companies which had adopted bar coding. One involves the use on product of a detachable, scannable label bearing symbols indicating customer location, type of product, selection, etc.

"As this product is sold over the counter, the retailer detaches the label and forwards it by air express to a batch reader. The reader feeds the data to a computer at the rate of thousands per hour, a replenish-

(Continued on page 85)

JUNE 3, 1978, BILLBOARD



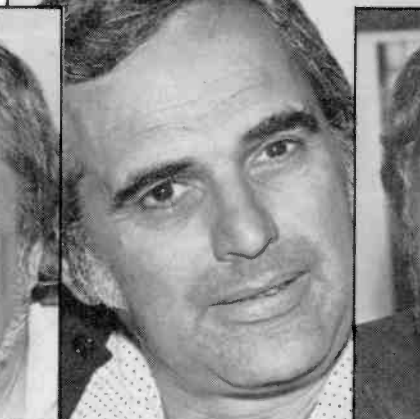
Chairman Mike Stewart of Interworld Music, U.S.



Panelist Al Coury of RSO Records, U.S.



Panelist Stig Anderson of Sweden Music, Sweden.



Panelist Sam Trust of ATV Music, U.S.



Panelist Don Ellis of CBS, U.S.



Panelist Mauri Lathower of Casablanca, U.S.

'Fever' Movie Trend Shows That Films Need Music, Not Vice Versa

"Movies And Music—Who Needs Whom More?" blared the topic of an IMIC panel chaired by Michael Stewart, president of Interworld Music Group, Los Angeles.

The answer came back in several versions from panelists Stig Anderson, president/general manager, Sweden Music AB, Sweden; Al Coury, president, RSO Records, U.S.; Don Ellis, vice president/national pop a&r, Columbia Records, U.S.; Sam Trust, president/general manager, ATV Music Corp. U.S.; and Mauri Lathower, vice president/international, Casablanca Records & FilmWorks, U.S.

Though Stewart was willing to play the devil's advocate in the absence of any motion picture industry executives, the answer leaned toward movies needing music the most. Stewart triggered the session by posing the question, "Is the amazing success of 'Saturday Night Fever' going to create a trend?"

"Yes," answered Coury. "The movie business is going to capitalize on the success of 'Saturday

Night Fever' and the success of music-oriented films so they can hopefully reap the benefit of a hit album."

Motion pictures such as "Saturday Night Fever" are "another dimension" for exposing artists for Casablanca, said Lathower. "There are a number of singles that can be exposed through the motion picture."

Possible adverse effects were anticipated by Trust. "We may see a lot of cheap musicals hit the market and cause a backlash."

Ellis cited three types of movie/music combinations gaining success at the same time: "Saturday Night Fever," a film made by music people; "A Star Is Born," a film made by film people and marketed by record people; and "Star Wars"

and "Close Encounters Of The Third Kind," films made strictly by movie people.

"It's not just the phenomenon where the music alone is making the film happen," said Ellis. "All of us are beginning to interact a lot better. The marketing campaign that Don Dempsey and Jack Craigo did in conjunction with Warner Bros. on 'A Star Is Born' set up pretty good guidelines for the kind of professionalism that can be used to develop more movies that aren't necessarily musical movies."

Anderson stressed that every time a movie theme is played on the radio, the film receives a boost. "It's important to have this kind of promotion." But he complained, "These film people don't really take us as seriously as they should."

More complaints came from Trust and Coury. Trust: "It's very difficult for the music end of entertainment to influence the movie producer into using a new composer who would be more correct for the treatment of the topic." Coury: "Some of the people I've come in contact with in the major studios are far away from the music business and the reality of what's happening today."

Stewart cast the music industry in a bullish picture, and drew applause, by commenting, "Even though we've been bigger than the movie industry for a long time, we always seem to be falling behind them in stature in the public eye and in styles of distribution. All of a sudden, it's switching around, and they're going to start following us."

Larry Baunach, vice president/special projects of the Jim Halsey Agency, U.S., rose from the floor to suggest that the record industry put in more money and knowhow to aid the new breed of contemporary musically-oriented movies.

Noting that the music/film trend lends itself to the videodisk market with hi fi soundtracks, Ralph Peer, first vice president, Peer-Southern Music, U.S., asked if the videodisk is an important element in consideration of the music for the movie.

"My guess would be 'no,' replied Stewart. "The studios are aware of the market and the importance of the market, but they're more concerned over what they can show on tv."

Stewart then pointed to a new trend in the movie business with important future ramifications on the music industry—pickup deals in which films are shot without studio financing in the beginning, as opposed to the cash outlay and budget being set before the filming.

(Continued on page 85)

RETAILING WRINKLES *Solomon, Cohen, Bendiksen Tell Ploys To Increase Record Sales*

The return of the independent specialist dealer, the importance of creating an exciting environment in today's record stores and the use of video hardware at point of sale to promote record sales were three of the key topics discussed by the

Goody's, Licorice Pizza and Music Plus," he said. "The big thing that is happening is that retailers are creating a comfortable environment for their clients.

"Both kids and older people are comfortable in these stores. The record buyer today wants to be treated as special and wants to be understood, and he won't find that comfort and understanding in outlets where records are mixed with shoes and groceries," said Solomon.

"The one exception to that, of course, is Korvettes, where there is a complete commitment to records and they don't use an outside rack-jobber."

Solomon said that the free-standing record store today could generate immense sales, up to \$300 per store foot per year. "That's grocery store volume. It used to be considered okay if you were doing between \$70 and \$150 per foot."

Another factor which has played a part in the renaissance of the specialist, big inventory dealer is the intensive marketing of high quality stereo hardware, said Solomon.

"The new stereo owner is a good record customer," he said. "The hi fi installation is the most important piece of furniture in the home today, not the television set. Some homes today have two or three stereo systems. People buy stereo so they can control their own musical environment."

Solomon warned, however, that care should be taken not to let record prices rise too much. "Be-

cause if radio quality improves and records become too expensive, people will switch to radio."

He also criticized record companies for "cutting the heart out of their catalogs" and pointed to the big business being done in Japa-

record buyers in the U.S., Solomon said he thought a figure of between 60-70 million was more realistic. "But if we as retailers do our job right, sales can have no boundaries."

Solomon concluded his address by showing slides of three of his stores, including one housing \$500,000 worth of records in 6,000 square feet and a store at Mountain View covering 21,000 square feet and selling books and posters as well as records and tapes.

John Cohen, owner of Disc Records, U.S., endorsed Solomon's remarks about the importance of creating a good in-store environment.

"A store has to be more than just a store—it has to have an atmosphere of excitement," he said. "My stores are mostly in shopping malls and we try to make retailing an exciting experience by using signs, displays and video shows."

"We have 10 Betamax machines and we find people cluster around these in a new and exciting way. We had a Horowitz piano performance on video in one store and sold 75 of his albums in one afternoon."

Cohen said that there were more people walking past his Chicago store than listened to the top local radio station. "We have to stimulate the interest of those people walking by with dollars in their pockets. Retailing is exploding, but to maintain that explosion the stores must be exciting."

Arne Bendiksen, president of Arne Bendiksen A/S, Norway, said

that video shows were being used to promote sales in Scandinavian record shops. A video company was installing machines in the shops of major dealers and was then offering these outlets to record companies, for a certain fee, so that

they could have their promotional films shown at the point of sale.

"The system is already operating in Norway and Sweden and will be in Denmark and Finland before the end of the year," Bendiksen said.

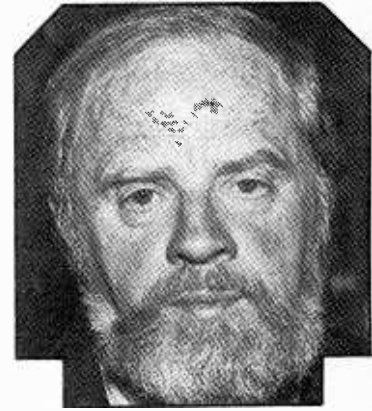
Bendiksen urged that action be taken to standardize video systems because dealers had a problem in determining which kind of machine to buy. "You can hardly expect the record companies to produce films for five or six different systems," he said.



Panelist John Cohen of Disc Records, U.S.



Chairman Russ Solomon of Tower Records, U.S.



Panelist Arne Bendiksen of Scandinavia.

three IMIC "New Horizons In Retailing" panelists.

Russ Solomon, owner of Tower Records, U.S., who chaired the session, recalled the "scourge of rack-jobbing in the '50s and '60s" and welcomed the reorientation of the retail trade "with chains of super-stores and convenience stores with not just the Top 40 but the top 400 or 500.

"We have seen a new high level in retailing reached with stores like Tower, Peaches, Korvettes,

nese imports of U.S. archive material in the original jackets, filling a gap which the American companies had created.

"Greatest hits albums are viable, of course," Solomon said, "but they should not replace the catalog LPs by the artists concerned. You now have to go overseas to get American recordings which are no longer available in the U.S."

Commenting on the recent Warner Communications report that there are 100 million potential

The balance of power in contract negotiation between record company and artist has swung very much against the record company, said Bob Mercer, managing director, group repertoire division, EMI in London, during the IMIC panel on talent negotiations.

"We have to do deals these days which add up to profit crucifixion," he said. "Generally they do no good for the principals, the record company and the artist, just for the managers and lawyers who are in and out quickly.

"There were times when the record companies were not good, but by God are we paying for it now. Nobody gets ripped-off by record companies these days. There may be new tricks in talent negotiation, rather than new techniques, but these are essentially short term. Whoever is done in by the trick learns by it and isn't done in by that same trick ever again."

And when the question of profit sharing rather than revenue sharing came up, Mercer said: "It can't be done unless you have a loss-sharing system too. People talk of a straight split but never of splitting when there is a loss situation."

Talent Negotiations: Labels Are No Longer In The Driver's Seat

By PETER JONES

Mercer said he felt the existing royalty system was as good a structure as possible. This followed viewpoints from members of the "New Techniques In Talent Negotiation" panel, chaired by Frederic N. Gaines, U.S. attorney, of the firm of Bushkin, Kopelson, Gaims and Gaines.

Tats Nagashima, president, Taiyo Music, Japan, told how in the live appearance field the contractual situation had changed dramatically. "I remember acts like Nat 'King' Cole, Louis Armstrong and Patti Page getting salaries of maybe \$15,000-\$20,000 a week. Now big name artists get many times that for just one concert.

"Until the 1960s, artists felt money from live shows was the main income, with record sales just an incidental. Now artists usually go on tour to increase their record sales, the reason being that the art-

ist royalty share from disks is now so much greater.

"And presentation now is so costly. No longer will an act use the house lights or p.a. systems. Result is that an act can gross \$1 million but take home little money. A good promoter has to persuade an artist that it is not a matter of so much money he may earn. He has to assure him that record sales will definitely increase in that territory afterwards.

"Sometimes a tour proves bad for an artist, with problems creating hostility between him and the fans. Things like security, timing and ticket prices have to go firmly into the contract."

There are changes too from the record company side. Chris Wright, joint chairman of Chrysalis Records, U.K., said his first big act was Ten Years After and the record company put in \$1,000 as tour sup-

port. Now he is on the other side of the fence and the cost to the record company is \$50,000-\$100,000, "not counting the tickets we have to buy.

"And artist royalty was 5% of the wholesale price, or there were even royalty-free records. You don't hear of such things now."

He added: "I sympathize to a point with the lawyer trying to fight for his artist, maximizing his money, but with multinationals fighting against each other for the big names we just can't compete. We have to try to develop an artist's career; build him when the others won't sign him.

"In the final event, what the artist wants is a career that will last. Most stars never actually have a career. We have retained links with all the acts we've signed."

Michael Balin, U.K. entertainment attorney, said talent negotia-

tion techniques hadn't changed, but it had to be accepted "it takes two to tango. Any negotiator who thinks he can go in with no regard for the rights of the other does his principles no good. Two people who know their job should come to a deal that is fair. If not, one negotiator is better than the other."

Terry Connolly, managing director Chrysalis Music, U.K., said current contract negotiations favored the writer, with royalties increasing and retention periods growing shorter. "But the publishing deal is a longer relationship than a recording pact. A new writer should look not for immediate fast bucks but longterm career developments.

"The basic nature of a publishing deal is probably fairer in that it takes note of the changing basis of an artist's career. In recording, a 5% deal might be initially fair, but six months later one of 15% might be fairer still. It is hard to change, though. Publishing, by comparison, is built on a straight profit split."

The panel was asked why a big act, say Fleetwood Mac, could not do a deal with two majors for the same release at the same time, and

(Continued on page 85)



Chairman Fred Gaines, U.S. attorney.



Panelist Tats Nagashima of Taiyo Music, Japan.



Panelist Chris Wright of Chrysalis, U.K.



Panelist Bob Mercer of EMI, U.K.



Panelist Terry Connolly of Chrysalis, U.K.



Panelist Michael Balin, U.K. attorney

JUNE 3, 1978, BILLBOARD

Hancock & Colleagues Laud Jazz As Saleable

The full potential of IMIC was showcased during a panel on jazz when the music was discussed and then played by Herbie Hancock and a score of other noted players via videocassettes.

Mike Hennessey, Billboard's European director, and panel chairman, in discussing the state of the music today, noted that in research prepared for his talk, market estimates in various nations put jazz as accounting for from 1% to 5% with the U.S. figure 4%.

"Now I would argue that," Hennessey said, "jazz achieves this kind of market share not so much because of the way it is handled by the major companies but in spite of it."

"No self-respecting record company, would, for example, engage to run its classical department someone who had virtually no knowledge of classical music. But there are people today in charge of jazz repertoire who frankly admit to knowing next to nothing about jazz."



Chairman Mike Hennessey of Billboard, U.K.

"Considering that jazz is a unique and internationally respected art form and America's most signal contribution to musical culture, it is hard to understand how some record companies can treat it so shabbily."

"One of the most significant developments in the jazz market in the last 10 years has been the proliferation of small, specialist jazz labels run by genuine jazz enthusiasts. That these labels exist in such profusion is, in a very real sense, an indictment of the jazz attitude of some of the major multinational companies."

Hennessey cited such labels as ECM, Concord and Steeplechase, among others, as being successful because of their honest commitment to the cause of jazz.

Despite contributions by such U.S. labels as CBS, Atlantic, Polydor, Pablo, Fantasy, Arista, ABC and United Artists, Hennessey said he believes the "international record industry tends to sell jazz rather short."

The veteran writer/critic said the

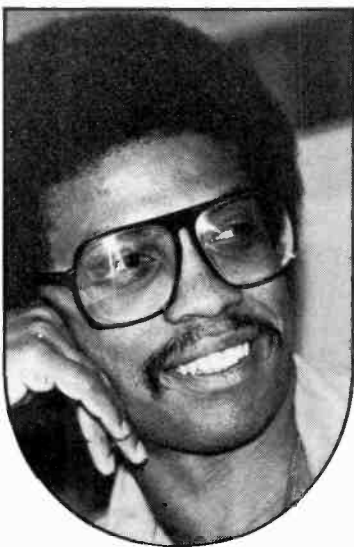
jazz market share could be higher, in his opinion, "and not necessarily at the expense of other product—if the companies put into the promotion and marketing of the repertoire a tiny fraction of the ingenuity and sophistication they bring to bear on pop product."

Bruce Lundvall, president of the CBS Records Division, noted that "jazz in the U.S. is big business indeed" and that a jazz player can become a mass market communicator.

The executive noted that crossover music reaches the broader audience, adding that the 4% figure mentioned by Hennessey "is a confusing figure." "If the act hits the pop and r&b markets, this might bring the figure up to 7% or 9%."

The psychology of marketing and merchandising an LP, Lundvall noted, has a great deal to do with the success one achieves. "Once you have a commercially viable roster," he said, "you can add acts with less audience potential."

Herbie Hancock, another panel-



Panelist Herbie Hancock of the U.S.



Claude Nobs presents videotaped highlight of performances at his Montreux Jazz Festival.

ist, cited his working with Blue Note, Warner Bros. and now Columbia as shifting from label to label "because a smaller company couldn't expose the music as well as a big one." And he said none of the musicians he knows have gotten into crossover music "just for the money."

Hancock offered the audience a taste of his forthcoming Columbia LP featuring a device called the vocoder which synthesizes the human voice and allows him to bow as a vocalist for the first time. A little while after the panel ended, Hancock and two associates performed in concert on acoustic and electric keyboards.

Claude Nobs, program director for the Montreux jazz festival, noted that more than 100 LPs have been recorded during Montreux's 11-year run. He said it was "definitely possible" to mix programming, but it required a balance.

Nobs said he tries to bring unusual artists to Montreux, not just touring groups already in Europe. He said Montreux's upcoming lineup was not yet set because he was still toying with ideas.

He backed up his concept of unusual pairings of artists by playing highlights via videocassettes of past concert highlights, including the historic performance of "Compared To What" by Les McCann and Eddie Harris.



Panelist Claude Nobs of Switzerland.



Panelist Bruce Lundvall of CBS, U.S.

JUNE 3, 1978, BILLBOARD

Public Relations Cited As Factor In Artist Endurance

"Public relations can make the difference between a hit and a smash, it can continue to build the image and stature of an artist between hits and it can herald the coming of new product from the artist," proclaimed Norman Winter in inaugurating the IMIC panel titled "The Importance Of Public Relations."

President of Norman Winter Associates—the L.A. based p.r. firm—Winter observed that "publicity effectively done is a necessary factor in a successful marketing campaign on behalf of an artist and his records."

Variations on the theme of p.r.

came from the viewpoints of radio, record label and artist manager.

"It's vital to the success of the artist that public relations take place," claimed Paul Drew, broadcast consultant from L.A. who encourages program directors to read Time, Newsweek and other publications "to keep abreast."

Drew applauded the music industry for "growing beyond radio" over the last few years. "Not only is it still dependent upon radio, it's also gone beyond radio to use other areas to expose itself to the public to sell what product it's going to sell and even more. There's a bigger audience with total credibility—it's in

the magazines, television, motion pictures, everywhere."

Seymour Heller, president of American Variety, L.A., proved to be another firm believer in the value of p.r., noting its correlation with advertising and promotion. "Personal appearances are important to an artist. Whenever possible they should go to a record store and autograph their records, appear on as many tv shows as possible to promote their own recordings, and appear on as many radio shows as they can for interviews."

"I'm a firm believer that you can never mention a name enough," stated Heller, relating that his first artist client, Frankie Laine, carried postcards in his pocket to keep in touch with deejays when he traveled through the U.S. "That's what kept him alive all these years. Even after he didn't have big records, they still kept playing his records—and he's doing as well today as he did in 1953."

Al Martino is a similar case, reported Heller, who also—without naming names—related some tales of artists with different attitudes than Laine and Martino. "Two of the biggest recording stars in the world at one time were getting up to \$100,000 a night. They absolutely refused to meet the press, gave no press conferences and today they're suffering because they don't have the hit records they used to have."

Bob Altshuler, vice president of

press and public affairs for CBS Records, gave a lucid breakdown of the advantages of p.r. used effectively by a record label—a view bolstered by Don Dempsey, vice president/general manager of Epic, Portrait and Associated Labels.

Altshuler praised the role of such publications as the Wall St. Journal and Billboard in disseminating information. "I call these feeder publications. People in other areas read them because they're looking for information they can't get anywhere else."

Dempsey warned that artists should be ready to cooperate in areas of publicity and promotion

when the situation arrives. "When the marketplace starts to call, you should make yourself available."

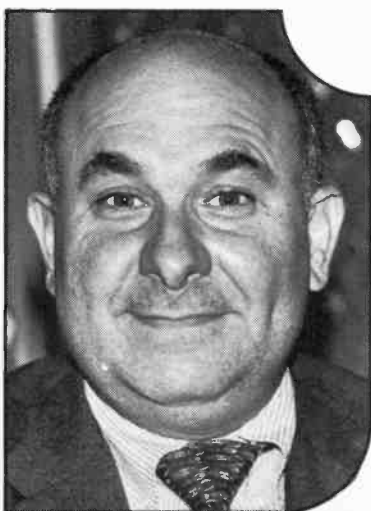
Winter called for the pruning of reviewers lists and proposed a uniform central calendar to avoid the frequent duplication of events occurring at the same time, while Heller urged that freebie concert tickets should be more restricted.

Susan Woodnick of A&M International, L.A., asked Dempsey if he knew of any "shortcuts in marketing to break new acts overseas."

"The scheduling of releases is the most strategic thing that goes on in the record business," answered Dempsey.



Panelist manager Seymour Heller of the U.S.



Panelist broadcast consultant Paul Drew of the U.S.



Chairman Norman Winter, U.S. publicist.



Panelist Bob Altshuler of CBS, U.S.

Horowitz Urges Closer Ties To \$\$ Community

WCI Exec Says Task Challenging

The record industry, consistently surprised by its growth rate and confident in its future health as a highly motivated business area, nevertheless faces one immediate challenging task. That is to communicate that confidence to others, particularly in the financial community.

That was a main talking point in a speech delivered to IMIC delegates by David H. Horowitz, office of the president, Warner Communications Inc.

He said: "We have to underline our reasons for taking such a positive view of our business and for pursuing it so aggressively and remaining so optimistic about its continuing growth."

"This is an urgent matter. Many companies in the industry issue stock that is publicly traded. In order for the prices of these stocks to remain at a level which realistically reflects the performance of these companies, we must have the confidence of securities analysts, fund managers and investment counselors."

"To attract the kind of management talent that any business needs, we must project the image we feel we deserve: that of a soundly managed, prudently diversified industry."

Horowitz said some companies had initiated a deliberate effort to supply the financial community in the U.S. with an understanding of the economics of the business.

"We've made a case for what has become the key to the industry's long-term success: the broadly-based record company which takes pains to maintain a broad artist roster and secure solid distribution and capable financial management."

"We've attacked the misconception that the record business is one in which every manufacturer is doomed to wild fluctuations in sales. We've stressed that the record business in a business and that we're serious about budgets and costs and profitability."

He felt there were already gratifying changes. Funds and brokerage houses were taking an interest in the record industry.

"But before we can receive such respect from others, we must afford it to ourselves and each other. Our self-image, our capacity for self-esteem, has not yet caught up with our demonstrated stability, sophistication and maturity. It is time to leave behind the notion of the record business as a haphazard fad mill, chasing after mercurial public tastes."

"The fact is that we serve a valuable cultural function, that of giving a myriad of artistic endeavors safe conduct to an eager audience. We are midwives at the birth of musical effort and, often, excellence."

"We work to provide freedom at both ends of the process: freedom

of expression for the creator and freedom of access for his audience."

Added Horowitz: "We must also



David Horowitz of Warner Communications, U.S.

continue our efforts to secure recognition at government level of the cultural and commercial importance of recorded music. A major achievement in this area was the adoption by the UNESCO general conference of the Nairobi protocol to the Florence Convention which for the first time would place recorded music on an equal footing with books, giving music freedom from customs and import barriers between nations.

"Wholly apart from its commercial significance, this international accord gives belated but welcome recognition to the status of prerecorded music as one of the world's major art forms. We all must work

to secure the ratification of that protocol by our respective countries."

Asked further about projecting the right industry image, Horowitz said one really good argument was simply that of high sales figures and growth consistency. But he agreed the "myth" about the industry came from a variety of factors.

"Wall Street is suspicious of the entertainment world in general. Motion pictures in their heyday were a lot of trouble to the financial world. But then you made one movie which cost millions and you found it was either successful or a flop."

"We have so many more projects going on at any one time, so the risk on any one is less."

"But we've also had problems of stories about drugs and wild activities of some of the recording artists, leading to doubts about the stability of the industry. Now we have to bring Wall Street people face-to-face with our management so we can stress our own self-esteem."

Horowitz agreed with questioner Pat Hurley, of CBS International in France, that the multinationals with diversified trading areas should spell out the music activities in their annual trading reports. "The recording activities do tend to be buried away. We need more of a deliberate effort, at entire industry level, to sell the record division successes."

"Unless this information is disclosed on a basis so it can be compared with other business areas,

Projecting Industry's Image Vital

then Wall Street is not getting the information it needs to gain us the required confidence.

"As for our sales growth, this stems from a generation which grew up with rock music and has stuck with musical interests. Sophisticated marketing has also proved a vital matter."

"But at \$5.25 or \$5.50, you are paying less for an album than for a couple of tickets for a movie performance. And you are left with something which goes into your personal library and can be used again and again, unlike even books which are read once and then stay in the library. We are highly favored by being such a low cost industry."

However, Horowitz said there were other major areas, image apart, where the growing recognition of the importance of recorded music had to be translated into governmental action.

"I speak not," he said, "of governmental action on a protectionist basis. From a commercial standpoint, we welcome unrestricted competition without governmental benefit or subsidy throughout the world."

"But I do speak of governmental action to protect our legal ownership of the recordings we produce."
(Continued on page 85)



Chairman Mickey Granberg of NARM, U.S.



Panelist Don Dempsey of CBS, U.S.



Panelist Leslie Hill of EMI, U.K.



Panelist Angela Singer, U.S. distributor.



Panelist Lilian Bron of Bronze Records, U.K.

Women Exec Growth Ignites Panel, Floor Controversy

Spurred by diverse opinion on the panel and ignited by pointed responses from the floor, the "Industry Executives Of Tomorrow" IMIC panel turned out to be perhaps the most controversial session of IMIC '78.

The key conflict came from the segment of the discussion on "Growth Potential For Women." It followed a discourse on record industry training programs from the perspectives of Don Dempsey, senior vice president/general manager of Epic, Portrait and Associated Labels and Leslie Hill, group director of EMI Records, London.

CBS now has its own school of management, stated Dempsey. "Its objectives are to become better acquainted with the management philosophy of CBS, develop the capabilities needed to increase the effectiveness of people in their

present position, identify the knowledge and skills required for the future advancement of those persons, insure the development and promotion of women and minorities, and teach each person to become a more effective manager of their own career development."

Conceding that many managers pay lip service to management development but rarely do anything about it because they're so busy, Hill revealed that EMI plans to appoint a specialist in this area to do nothing except concentrate on management development for EMI music employees around the world.

"Over the last 18 months, we've been developing a number of our own in-house courses," said Hill, "and we use outside management courses as well." Such courses stress finances, marketing, communications, management style, business affairs, decision making,

public speaking and product and sales presentations.

The sparks began to fly when the subject shifted specifically to the fate of women in the industry. Mickey Granberg, executive director of NARM, who chaired the session, got directly to the point: "There is no growth potential for women because, by its definition, that implies there exists in the industry a rather broad base of women employees just waiting with bated breath and a CBS training program to join their male counterparts in the executive suites and board rooms."

"We all know this is not true. The list of women in executive positions in the manufacturing companies in the U.S. is very, very pitifully short."

Lilian Bron, international director and co-owner of Bronze Records, U.K., surprised many in the audience by taking a traditional approach, claiming, "A lot of the prob-

lem is women themselves—somehow we all seem to stop just before reaching the very top."

The reasons are traditional roles of women—such as wives and mothers—stated Bron, adding that she felt these roles would not be changed. "Emotionally, we're not suited to be on our own at the top. Women have roles in middle management in p.r., promotion and sales, and we don't have to be the big boss, we don't have to dominate our male colleagues."

Describing her relationship with male employees as "very good," Angela Singer, operations manager of Associated Distributors in Phoenix noted, "They have respect for me and they're all aware that I can handle any and every job responsibility in that company."

"I never see a woman being president of a major record company in the U.S.," Singer added. "I don't

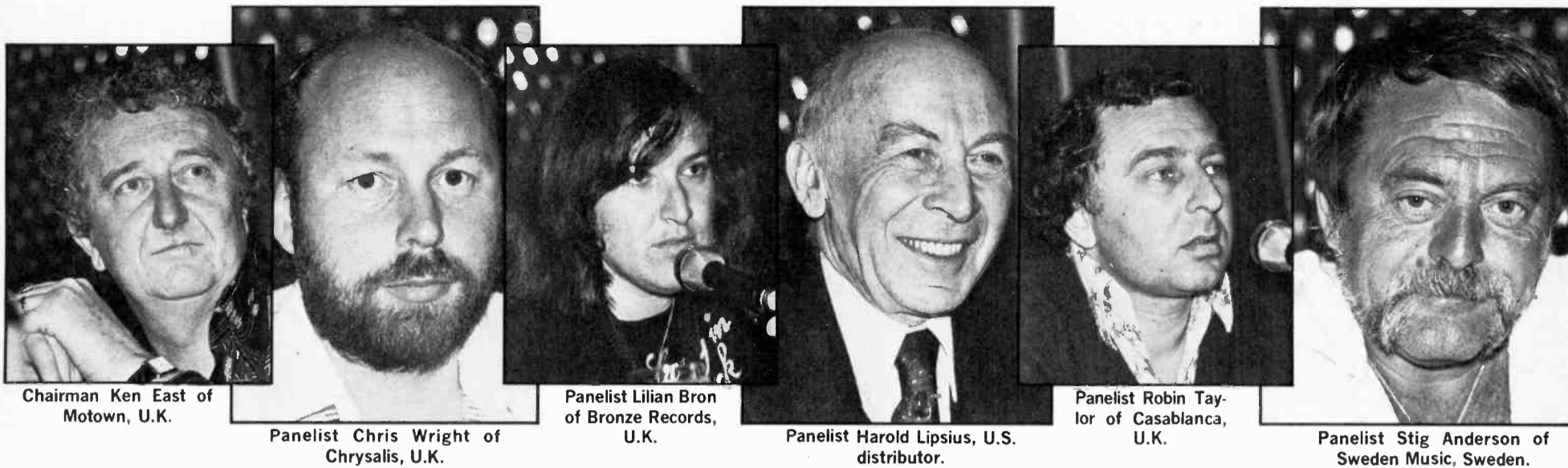
think she could come up through the ranks as a man can. For the same reason, I cannot see a woman as a football coach."

The remarks of Bron and Singer brought Granberg to a stew: "A modulator is really supposed to moderate and not give her opinion, but I disagree with that. I see no reason why we can't have a female football coach."

Dempsey noted the progress of women—in numbers and positions—at CBS while Hill admitted the situation at EMI has changed "more than I would have thought" with 19 women now working as middle managers at EMI Records, London. "It's not enough, but it's a start."

Malcolm Brown of EMI/Hong Kong later rose from the audience to report on the rise of EMI women
(Continued on page 85)

JUNE 3, 1978, BILLBOARD



Chairman Ken East of Motown, U.K.

Panelist Chris Wright of Chrysalis, U.K.

Panelist Lilian Bron of Bronze Records, U.K.

Panelist Harold Lipsius, U.S. distributor.

Panelist Robin Taylor of Casablanca, U.K.

Panelist Stig Anderson of Sweden Music, Sweden.

Independent Labels Apparently Here To Stay

"The death knell for independent record companies has been sounded consistently over the past 15 years, but there is no way the industry can do without them." So said Harold Lipsius, owner of Universal Distributing, U.S., as a member of the IMIC "Indies—Hope Of The Future" panel, chaired by Ken East, vice president, international operations, Tamla/Motown, U.K.

Added Lipsius: "New artists tend not normally to come from the majors but from indies that have a genuine and deep love for their artists. There are probably 400 independent labels in the U.S. that you've never heard of, mostly in specialist fields.

"From time to time, an artist breaks big for one of them and they come to the independent distributors to take that act on."

While the panel was generally confident about the future of independents, Chris Wright, joint chair-

man, Chrysalis Records, U.K. said: "I feel we might just be part of a dying breed. There are not now as many companies in the Chrysalis mold as there were some years back.

"For 2½ years we've been completely independent in the U.S. as well as in Britain. I'll always welcome a record business which has healthy independents, but it really is getting harder all the time.

Problems acknowledged by the panel included the ever growing power and financial strength of the majors and multinationals and the difficulty of sometimes holding onto acts developed by independents once they hit stardom.

But Stig Anderson, head of Polar Music, Sweden, said: "In the mid-1960s we found we needed our own record label. Then came success with Abba and we found we were suddenly in the international business. I believe we'll always have in-

dependent producers and labels. I'm the kind of person who doesn't want to have somebody in New York or London telling me what to do."

Robin Taylor, now managing director Casablanca, U.K., but formerly with Pye in London and head of an independent company in South Africa, stressed: "The indie won't disappear. It'll find the new artists and break them and the majors often don't take the time to work in the way Bronze did for Uriah Heep or Chrysalis has for its big acts like Jethro Tull. In this week's Billboard chart, 40% of the records on the album Top 100 are from the indies. That speaks for itself."

Lilian Bron, international director Bronze, U.K., said: "We got into the independent record business because of the failure of the multinationals to handle our product.

"So we became a record label distributed by Island. We provide a

personal service for a small number of acts, through management and agency. Of course there is room for independents such as Bronze as there is for those like Chrysalis.

"The strength of the independents, specially in the U.K., is our ability to create demand for the product, through promotion and press, so that the actual distribution can more or less be an automatic process."

But Leslie Hill, group director music, EMI, U.K., said his company worked on five-year plans. Looking back over the last five years, he found independents have lost 10% more of the market. "I think there will be independents but they will have a smaller share of the market."

Ken East observed that the smaller share came because of the financial ability of the majors to move in and buy talent built originally by independent enterprise,

but that there still had to be independent labels to create that talent.

The panel felt that despite outside pressures the independents generally did hang onto their acts. Said East: "Our ability to give more, in terms of personal guidance and help, leads to the long-standing relationships, such as we have at Motown with Stevie Wonder and Diana Ross."

John Bush, managing director EMI, Italy, asked: "It seems clear that the indie label is generally the labor of love of one person, so how do you survive if that person dies?" Anderson agreed: "We do tend to be one-man shows and that is why so many are in the end sold out to the majors."

Said Wright: "Yes, the relationship is generally with a single person and the artist knows that person isn't going to move on, as happens generally with executives of the big companies. That helps cement the relationship."

Isaac Stern, Regina Resnick Say Fight Pirates

A call for top name artists, managers and record companies to combine forces in fighting bootlegging and other forms of piracy was an unexpected development at the IMIC session devoted to classical music.

Superstar violinist Isaac Stern and operatic luminary Regina Resnick suggested to a receptive audience that joint leverage exerted by these three industry elements could achieve results where individual actions had failed.

Despite their profession, musicians do not normally act in concert, Stern quipped. Yet he felt they could be prevailed upon to join together out of common self interest, and collectively mete out "alternative punishment" to recalcitrant venues where firm steps are not taken to stem bootlegging. In severe cases halls could be boycotted, he said.

Resnick asked that a special conference be mounted at which artists and record companies could explore the most effective ways of combatting piracy.

Stern was the featured speaker in a free-wheeling discussion on classical music and recording that consistently informed and entertained a large audience. He was joined by Paul Myers, vice president, Masterworks a&r, CBS Records International, U.S.

Resnick, an unbilled bonus guest, was spotted in the audience and invited to join them onstage.

If the discussion frequently

veered toward the problems of piracy, it also provided cogent insights on the place of classics in the musical spectrum, the relationship between artists and record companies, differences between live and recorded performances, the state of contemporary music on disk, and the promised impact of large-screen television.

Stern spoke of the longevity of great art. He recalled a packed mid-winter concert at which Rudolf Serkin played a work Schubert composed 150 years ago, and con-

trasted its continued hold on the public with more popular entertainment.

"Who will exert himself 150 years from now to see a replay of this year's Superbowl," he wondered. "It's just no contest."

Stern noted the "strange dichotomy" between the instant loyalty an artist can win from the concert public without necessarily achieving comparable support on records. But if many fine talents, successful onstage, do not somehow make it on disk, the reverse doesn't hold.

"I don't know of any great record seller who is not also a major concert draw."

Industry executives deeply concerned with breaking artists heard Stern remind them that it is "the artist who makes the great record company. No record company ever made an artist."

If a musician can impose his will, as a stage person, during a concert, he faces a more difficult task on records. To win equivalent results on disk he must be able to inject "a

sense of immediacy and of taking chances."

Stern, who recently recorded both the Rochberg and Penderecki violin concertos, thinks contemporary music "has not been too badly served by record companies in our time." But labels will go along only if the artist shows faith, he said.

"It's up to the performer. The publisher can't play it, and neither can the record company. Often the composer can't either."

With Myers, he listed many 20th century composers whose music has found a place in the recorded literature.

However, said Stern, great talent is always in short supply. Just because the music is there it doesn't oblige acceptance from the public.

He illustrated his point with an oft-quoted saying attributed to Sol Hurok, the legendary impresario who first took Stern under his wing in 1940: "If the public doesn't want to come, nothing will stop them."

Stern urged record companies to provide materials for the education of young listeners. It will pay off in the long run, he said.

As to attempts to popularize the classics, he decried efforts to "spoonfeed young minds to appreciate music by giving them just the centercut." And, he added, "I'm not convinced that 'Elvira Madigan' did much for Mozart. I feel Mozart did more for 'Elvira Madigan'."

The violinist blasted the "dismal" sound on small speaker tv
(Continued on page 89)



Noted opera singer Regina Resnick and master violinist Isaac Stern discuss piracy during the panel on the classical market.



Paul Myers of CBS Masterworks listens to the performers' comments.

Talent Negotiations

• Continued from page 81

see which one sold the most records. Mercer said: "We're the record companies and we wouldn't let it happen."

A questioner prodded further by saying that Willie Nelson had three records on the charts in the U.S. through different companies. Replied Mercer: "It's still a dangerous trend. A deal has to be fair to the company which built the artists. So Nelson got away with it. I can't see that I would ever do that."

"I can't see my people, press and promotion, working on an artist partly for me and partly for the benefit of other record companies. If a band is unknown and built by a company, and not screwed contractwise—and nobody should

screw artists—then the company involved should, by right, have a share in that success."

Concern and anger was expressed by Geoffrey Heath of Heath Levy Music in London about being approached by four different lawyers at this last MIDEM all purporting to represent the same artist. He wondered if a "letter of confirmation" should be carried by properly empowered legal representatives.

Said Balin: "I believe there is a tendency towards this kind of speculative representation. Sometimes, though, it is a pointer of the insecurity of an artist in that he gets several people hunting round for him."

"But I agree black sheep are not confined to the entertainment industry."

Bar Coding Values

• Continued from page 80

ment label is printed and sent to the warehouse and thus becomes the picking list for the new product."

The second method involves the use of a product-identifying label to be scanned by a portable light-pen scanner at regular intervals in a retail store. The resultant magnetic tape contains a complete and accurate inventory of all the product in the store.

This data is fed into a computer via a telephone line. The computer compares the new inventory with the inventory of the previous week, adjusts for shipments received in the interim, and thus calculates sales.

Said Smith: "Both systems make comparisons of sales with available store inventories, giving the retailer the one control he wants most—inventories turnover."

"Since product is classified according to type, and since the composite of the turnover rate by category equals the aggregate store rate, selections can be added or de-

leted by category using the computer to get the desired time rate. You thus have a self-correcting system to make the store inventory profile fit the demographics of its customers."

Smith declared that with all of this data coming in daily from its stores (in Pickwick's case, 7,000 across the U.S.) a distributor could determine the required warehouse supporting stock more accurately and rapidly. "This not only keeps warehouse stocks to a minimum, it also means more usable orders from manufacturers and fewer returns."

Smith said that bar coding is also useful in processing returns. By programming the computer to accept data scanned on the bar-coded tickets of product returned to warehouses from retail stores, and by storing data to indicate which records should be recycled to other stores and which returned to manufacturers, the cost of processing could be considerably reduced and the return of product considerably accelerated.

Women Exec Growth

• Continued from page 83

managers in Singapore, Malaysia and Hong Kong.

Acceptance for men or women, said Bron, is based on getting the job done professionally and with integrity. "My relationship with licensees is excellent, not because I'm a woman, but because I do the job."

"That's the basic tenant," asserted Granberg. "If you do the job, there's no problem."

Dempsey brought up the even greater obstacles faced by black females, a situation, he stated, that CBS is "extremely sensitive" about.

To rebut Granberg's inference about the lack of women executives in the music business, Seymour Heller, president of American Variety in Los Angeles, took to the audience mike to recite a "hastily prepared list of women who are already executives and who deserve the positions they're in."

The list included key women executives at such firms as Jobete, CBS, Motown, Pye, BMI, Peer International, Watanabe Music of Japan, the CMA and Granberg herself.

Pat Hurley of CBS International, Paris, followed Heller to the mike and commented on the European situation. "European society expects men to be the breadwinners. I

don't think women consider themselves successful in our societies when they reach positions in business."

Hurley pointed to a difference in "the aggressive attitudes in the U.S. and the attitudes in Europe" adding, "Only in Sweden are we getting to a situation in Europe where it's accepted for a man to stay at home and bring up the kids if his wife's job is more important than his and makes a better contribution to society."

The session explored a dramatic new avenue when Granberg introduced the vision of the young woman who rates her career equal to, or higher than, any commitment to marriage and family life. "When they enter the job market, they enter with the same kind of ambition and credentials as a young man. They're not the women executives of today, they're the women executives of the future."

This brought Singer around to amending her earlier statement—that Bron had agreed with—that there will never be a woman president of a major American music company. "The work standards of the young lady of today are possibly a little bit higher than the young male of today. The young male of today is getting very passive, while the young lady is getting extremely aggressive."



IMIC attendees enjoy a cocktail reception at the Excelsior Danieli Hotel in Venice.

Patience In E. European Bloc

• Continued from page 78

tentions, such as keeping covers longer than originals."

White said the Soviet Union is now a signatory to the Universal Copyright Convention and paid due royalties on records pressed and released in Russia under license.

Asked by Nesuhi Ertegun, president of WEA International, if there was much movement of product among East European countries, Roman Waschko replied that export and import of records within the Eastern Bloc was determined by yearly contract.

"If Poland has a contract whereby 100,000 albums may be sold to East Germany, then we can export 100,000, but no more. If a Polish group should have a big hit and there is a demand in East Germany for 200,000 albums, we cannot sell them. So what usually happens is that the East Germany record company will bring the group in from Poland and make a new recording, because there are no exclusive artist contracts in the Socialist countries."

Underlining the fact that Western style promotion was almost totally absent from the East European record scene, Des Brown pointed to the value of having Western artists appear on radio and television and do press interviews.

"Abba has sold hundred of thousands of records in Eastern Europe and got valuable promotion from a television special it did in Poland. The level of tv production is extremely high," he said.

Asked by Dag Haeggqvist, general manager of Sonet, Sweden, about blank tape sales in Poland, Waschko said: "Sales are extremely high because there are not enough records available, so the only way that Polish fans can get the music

they want is to buy blank cassettes and duplicate at home."

Brown said that while the demand for Western music in the Socialist countries obviously far outstripped the West's demand for East European music, he believes that in the next 10 years there will

be more of a two-way traffic. "I have been most impressed by the caliber of the artists in Poland, Czechoslovakia, Hungary and East Germany. They are writing good songs and no doubt some will emerge which can be sold around the world."

Horowitz Speech On Financial Community

• Continued from page 83

duce: the preservation of the intellectual property in the creative output of recording artists.

"The widespread phenomenon of piracy is the most urgent example. In some Asian markets, it is estimated that as much as 80% of the present sales volume is accounted for by pirated goods. The artists, consumers and governments in those markets are being openly and disgracefully cheated."

"Another major problem area is the dilution of our products through the unlimited duplication of our recordings made possible primarily by the development of audio cassette technology. In Germany, as one example, 100 million blank cassettes are sold annually, compared to only 35 million prerecorded cassettes and fewer than 90 million LPs."

"The pattern set by the pioneering German law, that of having manufacturers of home taping equipment pay money into a fund for distribution to the copyright owners of prerecorded music, is a sound one. It is hopeful that such a scheme has been recommended for the U.K."

"But in order for such laws to be meaningful, contributions to the fund must be based not only upon sales of equipment but on sales of the blank cassettes themselves."

"A final area of governmental concern is the protection of performing right in records. Now 58 countries currently have laws recognizing and protecting the performing right, including most of the major industrial nations of the world."

He said the recent defection of Canada from these ranks was an unfortunate backward step but

added: "A major effort has been mounted in the U.S. to obtain such legislation. We're encouraged by a report of the U.S. Register of Copyrights recommending to Congress recognition of the performing right in records, based on objective and unassailable economic data."

"Securing enactment of such legislation will be most difficult in the face of pressures which will inevitably be brought to bear against it. But our growing cultural and commercial importance will help us prevail."

Earlier, referring to industry growth at a rate which no one could possibly have predicted a decade ago, he spoke of improved technology and sales techniques but stressed the greatest reason for the growth was the music itself.

"Some of the most spectacular sellers in recent months, such as Fleetwood Mac's 'Rumours,' or the Eagles' 'Hotel California,' or the 'Saturday Night Fever' soundtrack are instances of a type of music that is so eclectic both in composition and appeal that it is impossible to categorize it firmly, except to say it is the mainstream music of our time."

Horowitz said that the industry, caught up in its rapid growth and change, had been slow to collect reliable data about the makeup and

(Continued on page 89)

Movies Music

• Continued from page 80

Freed from the upfront money gamble, the studios won't be insisting on all music rights for the movie, creating a new market, according to Stewart. "In the next five years or so, you'll find many soundtracks and scores will be available to you, and you'll be negotiating for them."

JUNE 3, 1978, BILLBOARD

CREDITS

Coverage of IMIC '78 provided by Mike Hennessey, Peter Jones, Is Horowitz, Gerry Wood and Eliot Tiegel. Photos by Sam Emerson. Graphic layout by Bernie Rollins. Section edited by Eliot Tiegel.



Isaac Stern accepts his Trendsetter for his outstanding contributions to music from Billboard's editor in chief/publisher Lee Zahra.



Al Coury of RSO accepts for Robert Stigwood for his blending movies and music together and for the Bee Gees for their across-the-board sales success.



Robin Nash, right, of the BBC-TV's "Top Of The Pops" receives his award from Giuseppe Ornato, president of RCA Italy, for his program's support in exposing popular music.



Jo Walker of the CMA accepts on behalf of the organization for its outstanding contributions to helping country music grow internationally.



EMI's Alan Kaup accepts for Stephen Stewart on behalf of his efforts in fighting piracy.



T. Kurata of Nippon Columbia accepts for his company's development of the digital recording process.



Joe Cohen of NARM accepts for his organization and John Holland of the EIA/CEG for their efforts to link software and hardware in industry conferences.



Isaac Stern makes his own toast during a reception in his honor. To his right are Mr. and Mrs. Don Dempsey of CBS, U.S.



Ed Wodenjack, president of Crystal Clear Records, accepts for his firm's work in the direct-to-disk field.



Herbie Hancock on piano along with Paul Jackson on bass and Michael Clark on drums performs in concert following a panel on the jazz market. At left: the Venice chamber orchestra with conductor Roberto Abbado performs music by Vivaldi for IMICites at the St. Stefano church in Venice.



Gaily attired musicians entertain at the opening convention reception.



WEA International's Nesli Erzegun, left, chats with associate Phi Rose and Mrs. Rose at a cocktail reception.



Trudy Meisel of Hansa and Intro Meisel Music, Germany, and Seymour Stein of Sire Records, U.S., discuss a new artist linkup for Boney M.



Paul Rich, John Cohen and David Burke chat during the opening cocktail reception.



Bruce Luncvall, Paul Drew, Don Dempsey and Seymour Heller, seated, await a boat taxi in Venice to return to the Excelsior Hotel on the isle of Lido. At left: Steve Diener of ABC, U.S., with Mrs. Bob Krasnow during a reception.



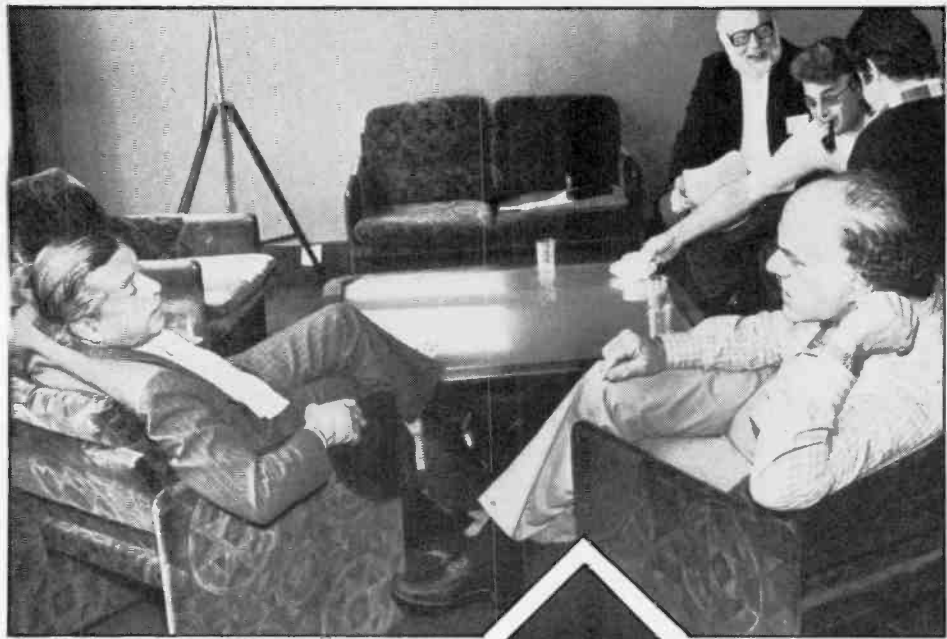
The splendor of the Excelsior Hotel is the setting for the Trendsetter Awards banquet dinner.



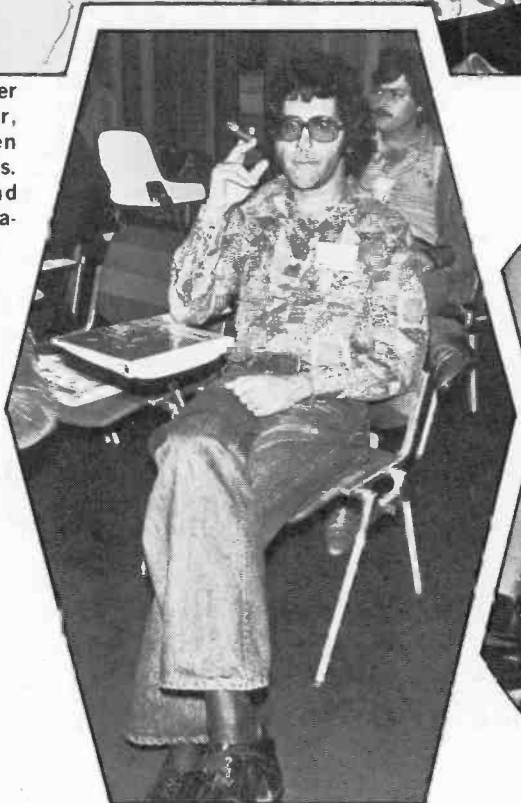
Officials from all over the world break bread together during a luncheon in the Excelsior's grand ballroom.



Nesuhi Ertegun, president of WEA International, U.S., chats with Bob Altschuler, CBS Records vice president, U.S., as another conversation takes place in the background during a coffee break.



Relaxing: Producer David Chackler, U.S., Mrs. Owen Sloane, U.S., Mrs. Chackler and Lenny Hodes, Challice Music, U.S.



U.S. attorney Owen Sloane at the discussion on talent negotiations.



Publisher Leonard Feist queries a panel.



U.S. publisher Ralph Peer II, above, makes his opinion felt.

JUNE 3, 1978, BILLBOARD



Japan's Misa Watanabe dances with Gene Nash of the U.S. during the Trendsetter banquet.



U.S. publisher Al Gallico and his wife do some fancy stepping during the Trendsetter banquet.



MUSEXPO's Roddy Shashoua, left, during a reception.



Y. Honda of Victor Musical Industries, Japan, with Mr. and Mrs. Jack DeMello of Melway, Honolulu.



Warner Bros. vice president Bob Krasnow chats with U.S. attorney Fred Gaines, center, and his wife during a reception.



Billboard's Mickey Addy provides interlude music between sessions.

Piracy Still Flying High

• Continued from page 77

But this is a contempt of court situation, Abrahams added. Abrahams said the trend in England was toward counterfeiting. He also called home recording another form of cancer. The executive offered the figure of \$252 million as the amount lost to manufacturers, etc., as a result of home taping. The British government is studying a tax on tape hardware to reap revenue for lost royalty income from home taping activity. "The tax needed to recompense everyone would be 30% on hardware and between 175% and 200% on blank tape."

Pat Hurley, operations director for CBS International, Paris, noted that CBS has with the assistance of a Dutch printer, developed what he called was a "copy proof imprint" for the reverse side of the cassette label for its own cassettes.

Hurley said the industry's lack of respect for the cassette as a music medium was one reason the pirates moved in and helped fill a consumer need. "The industry doesn't think internationally," he added. "It's not interested in what's exported from its territory."

Hurley said an awareness was needed in the area of movement of metal parts from factory to factory. They could fall into the hands of the pirates. He also questioned what happened to old pressing equipment. Was it sold off to pirates?

Guido Rignano, managing director of Ricordi of Italy, who also translated minister Pastorino's speech earlier in the morning, traced Italy's own problems back to illegal duplication of singles. He said it was very difficult to estimate the total amount of pirated goods in all configurations. The figure he did state was seven million units a year.

Rignano admitted one of the problems in the past in getting governmental action was that "50% of the politicians were of a Marxist origin and to ask them to protect copyright was a difficult task."

Italy's trade group, AFI, has been aggressively fighting piracy, Rignano said, pointing out its 16 regional offices and 52 provincial offices and its central inspector's office (with seven people) and a total staff of 150 persons.

Rignano noted that 480 dealers had been inspected for illegal product sale with 559 seizures. AFI has its own security force of three full-time inspectors and 18 other "informers" who feed data on piracy activity to a full-time lawyer.

Currently AFI has to file civil action against the pirates and this number is constantly growing. In 1976 there were 239 suits; 1977 615 suits and in the first three months of this year there have been 247 suits.

Last year, 2.5 million labels were seized along with 22 complete duplicating plants. Rignano placed the total value of pirated goods seized at \$1.4 million.

Piracy was a topic which wove its way through other sessions, with IMIC attendees recalling the Italian government's pledge of greater penalties and Nesuhi Ertegun's and Stephen Stewart's own pleas for the global industry to kill the cancer before it becomes too overpowering.

Stern And Resnick

• Continued from page 84

sets and predicted that music will come of age on video only with the arrival of the large home screen, perhaps some 10 years in the future.

"In a large concert hall the ambience dominates the listeners. At home, the watcher dominates the small screen."

Both Stern and Resnick recalled frequent encounters with unauthorized recordings, finding common ground with IMIC attendees concerned about pirate inroads.

Stern told of seeing a pirate cassette version of Schubert trios he had recorded with Leonard Rose and Eugene Istomin on sale in Korea for 35 cents. He once interrupted a concert in Milan and refused to continue until a cassette

player had been confiscated from a dupe in the audience.

And Resnick spoke of recognizing her voice on a 1954 recording of Wagner's "Ring" cycle which credits the performance to unknown artists. She figured in a landmark unit which proved the recordings were dubbed from Bayreuth radio broadcasts.

Although the records were promptly withdrawn from sale, she said she still encounters them from time to time.

A Columbia artist since 1945, Stern is in a unique position to speak of the staying power of a master disk performer. "I've seen record company presidents, producers and marketing men come and go over the year," he said. "But I'm still here."

Horowitz Speech

• Continued from page 85

buying habits of the market. "But we are closing that information gap," he said. "After years of laboring under the myth that the bulk of record purchases are by people aged between 15 and 25, we now know through exhaustive research that the majority of buying is by people over 25."

"Even more exciting we now know that a majority of Americans 10 years old or older purchases one or more records or tapes in the year preceding the survey."

Platinum awards were now given out in increasing numbers. Earlier in the 1970s, a U.S. major company would be proud to register an annual sales volume of \$75 million, but today it is possible even for albums to achieve that plateau. A very successful record generates as much revenue as a very successful movie.

"Yet for all this growth, the break-even numbers in the record business remain anything but prohibitive to the artist whose talent is specialized, whose appeal to the audience must develop over a period of time.

"You don't need to sell 12 million or one million or even 500,000 albums. You can sell 150,000 and come away very happy. There is an ease of entry in this business which is missing in an area such as motion pictures, where you need millions of dollars for a serious under-

taking at the theatrical feature level."

He also stressed the internationalism of the industry, an aspect growing annually. Shaun Cassidy, though American, started as a WEA International artist finding success overseas before the U.S. An artist from the Netherlands, signed to a Dutch company, can have a number one in Brazil.

"Even at the height of the British invasion, headed by the Beatles, there were not nearly so many international stars as there are today."

"But the U.S. is still burdened, in many circles, with the image of a country that readily exports music but rarely affords popular acceptance to artists from abroad. But the current Billboard issue reveals that 18 of the Top 100 albums are by acts from abroad."

Horowitz felt it was interesting to note the changing relationship between the sales volume in the U.S. and that estimated for other markets. In 1966, record and tape sales elsewhere round the world equalled about 77% of the volume of the U.S. But by 1976, non-U.S. sales were the equivalent of 117% of the U.S. volume.

And he ended with an important goal. It is the relation of an atmosphere of respect and goodwill in which our industry can bring the widest possible range of musical creativity to a public that has so clearly demonstrated its eagerness to listen and enjoy."

NAME ACTS LATER

MGM Grand-Reno In High Rise Debut

By HANFORD SEARL

RENO—The new \$131-million MGM Grand Hotel-Reno, rising T-shaped 26 stories above the Truckee Meadows Valley floor, opened May 3 and is a sparkling extension of big-time Nevada entertainment.

Presently, the hotel, which boasts the world's largest casino at two football-field lengths or a sixth of a mile, houses only one main showroom, the home of "Hello, Hollywood!"

An auspicious rival to the downstate MGM Grand's "Hallelujah, Hollywood!" production, the Reno effort, three times larger than the Vegas show, was delayed until May 25 because of construction and delivery delays.

A \$250,000 three-channel Altec sound system is found in the seven-level, 1,800-seat Ziegfeld Room which also includes a mix of 105/SR Shure series equipment, reports technical director Don Fooshee.

Aside from the ambitious production show, the new hotel may build a second main showroom in the near future according to Vegas MGM Grand entertainment director Bernie Rothkoph, who will book major acts there.

"Right now we're considering adding 500 rooms to the present 1,015 as well as a main room by this

fall or winter," said Rothkoph. "It's double duty for me now helping to guide entertainment up here."

Crooner Dean Martin, who opened the MGM Grand-Vegas main room in December 1973, came in on four days notice to open the new Reno room. Singer-composer Mac Davis and commedienne-movie producer Joan Rivers filled in until May 21.

Meanwhile, in an apparent rebirth of lounge entertainment, a popular format in Northern Nevada casino resorts, the new hotel facility offers three such showcases with the 220-seat Lion's Den, Cub Bar and Leo's Lair.

According to Rothkoph, a mixture of Top 40 and contemporary sound will be spotlighted in the Lion's Den, which contains a stage platform for such future acts as Harry James, Johnny Tillotson, Diana Trask and Tommy Sands.

Melinda Day, entertainment coordinator, working with the hotel's president Jack Pieper, says other lounge areas will be open to nightclub acts mainly from L.A. and Las Vegas. "We're going to experiment, of course. If a group does terrific business, we'll have it back again," says Day.

New Companies

Planet Records, an MOR label, launched by Werner Klau, former president of Life Publishing. First release is a single, "Back To Maine," by Chuck Kruger. Address: P.O. Box 924, Lewiston, Me. 04240.

Brad Simon Organization founded by Brad Simon as a management agency. Simon was formerly with the accounting firm of Arthur Anderson & Co. First signing is Sandra Voris. Address: 176 E. 77th St., New York, N.Y. 10021. (212) 988-4962.

Performance Marketing Corp. as an umbrella organization for Torrence Associates, a management firm, and PMC International, global representation and tour specialists, by Richard Torrence and George Braun. Firm plans to represent classical and pop acts. Address: 1860 Broadway, New York, N.Y. 10023. (212) 541-4620.

BeachTown Records launched by Dudley Folks and Spunky Ederly. First signing is Mark Turnbull, former Reprise artist, whose debut LP for the label is "When I Was Six I Got A Ukulele." Address: 3015 Laguna Canyon Road, Laguna Beach, Calif. 92631. (714) 494-3958.

Cherry Records, an independently-distributed label, formed by Jimmy Johnson (also known as Jimmy Houston), president of Cherry Records and Cinema Corp. First release is Steven Neil's Top 40/adult contemporary single "I'll Be Around." The label has also released country singles on four artists: Randy Cornor, Fiddlin' Frenchie Burke, Debbie Holscher and Donna Hazard. Address: 9717 Jensen, Houston 77093, (713) 695-3648.

Good Times Productions launched by Doug Parsons, president; Chuck Wolff, vice president, as a concert production outfit. Address: P.O. Box 27604, Raleigh, N.C. 27611, (919) 755-0712.

Golden Lion Entertainment Corp. founded by John Kostick and Greg Kimmelman for personal management and independent album promotion. Kostick comes from Leber-Krebs; Kimmelman from Jet Records. Address: 120 E. 56 St., Suite 510, New York 10022, (212) 935-3750.

Lust/Unlust Music formed by Charles Ball, former partner in new wave Ork Records with first release on the Migraine label by Teenage Jesus and the Jerks. Address: P.O. Box 3208, Grand Central Station, New York 10017, (212) 673-0362.

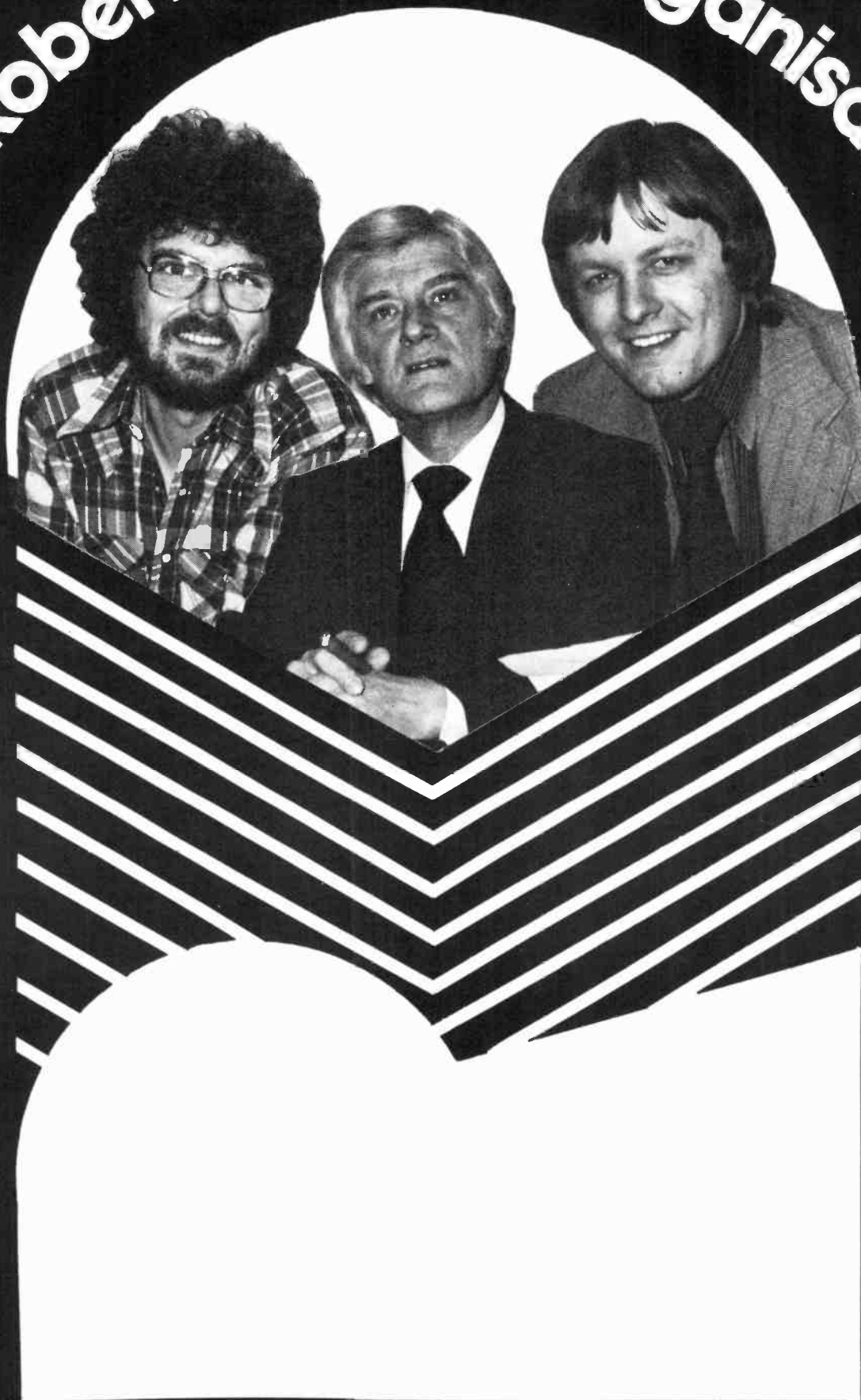
Surefire Productions formed by Ron Weathers and Bill Burbank Sr. for promoting, publishing, booking and management. Address: P.O. Box 1808, Asheville, N.C. 28802. (704) 255-8093.

Me & Sam Music Productions, comprised of Me & Sam Music, ASCAP; Annexra Music, BMI; Me & Sam Productions and Prairie Dust Records, has been formed by Sam Kirkpatrick, president. Other executives with firm include Larry Morton, a&r and producing; Ann Morton, publishing activities; and Ken Woods, national country promotion director. Address: 2818 Azalea Place, Nashville 37204, (615) 292-6677.

Organon Key Music, for music publishing, set up by Donald C. Nalle at 308 Euclid Ave., Ambler, Pa. 19002.

JUNE 3, 1978, BILLBOARD

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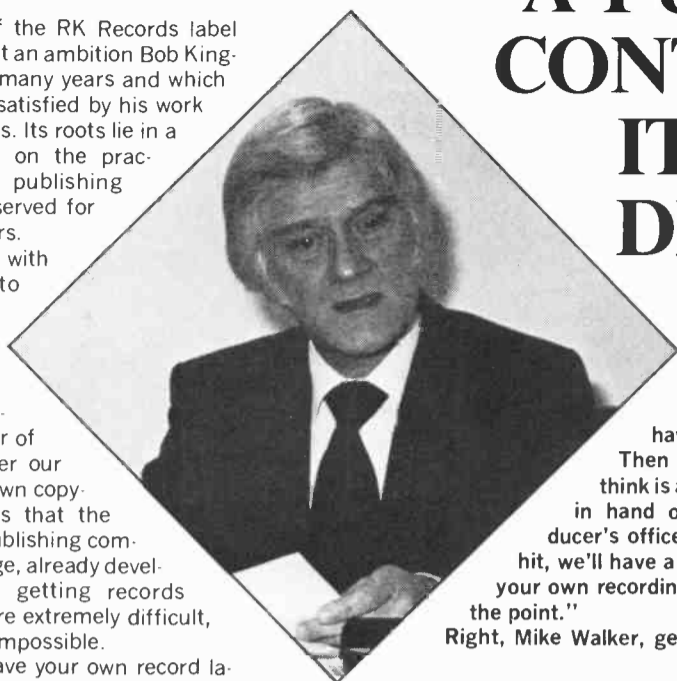
A PUBLISHER CONTROLLING ITS OWN DESTINY

The setting up of the RK Records label brings to fulfilment an ambition Bob Kingston has held for many years and which was only halfway satisfied by his work with Spark Records. Its roots lie in a philosophy based on the practicalities of the publishing business he has served for more than 20 years.

"Our intention with RK Records is to build the label and the artists to the point where we begin to reap the benefits as a publisher of having control over our own destiny, our own copyrights. The fact is that the problems, for a publishing company without a large, already developed catalog, of getting records made nowadays are extremely difficult, bordering on the impossible.

"You have to have your own record label. Then, when you do acquire what you think is a hit song, instead of sitting cap in hand outside the average record producer's office, in the hope that with a bit of luck you'll get a 'B' side of an unknown artist, you can make a decision, this is a hit, we'll have a go, and spend your own money, make your own recording, go out, promote it, and hope to prove the point which otherwise probably wouldn't be provable. And even if the thing sells disastrously, at least you have committed to vinyl a work that can be shipped around the world and may well end up as a hit somewhere other than Britain.

"These days you can have the greatest song in the world, but if you go to the artists most suited to it you almost invariably find they write their own songs or they've got their own team of writers; they almost



Robert Kingston, left, chairman of the RK Organisation: "You have to have your own label.

Then when you acquire what you think is a hit song, instead of sitting cap in hand outside the average record producer's office you can make a decision, this is a hit, we'll have a go, and spend your own money, make your own recording, go out, promote it, and hope to prove the point."

Right, Mike Walker, general manager of the RK Records label.



"The beginnings of this trend go back to the time of the Beatles and the Stones and the breakout of British music into world markets, when it was realized that the artist/songwriter stood the greatest chance of longevity because he didn't have to scrape around for a song every few minutes. In consequence, artist/songwriters very soon wanted to form their own publishing companies, very often administered by the major firms, but their own companies nevertheless. What is more, they started recording themselves or using their own producers and recording independently, then placing their masters with a distributing record company. Actually, this is precisely what we were doing in the independent state of Iver Records, making our own masters and leasing them to the various companies, mainly Pye.

"By the time we finally received permission for Southern to have a label, which we could have done easily because we had so much strength and so many hit artists we were recording, it was a bit late in the day. Everyone else was into it. All the known producers of today were already independent, and the market was considerably more glutted than it had been in the early 60s. Nevertheless, I should note, we did eventually succeed with Spark."

Kingston has no illusions about the labor and luck involved in establishing a new label. "In our first years we have to invest, so as to achieve chart listings, establish an artist, and in that way build a catalog that becomes a significant

certainly publish their own songs and probably make their own recordings. Practically all major artists being released by the labels today are independent productions not made by the record company itself, and everything has become a series of small, tightly knit units. If you want a major name for your copyright you have to give most of the copyright away or you don't get the recording. So in the end, your chances are so poor that you have to set up your own studio, your own label and your own artists who can go out and develop the copyrights.

RK'S KINGSTON MULTI-SKILLED MUSIC MAN

Overseeing the whole RK operation is Bob Kingston, helped by his wife Kay as his secretary. Kingston is one of the best-known and most experienced men in the publishing business in the U.K., currently chairman of the MCPS and a consultant director to the PRS. His career spans 18 years as managing director of Southern Music and goes right back to the early post-War days.

At that time he was a professional pianist working with dance bands, who soon formed his own trio
(Continued on page 95)

(Continued on page 92)

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Robert Kingston Group Combines Youth With Experience



Barry Kingston, record producer: "When we came in the studio was total devastation."

The London headquarters of the Robert Kingston group of companies is at 34 Windmill Street, in premises acquired during summer 1977 and rebuilt to order, incorporating an in-house studio with 16-track facilities. Kingston moved in last September, after some months working from rented offices in the PRS building. In addition, there is a Northern office at Hindley in Lancashire, center of operations for RK Records' general manager Mike Walker and his assistants, Judith Searling and Sheila McDermott.

Kingston's tightly-knit team combines youth with experience, solidity with flair, and it is noticeable that almost all its members are, or have been, themselves musicians and songwriters. Creative manager Geoff Wilkins, for instance, was a trad jazz trumpeter before he went into publishing, where he worked for Carlin, EMI and Philips before joining Southern as professional manager in 1976. He still writes, and RK has some promising copyrights of his through its subsidiary company Pindrop Music, jointly owned with Wilkins and singer Lyn Holland.

Copyright manager John Aspey is another songwriter, though aspiring rather than established. His wide experience in the music business includes stints with the Mechanical Copyright Protection Society, the Performing Right Society, with United Artists and RCA as copyright supervisor, and with



Geoff Wilkins, creative manager of Robert Kingston Music Ltd. and director of Pindrop Music.



John Aspey, copyright manager.

Chappells the publishers. Bob Kingston comments: "As well as looking after our copyrights John also enjoys getting involved in promotional activities. He looks after our Radio One promotion and has developed many useful contacts. But he's a very good copyright manager so we try to keep his nose to that particular grindstone as much as we can."

The best musician on the premises is Kingston's son, Barry, a talented multi-instrumentalist with a wide experience of publishing and 10 years' pedigree as a record

producer working with artists such as Yes, Alex Harvey, the Sutherland Brothers and international star Michel Polnareff. With his engineer Steve O'Brien Barry produces all the recordings made by RK Productions in its own studio.

This studio originally belonged to Track Records. "When we came in it was total devastation. I spent a lot of time redesigning and then even more knocking holes in walls and looking after the engineering. The main structural change was to extend studio space by taking the control room back and up so that it now looks down on the studio from a level on the ground floor. That way we can accommodate something like 20 musicians in something like comfort. We have an Ampex M1100 16-track tape machine, Quad amplification with Tannoy dual concentric speakers and all the usual studio equipment, plus a number of instruments on the premises. Basically the studio is for our own purposes; it's designed for work not for show, and it's already very heavily committed. We have five acts in at the moment, three of them working on albums. I think it's important to be able to work out ideas with songwriters in a studio before you start to worry about finished recordings."

Mike Walker is another musician—a bass-player in the days of the Liverpool boom—and especially well qualified to head up RK Records, with its strong emphasis on disco and Northern soul music, having been first resident deejay and then manager at the Wigan Casino, where Northern soul began. Not surprisingly, Walker has many contacts with discos and deejays right across the Midlands and the North, so he is particularly well-placed to handle administration and promotion for the label.



Kay Kingston, Robert Kingston's wife and secretary.

KINGSTON PUBLISHING EXPANDING ON INTERNATIONAL SCALE

Since Robert Kingston Publishing was set up, Kingston himself has made a number of important deals designed to give the company a strong catalog of international potential, and travelled extensively to do so.

The most exotic deal so far secured three major Mexican catalogs for the publishing company. These include Bolero Musimex, containing many hits from the Trio Los Panchos group and the Brambila Music Mexico, with its 20,000 works. The first task with these will be to sort out the best and provide them with English lyrics.

Nearer home, Kingston has set up a joint company with Jeff Christie, now writing prolifically again, and will both record him and administer his existing publishing company Christabel Music. Pindrop Music has been formed to handle the copyrights of Geoff Wilkins, and River Music will do the same job for television and film writer Ron Grainger. RK also has the Gale Music catalog, containing standards like "Yellow River."

Other projects include a joint publishing situation with Lou Fyne, the manager/agent who brought RK Records signings Poacher to the label, and a reciprocal deal with Musicways, a division of Filmways in California, to handle the copyrights of Michael Dees.

"Dees is a quite brilliant MOR songwriter," says Kingston, "and we are hopeful some of his copyrights will be great successes. He had also recorded some tracks of his own material which we shall be releasing shortly." Further deals involve Barry Collings, a manager with a large roster of acts whose copyrights will go thru RK Publishing, and the Anthony Quinn feature film "Tigers Don't Cry." Hennie Bekker's soundtrack has been acquired by Kingston as a one-off deal.

On the record label side there has also been considerable activity. First British release was

the Spitfire Boys' punk single "British Refugee," which made the new wave charts, and others have followed from Wigan's Ovation, the Band of the Black Watch and Poacher, winners of the all-winners final on the tv talent show "New Faces." Another talent show discovery, Stan Holden, is currently enjoying some success with an eccentric comedy item titled "The Great Big Pickled Gherkin," and an old master of Tobi Legend singing "Time Will Pass You By," acquired from Laurie Records, is also selling fast.

"Our artists go right across the board, but I would say that, as with Spark, our main interest lies with Northern soul, mainly I suppose because of Mike Walker's ties in that area. We are just in the process of forming a label called Casino Classics, in conjunction with Gerry Marshall, who owns Wigan Casino. The purpose of this label, which will be headed by

well known disco D.J. Russ Winstanley, will be to acquire old masters, both American and British, of the type currently sought by disco audiences. During the period when British music had world domination I think we rather missed out on the goodies that were being produced in the States. They escaped our attention here in the U.K. Now we have access to a vast supply of that material, and thanks to the specialist knowledge of Mike Walker we are steadily mopping up the licenses on this older U.S. catalog and on a lot of British stuff as well, all of it very well-suited to today's markets.

"All of our product is distributed thru Pye. I've been closely associated with them for many years, and some of the company's past heads are old mates of mine. When I formed RK I did explore other possible avenues, but in the end I went back to Pye as to the one I knew and trusted. I know their weaknesses as well as their strengths. They've done very well for us so far."

IT'S OWN DESTINY

• Continued from page 91

performance earner. In the longterm we hope to establish a label that is successful both in the U.K. and overseas. I realize the difficulties of course. To begin with, we have to find all the talent, both writers and artists ourselves. And they are going to be unknowns because I prefer doing that to spending vastly on established acts.

"Then we have to be aware that the record business is very competitive. Marketing is vital, and even if you do have a potential hit you have all the problems of obtaining exposure, getting the records in the shops and so on. There are many factors that work against this: too many issues and playlist re-

strictions. And there is lots of luck involved. People come to you by chance, and once you start being successful it's like a magnet. I don't pretend there's any great expertise in it. It's an opportunist's game.

"If there is expertise it rests with those few who have 'feel' for the music, and they really are a few. Personally I work on gut reaction. Sometimes I'm right and sometimes I'm wrong. But of course you've only got to be right once or twice. At any rate, we have every incentive to work hard in this new set up. I can't speak too highly of Boosey and Hawkes. Hugh Barker, the chairman, and people like Alan Clapham, Tony Fell, Geoff Cox and Geoff King. They just said okay, we need this division, your team go and do it. They really have shown incredible confidence in us, and they don't interfere in the slightest. On our part, we are determined we won't leave any stone unturned. If we don't make it we will only have ourselves to blame.



Judith Searling, left, and Sheila McDermott pictured in RK Records' northern office at Hindley. The girls handle telephone sales and help out with promotion and administration.

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• Continued from page 91

and watched it grow, first into a sextet and finally into a full-scale big band. "At that point I ceased to be the pianist and became the waggler of the baton with a white tuxedo. Our arrangements were based on the Glenn Miller sound, so we had a period, after the Glenn Miller film came out, when we were really quite successful."

In 1976, though, Kingston decided to find a job in the music business, hoping in that way to further his ambitions as a songwriter. He joined Chappells and within a few months was given responsibility for the Victoria catalogue. The following year Southern offered him the post of professional manager under Allan Crawford, managing director, and he accepted. "At the time I was writing quite a lot. I wrote 'Farrago' for John Barry and Ronnie Hilton's Eurovision song 'For Your Love' among other things. But in 1959, when Allan Crawford left, I became managing director of Southern, and that was the end of my active involvement in writing. After that administration predominated."

One of Kingston's first innovations was to set up an independent production company, Iver Records. "I think we were the first music publisher in this country to do so. It came about largely because I had already made an independent production, with John Barry, of Lance Fortune singing 'Be Mine.' We leased the tape to Pye and it went to number two in the charts. In any event we built a small two-track studio for Iver and began recording seriously with artists like Vince Hill, Carter Lewis and the Southerners and later Donovan."

During the 60s Southern was hitting the British market heavily with its publishing. The company owned the early Rolling Stones copyrights for instance. It had writers under contract capable of producing hits like those Geoff Stephens wrote for Herman's Hermits and Manfred Mann. And it had a number of subsidiary companies like the one formed with the young Robert Stigwood, through which Southern obtained the services of artists like John Leyton, Billie Davis and Mike Sarne.

Nevertheless Kingston felt strongly that Southern should have a label. "My point was that we were selling or releasing our masters to record companies who were making a lot of money out of them. Unfortunately the owners took the view that you shouldn't compete with your users, and it wasn't till the late 60s that they lifted that taboo, by which time many other people were doing the same thing."

Further problems arose when Spark Records became established. "It took us some time, but in the end we did make it. We had a very big hit with the French group Pepperbox, we had 'Scotch On The Rocks' and the Tommy Hunt records, and of course Wigan's Ovation, so we got to the point where we

were making quite a lot of noise with the label. In fact we reached the point where we were set to really do the thing properly, with a proper promotion team, a new studio and so on. Of course all this was going to need capital over and above what we were earning, and Southern's owners just wouldn't come up with the money. So the upshot was that we agreed I should look around for something else."

Kingston left Southern in March 1977 having decided that unless he could get back into the music business with some ownership for himself he would leave it and concentrate on his other interests in film distribution. It was at this moment that Boosey and Hawkes approached him, through the medium of the retired chairman David Adams. B&H was keen to get into the pop field and aware of Kingston's hopes. "They came up with the finance that put RK Music into existence. We have an arrangement whereby they provide the money in return for 50% of the income and ownership. I own RK Music Ltd., and its subsidiary companies, while the money-owning company is Boosey and Hawkes Kingston Music Ltd. The agreement runs for three years, after which B&H alone have the option to terminate or continue for a further four years, and at the end of that time we either continue in business or one of us buys the other."



Russ Winstanley, the North of England deejay responsible for Casino Classics.

CREDITS

Editor: Earl Paige; Assistant Editor: Susan Peterson. Editorial coordination: Mike Hennessey, European Editorial Director; Peter Jones, U.K. News Editor; Nick Robertshaw, contributing writer. Art direction: Bernie Rollins.

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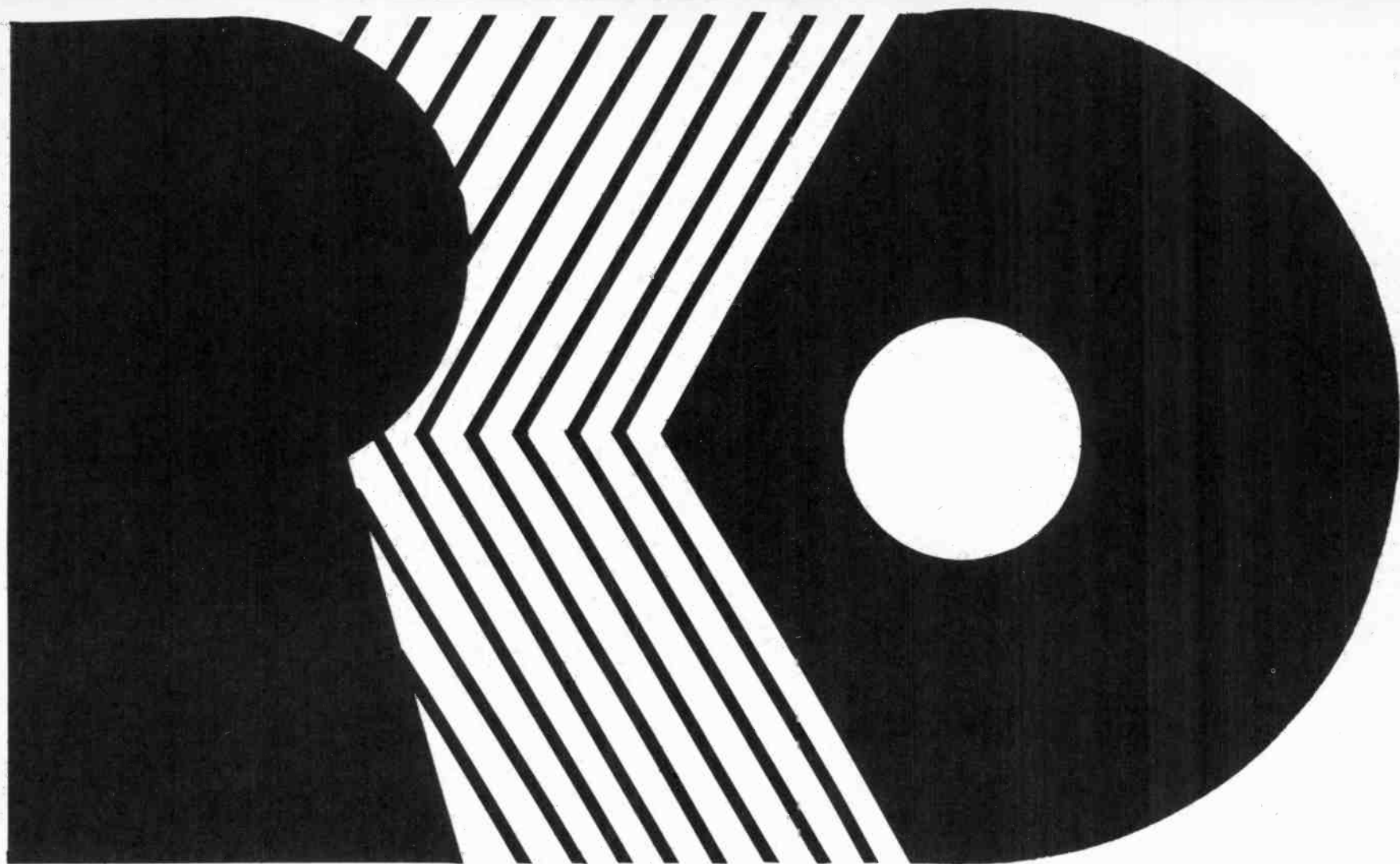
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TIGHT FIT—WEA Execs prepare to squeeze into the 1933 vintage Austin 7 belonging to John Fruin, managing director of WEA U.K., following a luncheon meeting near the River Thames in London. From left are chauffeur Dennis Goodman; WEA International president Nesuhi Ertegun; Fruin; David Horowitz, office of the president, Warner Communications; and Phil Rose, executive vice president of WEA International.

Czech Import Rate Upped To Meet Soaring Demand

By LUBOMIR DORUZKA

PRAGUE—Czechoslovakia is expected to increase imports by 10% to 15% this year to meet substantial growth in consumer demand for records and cassettes.

The one pressing plant in the country did foresee the rapid development of the record-buying market, and also must reserve a large part of its manufacturing capacity for product to be exported.

The only finished product which Czechoslovakia imports from non-socialist countries is from India. The Indian-pressed product comes from EMI India and Polydor India within the framework of the Czechoslovak-Indian Trade Agreement.

Last year some 60,000 disks came from India, including product from the Beatles, Elton John, James Last and Gloria Gaynor.

Finished product from socialist countries in 1977 totalled 300,000 records and cassettes. In addition, Czech recordings are custom-pressed in Russia by Melodiya. They are expected to press 500,000 during this year.

The sales increase has affected all kinds of music: classical, pop, jazz, rock. By widening the range of choice for customers the record departments of the large department stores are showing improved sales results.

Supraphon retains its place as the top company in the marketplace. But both Opus and Panton are building repertoire and Supraphon's chain of 150 record shops are selling more and more new product from the other companies.

30 I.P.S. MASTERS

CBS/Sony 'Super-Fi' Due

By HARUHIKO FUKUHARA

TOKYO—CBS/Sony is hoping to "out-fi" its rivals here with a new line of "master sound series" super-fi disks that include releases from 30 i.p.s. master tapes of CBS Masterworks in the U.S.

The first 11 albums to be released June 21 include one of these American recordings, Stravinsky's "The Rite Of Spring" with the New York Philharmonic and conductor Zubin

Mehta, and Hiroko Nakamura playing Chopin.

Other 30 i.p.s. master tapes in the Masterworks library also will be available to CBS/Sony as a joint venture licensee of CBS Records, confirms Marvin Saines of CBS in New York.

CBS/Sony's new series is the company's response to the challenge of state-of-the-art equipment such as quartz-lock turntables and DC amplifiers. The label is confident enough to say that the new disks can be used to check the specs of the equipment itself.

The half-inch master tape used has two tracks and the 30 i.p.s. recording speed—double the width and speed of conventional analog recording tapes, making for a four-fold jump in the tape area passing by the record heads.

The company claims the system yields a reduced noise level, wider dynamic range, a frequency response with plenty of headroom and a sharp transient response. A quarter-inch, 30 i.p.s. master tape is also used in recording.

Sony Inc. had a hand in developing the crystal lock mastering system, with the crystal-controlled direct-drive motor helping keep dynamic wow to an absolute minimum. SX74 cutter heads of Neumann in West Germany are used, but limiters and compressors are not employed, with the overall level improved by nearly 6 dB, label officials claim.

Columbia Name Ruled EMI's In Suit Settlement

LONDON—The dispute between two companies over the use of the word "Columbia" on their records was resolved by agreement in the High Court here.

EMI Records had brought an action claiming that Virgin Records (Retail) Ltd. was in contempt of court in breaking a previous undertaking given in November 1975 not to use the word.

Virgin agreed that all records and sleeves not emanating from the EMI group of companies, but bearing the Columbia mark, would be subject to a process of permanent obliteration at Virgin's central warehouse, either by the removal of the Columbia mark or by placing a sticker over it.

Agreement came after lengthy out-of-court talks and was approved by the High Court Judge. Virgin pays the legal costs.

'DRAMATIC RECOVERY'

U.K. Budget Lines In Surge

By PETER JONES

LONDON—The first quarter of 1978 has produced a massive upturn in budget records sold here, claims Richard Baldwyn, managing director Music For Pleasure.

January-April label sales were up by 80% over the same quarter last year, while MFP cassette sales were up 108%.

Nippon Col Sales Hit \$220 Mil In '78 Fiscal Tally

TOKYO—Nippon Columbia posted a 6.5% gain in sales to \$200 million and a 24.6% increase in ordinary profits to \$11 million, for after-tax profits of \$5 million in its 1978 fiscal term ended this March 20.

Disks and tapes were up by 6.2% over the year before to \$86 million. Audio products advanced 14% to \$89 million, and other activities were valued at \$45 million.

Pre-recorded music tapes jumped 26% with cassettes soaring 42.6%, but disks reached a sales plateau at a 70.3% share of the total sales value shown by the disk and tape division. Japanese music and Western music were split 87.1% and 12.9%.

This year, the company aims to boost its exports particularly to areas other than Europe, where it is already well established. In the U.S., marketing of its Denon audio equipment and PCM disks will continue through Discwasher Inc.

Baldwyn's optimism for the budget field future follows more than two years of what he admits were "not very good business." He adds: "Problems have included the general economic situation, and a shortage of suitable repertoire for budget.

"But the fact that the budget market actually worsened before the general full-price album market did could well indicate that we are due for an improvement in general record sales. The budget record market has certainly made a dramatic recovery."

Baldwyn cites a 58% increase in

Classics For Pleasure sales. The Listen For Pleasure spoken-word tape range launched last October had sold some 125,000 sets so far, representing some 250,000 individual cassettes.

Additionally, a Showaddywaddy album, released last September and featuring material licensed from Arista, has hit 250,000 unit sales on records alone.

Baldwyn concludes: "The budget market has always given an early indication of how much the public is buying records and what they are buying, and budget product has

(Continued on page 98)

3 TO 'DON'T CRY'

Pop Honors From Novello Tag Year's Best In Music

LONDON—This year's Ivor Novello Awards, prestigious prizes covering most areas of popular music, were dominated by the Bee Gees and by the team of Tim Rice and Andrew Lloyd-Webber. Between them, they scored 10 nominations and five actual awards.

"Don't Cry For Me Argentina," published by Evita Music, was named best song, musically and lyrically, international hit of the year and most performed work, to give Rice and Lloyd-Webber a major triumph.

"How Deep Is Your Love," by the Gibb brothers and published by

RSO Publishing, was named best pop song and best film music or song. The Bee Gees also received the Novello Special Award "for their services to British pop music."

Kenyon Emrys-Roberts' theme for the BBC-TV serial "Poldark," published by Chappell, was named best tv or radio theme. Stanley Myers, with "Cavatina," took the prize for best instrumental or popular orchestral work (published by Robbins) and "Mull Of Kintyre," by Paul McCartney and Denny Laine (McCartney Music) predictably took the award for best selling A side.

Despite strong competition from "Don't Cry For Me Argentina," the outstanding lyric award went to Michael Coleman and Brian Burke for "Matchstalk Men And Matchstalk Cats," jointly published by Great Northern Songs and EMI Music.

"Privates On Parade" had the rare honor of being named best British musical with no other nominations in the field. With book and lyrics by Peter Nicholls, and music by Dennis King (published by Essex) it was considered "so far ahead of any others" as to be unanimous winner.

Harry Mortimer, noted name in the British brass band field, was given an award "for outstanding services to British music." Named songwriter of the year was Tony Macaulay, his second win in this section.

EGG HATCHES 7

A Souffle Of New Acts

By HENRY KAHN

PARIS—Eddie Barclay's new label Egg, with an initial release batch of seven albums of music linking electronic or synthesized sounds with traditional instruments, is living up to its aim of introducing new talent.

Barclay's promotion campaign includes the distribution of a special disk of sample extracts from LPs by Tim Blake, Patrick Vian, Alain Markusfield, Francois Breant, Larry Coryell, Popol Vuh, and Vangelis Papathanassiou, to radio networks in 17 different countries and to what Barclay describes as "progressive" record dealers.

Territories covered include North and South America, continental Europe and Japan.

Says Barclay: "This way we give these important outlets the chance to find which album is most interesting for their areas. We look for one or more of the artists to break through and repeat the success of Jean-Mi-

chel Jarre's 'Oxygene' at world level."

He is promoting the product under the banner "The most progressive European music experience," and there is simultaneous release in all 17 countries covered.

Barclay is also involved in massive promotion on a disco-type disk by French singer-writer Patrick Juvet. It links "Got A Feeling" and "I Love America" and was recorded in New York, produced by Jacques Morali. In France it went gold in just four days.

NIPPON PHONOGRAM INKS PACTS

Jazz Spearheads Export Offensive

• Continued from page 3

master contracts that accomplished little more than promote exports in dribs and drabs.

East Wind, which has specialized in direct-to-disk product, was set up some four years as a Nippon Phonogram subsidiary with Ai Music co-operating in production. By this April it had released 62 albums, plus an additional 10 LPs cut at 45 r.p.m. It took an early lead in exports by selling direct-to-disk titles to the U.S.

In North America, East Wind records will be released by Music Minus One's affiliate, Inner City Records. Phonogram in France will service the catalog in Africa as well as in Europe.

A total of 28 LPs will be launched in the first year under the licensing

agreements, with initial releases due out in July or August. They will include performances by such artists as the Great Jazz Trio, Sadao Watanabe, Masahiko Togashi, David Friedman, Al Haig, Hubert Eaves, Rainbow, Ann Burton, Ryo Kawasaki and Art Farmer.

Phonogram has high hopes that the success of the label will further the recognition of Japanese jazz musicians in the West.

In the U.S., Inner City will offer the records at a suggested list of \$7.98, little more than half the cost of earlier imported versions. For the time being none will be released in the direct-to-disk format. This may be done later, says an official of the company, with imported pressings carrying a special Inner City imprint.

Sales In Denmark Hit New High At \$64 Mil; Imports Bite Reduced

By KNUD ORSTED

COPENHAGEN—The Danish record industry scaled new sales peaks last year, with turnover up to an unprecedented \$64 million, 16% over the previous year's \$55 million. Figures reflect retail prices, excluding Value Added Tax.

Sales here are now equal to Norway, though still well behind Swedish figures, which are up to twice as high.

In 1977, album business in Denmark registered a 14% upswing, and cassettes were ahead 27%. For the latter configuration, it is the biggest market gain in any European territory, although cassettes sell at the Continent's highest per capita rate.

But singles did not benefit from last year's bonanza, dropping by 23%. Problem for the market is the comparatively high price for just two songs: \$2.50 for a 45, compared to \$11 for an album, and only \$4 for a budget LP.

U.S. and U.K. imports of disks and tapes, long a source of concern for local manufacturer members of IFPI, are also weakening their hold on the Danish market.

According to new figures, imports have dropped from around 20% of the market in 1976 to some 16% now, representing approximately \$10 million. Price increases in the exporting countries are considered largely responsible.

Heavy tax on records here, at 30%, has provided \$5 million to the government. Denmark is the only western country with a direct tax on records.

Abba, the Swedish group, took a large part of the latest sales slice, with around 700,000 albums sold, including 330,000 for the "Arrival" LP.

The group's newest release, "The Album," has sold 225,000 units in just three months, in a country where total sales of 10,000 is regarded as very good.

Changes in Danish radio are partly to blame for the singles sales shortfall. Chart programs have vanished from the schedules, and new artists have little chance to break through nationally. New acts benefit more from German television, which can be picked up through half of the Danish territory.

Pop music expands along with rock, while jazz accounts for just 2% of the Danish market, and 6% goes to classical music—compared to 15% for West Germany.

Some 30% of total sales is produced in Denmark, mostly MOR and rock. EMI Sweden is closing down its pressing plant in Copenhagen, and the new plant in Sweden will take over production, though cassettes will still be made here by Metronome, Tocano and Jysk Grammophone.

Mail-order outfits are also competing for business alongside IFPI members, including Pladeringen (Bertelsmann of Germany, and Danish publishing house, Berlinske), the Scandinavian Music Club (owned by Polydor/Phonogram), Gyldendal Publishing and Lademann Publishing.

They are not allowed to sell albums until six months after the first in-store release date, however.

Recently, several new mail-order companies have tried to get a share of the market, without much success. Weekly magazine "Se & Hor" tried one-off, mail-order sales of important chart titles, too, but this activity did not affect the market.

Piracy is not a major problem in this country compared to Germany or Holland, but some discotheques are offering suspect tapes for sale.

IFPI figures show there are now 600 retail outlets for records and cassettes, but 20% of them account for 80% of the total sales.

Biggest rack-jobbing firm in Denmark is Music Rack, established in 1971 by Phonogram/Polydor, CBS, EMI, Hede Nielsen, Sonet and Metronome. It now has a \$10 million annual turnover, dealing with 228 outlets.



DYLAN QUEUES—About 10,000 fans descend on the Chappell Music Center in London's Bond Street for advance tickets to Bob Dylan concerts at Earl's Court in June. The box office for the Harvey Goldsmith promotion opened on a Sunday, but the line started the previous Friday afternoon with seasoned queuers bringing along sleeping bags and chairs. On the first day 20,000 tickets were sold. The London concerts tee off a European tour for the CBS Records International artist.

WEA Intl Racks 50% Sales Gain

LOS ANGELES—WEA International reports sales so far this year are running 50% ahead of 1977, even though the latter tally included the two biggest-selling albums of the company's history, "Rumours" by Fleetwood Mac and "Hotel California" by the Eagles.

Among the pace-setting disks, says WEA International vice president, Phil Rose, is Boney M's "Rivers Of Babylon." A chart-topper in Britain, the single is claimed to have captured 15% of that country's total 45 sales during its third week in release. Now, reports Rose, it is past the million mark, and selling strongly in other territories.

Soviet Contest To Find Music For Olympics

MOSCOW—A contest to find the best musical pieces to link with the upcoming 1980 Olympic Games to be held here has been organized by the State committee for television and broadcasting, the Union of Composers and the Union of Writers.

The contest runs in three stages, the first to be held in various local centers and the second round and final to be staged in Moscow and to be completed by Nov. 30.

Only professional songwriters who are U.S.S.R. citizens can take part and the event covers vocal and instrumental musical formats.

Prizes run from around \$900 to \$300 in the vocal/choir division and \$750 to \$300 in the instrumental section. Other prizes will come from the organizing committee of the Olympic Games, the Composers' Union and the Writers' Union. Winning compositions will be released on the Melodiya label.

Budget Lines Surge

Continued from page 97

held its price more than full-price albums.

"Our catalog, both pop and classical, is stronger than ever before and improved packaging has contributed to the sales upsurge."

Monty Lewis, head of Pickwick, a main rival to MFP in the budget area, also reports "substantial sales increases." Profits are very much up, he says, achieved by sheer sales volume alone, because the last price increases were in January 1977.

From The Music Capitals Of The World

LONDON

First 10,000 copies of the new John Otway & Wild Willie Barrett album, "Deep And Meaningless," out through Polydor here (July 2), will include a free single featuring two tracks recorded live in London last year. ... Sixth Chrysalis album from Leo Sayer, currently on a world tour, out (June 9), produced by Richard Perry and with songs by ex-Amen Corner singer Andy Fairweather-Low.

Stage-coach drawn by four horses toured central London delivering ELO's new single "Wild West Hero" to radio stations, while the group rehearsed for record-breaking eight-day season at Wembley Empire Pool. ... Signed to A&R Artists Management: Oliver Tobias, lead in the movie "The Stud," for movies and records, and he is currently making both album and single.

Zones, four-piece Glasgow rock group, signed worldwide with Arista, three members of the band having been with the now-defunct chart team Slik. ... New a&r chief at Rocket, Lem Lubin, formerly of chart-topping band Unit Four Plus Two, helped sign new acts Judie Tzuke and John Joliffe to the Elton John-John Reid label.

Following on the "Smurf" hit-record and promotion campaign from Holland comes the Berserkely label and its new signing, Manchester group the Smirks, with slogans such as "You're Never Alone With A Smirk." ... Tony Thrope, lead guitarist with the Rubettes, has to leave the band temporarily because of a back injury.

A major record deal and tour to be announced any day for United, the group set up by ex-Kinks Andy Pyle and John Gosling. ... Linked with Bob Dylan concerts here, CBS repromoting back-catalog, but with emphasis on his biggest sellers "Desire," "More Dylan Greatest Hits," "Blonde On Blonde," and "Nashville Skyline."

First single from the Pasadena Roof Orchestra since signing with CBS after four years with Transatlantic is "Pennies From Heaven," the standard featured in a recent nostalgic BBC-TV series of the same name. ... Blank tape manu-

facturer BASF U.K. offering a \$1,800 holiday and other prizes in a "Spot The Sound" competition.

Michael Johnson's "Bluer Than Blue" single, already a U.S. charter, is first release on EMI's new America label. ... Capitol's Kraftwerk single "The Robots" distributed in 10,000 units within special bag which folds out to three times the size of an ordinary single sleeve. ... Added to the Knebworth Festival here (June 24) is Tom Petty And The Heartbreakers, the band's only British appearance this summer.

Pye here rush-releasing a special sound-track single from "The Stud," featuring the Real Thing on "Let's Go Disco," written and produced by Biddu. ... Album by Freddie Starr, and singles from Starr, White Plains and Peter Green mark opening of four-year licensing deal between Peter Vernon Kell's PVK Records and WEA for the world, excluding U.S. ... Television talent contest-winning band Our Kid no longer contracted to Polydor and the group has disbanded.

Hand-out from Virgin Records says: "The Culture album currently out on April Records, 'Africa Stand Alone,' is not an official release. It is a bootleg of rough mixes stolen from the studios,

and the sound quality is extremely poor." ... Football fever, world cup style, has hit record companies on behalf of the Scottish squad, with at least 22 singles already out.

Summer European tour for Bob Marley and the Wailers starts in Stafford (June 22), but that is the only U.K. venue, because of lack of halls available through fears of "possible trouble at gigs." ... Doeflex Compounds of Swindon report "tremendous response" from color vinyl disks for such acts as ELO, Linda Ronstadt, the Stranglers and X-Ray Spex; the system now available in standard-item form. PETER JONES

BUCHAREST

Radu Goldis, composer, arranger, rated best Romanian jazz guitarist, having completed the scores for the movies "Zile Fierbinti" and "Accident," now writing the music for "Alegerea," directed by Andrei Baleanu. ... Local pop group Sfinx has now played three long seasons in a Belgian nightclub.

Pop band Curtea Veche Nr.43 preparing an album with folk composer-singer Mircea Florian. (Continued on page 99)

International Turntable

Les Cocks, best-known as the producer of the long-running and influential television talent show "New Faces," is to join Mickie Most's Rak Records in London as general manager. Cocks thus severs his long relationship association with Pye, most recently as executive assistant to chairman Louis Benjamin.

Bob Hart, pop music writer for Britain's top-selling daily, The Sun, named group music publicity executive, EMI, reporting directly to Leslie Hill, director.

Guenter Wunderwald is the new

managing director of Polydor of India Ltd. He joined Polydor International in Germany in 1970, serving in the regional management department with responsibility for Asia, Australasia and the socialist countries.

Veikko Wirtanen, former managing director of EMI Finland, moves to a similar post with Oy Tandberg Ab, Helsinki-based leisure electronics company.

Luciano Montesion named general manager at Carosello, Milan, replacing Mario Rapalla. Montesion was previously with Sciascia.

20 WORST ON 'YUK!' LABEL

LONDON—K-tel here has finally fixed release of the 20-track album of songs voted "all-time worst records" by listeners to Kenny Everett's Capital Radio show.

The album is being pressed in turquoise vinyl and goes out on the specially created Yuk! label. Among artists featured: Jimmy Cross, "I Want My Baby Back;" Mrs. Miller, "A Lover's Concerto;" Nervous Norvus, "Transfusion;" and singer-actor Jess Conrad has no less than three included, "This Pullover," "Cherry Pie" and "Why Am I Living."

EMI Sets Publishing Co. In Malaysia

KUALA LUMPUR—Malaysia's first publishing company, Pusktaka Muzik, has been launched here by EMI.

According to Michael Comerford, general manager of EMI, "selling sheet music by local writers, reproducing compositions in recorded forms and collecting revenue from public performances on tv, radio films and other media are some of the company's objectives, but our main aim is to sell our product abroad."

The publishing company will collect royalties while EMI retains a

commission. EMI will handle all administration and will be directly involved in the promotion of compositions.

Comerford expects the publishing operation to be lucrative. Many local compositions are recorded, but until now there has been no local publishing company to handle the composers' affairs.

Two other publishing companies, Intersong, owned by Polydor, and Burlington Palace Orient, owned by Decca, do some business in Malaysia, but are based in Hong Kong.

From The Music Capitals Of The World

• Continued from page 98

developing the fairytale of "Harap-Alb." The two acts previously worked together on the EP "Fintina" and plan to perform the music for the film "Cronica Unor Imparati Desculti," directed by Mircea Verouiu, with Mircea Florian music.

Young composer Adrian Enescu very busy as a filmscore writer here, with three new movies taking his total to 10: "Riul Care Urca Muntele," directed by Cristiana Nicolae; "Urgia," directed by Andrei Blaier and Iosif Demian; and "Septembrie" (Timotei Ursu). . . . Based on the old group Modal Quintet, a new pop group started in Cluj-Napoca featuring guitarist Valentin Farcas and pianist Ioan Gherman.

Recent visitors for concert appearances include pop groups Locomotiv GT (Hungary) and I Pooh (Italy), both on return trips, and Bulgarian singer Mimi Ivanova, backed by the excellent group Start. . . . The I Pooh concerts particularly impressed audiences and the band will return later this year, with Electrecord editing an album featuring songs taken from the two LPs "Poohlover" and "Rotolando Respirando."

A tram accident killed Sergiu Deleanu, top radio producer who recently had organized the Sunday "Divertis Club." . . . ARIA, booking agency and promoters, and ATM (Association of Theatre and Music) have new headquarters: Str. Schitu Magureanu, Nr.1, 7000 Bucharest, Romania. . . . In for concerts: the Santa Maria choir from Caracas, Venezuela.

In the monthly radio show "Jazz Forum," veteran Mihai Berindei presented a history of Romanian jazz. . . . The magazine Transilvania of Sibiu now running a regular jazz column, the only one in Romania. . . . Major musical event here was Sergiu Celibidache, originally from Romania, conducting the Romanian State Philharmonic George Enescu Orchestra here. Even for public rehearsals, the hall was packed out.

Top sellers here in the Romanian section: "Sint Eu Omul" (Mondial); "Cintec Pentru Om" (Benedict Popescu); and "Decebal" (Azur); and in the international division: "I Remember Elvis Presley" (Danny Mirror); "Banana Boat Song" (Demis Roussos) and "Name Of The Game" (Abba).

In selected stores here, new records imported from the Indian company Dum-Dum are on display. Included among the titles: "Dedication" (Bay City Rollers); "More Creedence Gold" (Creedence Clearwater Revival); "Knight Time" (Gladys Knight and the Pips); "House Party" (Temptations); "Greatest Hits" (Neil Diamond); "Pure Gold" (Harry Belafonte).

OCTAVIAN URSULESCU

BUDAPEST

Bela Bartok Jr., son of the famed composer, has signed with Hungarian state music publisher Editio Musica here to produce a book, "From Day To Day," about his father. Publication is set for 1981.

It will be written in the form of a day-to-day diary, so making it different from the many Bartok biographies already available. Says Bartok, "My father lived 22,000 days and I want to work on details of each day. There is so much material it will have to be in two-volume format."

The highlight of the local concert-going season came with two concerts by the Vienna Philharmonic Orchestra conducted by Sir George Solti in the 2,400-seater Erkel Theater here.

The first featured Mozart's "Jupiter" Symphony and Brahms' "First Symphony" and the second included Beethoven's "Eighth Symphony" and "Ein Heldenleben" by Richard Strauss. On both occasions the encore was Strauss' "Fledermaus Overture."

Solti, enjoying phenomenal success in his native Budapest, was interviewed at length on radio and television. He made two awards to the Budapest Music Academy to send its two best conductors on a western study tour.

PAUL GYONGY

LISBON

Following the success here of U.K. singer Kate Bush on the "Festa Da Musica" tv series, her single "Wuthering Heights" sold strongly and there is growing demand for her debut album "The Kick Inside." . . . U.K. group Genesis in for two concerts at a football stadium, possibly in August, and the will link with promotion on the Charisma band's album "And Then There Were Three."

To commemorate its 25th anniversary the Orfeu label, owned by record company Arnaldo Trindade, is putting out a double album comprising its all-time best-sellers, such as "Page One," "Grandola Vila Morena" and "O Facho." Orfeu new release schedule includes Sergio Go-

dinho's long-awaited album "Pano Cru," an album of music for children "A Banda Sarabanda" by Jose Jorge Letria; a new single by Adriano; and the LP "Cantadores Do Redondo," produced by Vitorino.

Jose Afonso (Orfeu) main attraction at a sell-out concert "Viver Maio" at Pavilhao dos Desportos, other guests including Fernando Tordo (TLD), Luisa Basto (Sasseti) and Paulo Bandeira (Columbia).

Philips' recording act Gemini, Portugal's entry in this year's Eurovision Song Contest with "Dai-Li Dai-Li Dou," was awarded a gold disk in Lisbon for sales of the album "Pensando Em Ti." A national festival of political songs being or-

ganized by a special committee headed by Marilia Ramos to find two Portuguese entries for the 11th Youth Festival to be staged in Havana. . . . Full houses here for the musical satire "O (Continued on page 100)



JUNE 3, 1978, BILLBOARD

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FILLS PROGRESSIVE GAP

60 Canadian Stations Launch Pringle Show

By DAVID FARRELL

TORONTO—Two years of research and negotiation came to fruition May 20-21, as the first four-hour segment of the Pringle Program was broadcast by 60 stations across Canada.

The syndicated weekly show is designed to fill a gaping void in radio programming in markets that have no progressive FM stations.

The weekly segments offer a mixed bag of ingredients that are regular fare at major market stations today, and in at least one case, the Pringle Program goes one step further by having two in-house rock journalists who can fly to any market in North America to get interview material for the show.

Doug Pringle, co-founder of Montreal progressive CHOM-FM, and Martin Melhuish, a rock commentator conceived the show two years back and sold the concept to Dave Hammond, who heads up the syndicated program division of St. Clair Productions.

The Pringle Program has been sold as a continuous series, running 52 weeks a year, and leans heavily on album oriented acts "who represent the bulk of record sales in Canada," Melhuish and Pringle point out.

The basic mix includes playing key tracks from new album releases. The first show, for instance, introduced the Kate Bush track "Wuthering Heights," a number one single in Britain but only getting airplay in western Canada at this time, along with artist interviews and a rock news segment.

Among artists interviewed on the first show: Mick Jones from Foreigner, Ann and Nancy Wilson from Heart, and Warren Zevon. Melhuish and Pringle attended Cal Jam II to gather some interview material, but also have other interview material in the can with Alice Cooper, Bob Welch, The Bee Gees, Gary Wright, Santana and Supertramp, taped either in Los Angeles or on the set of the "Sgt. Pepper's Lonely Hearts Club Band" movie lot.

Executive producer Dave Hammond has been successful in attracting several major advertising accounts to sponsor the syndicated show, thus being able to market the program's four one-hour tape reels to member stations at no cost. Integrated parts of the show include hits

'Rumours' Cops Million Sweeps

TORONTO—WEA in Canada is claiming itself winner of the race to land a million-seller, announcing Fleetwood Mac's "Rumours" LP "as the first album ever" to reach the platinum times 10 sales plateau.

As yet, however, WEA has not tendered the figures to the Canadian Recording Industry Assn. for certification, although it has taken ad space in trade publications to make the announcement official.

The million-unit mark means that one person out of 23 now owns a copy of the "Rumours" album in Canada and that it is present in one out of six households.

Vying for second place, and so far neck-and-neck, are the "Saturday Night Fever" package on RSO, and "Band On The Run" by Paul McCartney on Capitol.

around the world, album reviews and mini-documentaries.

Starting off with 60 stations, the program is now being heard in just about every market in the country with the exception of the Northwest territories and a few Maritime areas.

The program is taped one week in advance of its broadcast date. With one on the air; one in the can, and another in pre-production stages at the St. Clair owned Eastern Sound studio in Toronto, the next thought is to offer a slightly different package to FM outlets using the show.

"Their needs are different in a major market," explains Pringle, "and some of the music we might be playing on the might be completely new to a secondary or minor market, but part of regular rotation in markets such as Toronto or Montreal. We think we can offer a specialized program for these markets without straying too far off the show's original course."

Both Hammond and Pringle agree that once this is done, in another eight to 10 months some serious thought will be given to taking the Pringle Program into the U.S. market for syndication.

TOWERING PROJECT

'Concert In Sky' Date Near

TORONTO—A date for the Concert In the Sky super-concert, staged from atop the Canadian National Telecommunications tower in this city, is to be announced very shortly, project director Duff Roman reports.

Stalling media announcements on the project, which calls for continuous performances by major artists from an elevated pod some 1,465 feet in the air, Roman told Billboard that the consortium representing The Concert In The Sky Ltd. is awaiting authorization on a financial package from the Securities Commission of Ontario.

The proposal for financing, in large part, centers around potential

BACK TO ROCK'N'ROLL

BTO Returning To Roots

DETROIT—The new BTO direction is to get back to playing what it does best, and that is rock'n'roll says the Canadian band's new leader, Fred Turner and manager Bruce Allen.

Currently on tour in the U.S., Turner suggested that the latest Mercury album, and first without Randy Bachman, was "a step back to take a step forward."

"After the Freeways album we just weren't sure which direction the band was going in. Randy Bachman was calling all the shots and we were, essentially, being used as a backup band. 'Street Action' finds the new band back in the studio working as a democratic outfit and, I guess, it was a new direction for us, since we were all contributing ideas and songs once again," says Turner.

New member Jim Clench on bass, ex of April Wine, is coming to the fore on stage, taking over backup vocals and adding luster to the band's live show.

While the latest album has not

Defective Disks Sold By Labels

TORONTO—A number of retail outlets are now stocking their front racks with hit album product that is known to be damaged, and in some instances moving non-defective titles back into the warehouses.

As bizarre as the situation sounds, a large number of specific titles recently shipped out of two major label warehouses and were sold to distributors as damaged stock. The retailers have then moved the good stock on these titles out from the racks and put in damaged goods at a dollar off regular price.

According to one store sales clerk, the catch is that when the customer returns the warped or scratched title the store policy is to offer a straight exchange on goods. In other words, the customer cannot get his money back and finds himself forking out more dollars to buy a non-defective title.

Where the returned goods go is a puzzle that no one seems to want to answer, but one suggestion is that it goes back to the manufacturer, who has made a dollar extra on the useless stock, to be recycled in future pressings.

The product involved bears no signs of damage externally and carries no warning to the consumer.

movie rights and it is a regular practice to seek authorization from the commission for investment money for film projects. Toronto entertainment lawyer Bernie Solomon is working with Roman in providing the entertainment package needed to make the Sky concept work on the scale that is called for.

The project would eliminate admission costs, health and welfare facilities and security risks since the concerts would be fed directly to radio and tv transmitters for live broadcast. At selected outdoor locations provisions call for a number of Eidophor tv screens and massive banks of stereo speakers to "create a total environment in a truly festive atmosphere," as Roman describes it.

exactly burnt up the charts, Allen and the four members in the group all claim that constant touring is going to get the band back up on its feet.

For comparison, "Freeways" sold approximately 250,000 units over 18 months, according to Allen, whereas the latest album, "Street Action," has realized sales of 200,000 units within a space of four weeks.

The next BTO album, members say, will be recorded with a name producer, with both Bob Ezrin and Mike Flicker being considered at this point. Possible locations for the album are Le Studio in Quebec, or a U.K. studio.

'Revolutionary' Disk

PARIS—Phonogram is releasing a disk called "Les Journees de Mai 1968," recollections of the period when France was in fear of a revolution. The material is taken from Radio Luxembourg broadcasts.

From The Music Capitals Of The World

• Continued from page 99

Caso Da Maczina Misterioso," set up by Grupo 4 at Teatro Alberto, guests including chart singers Paulo Carvalho, Fernando Tordo and Luisa Basto.

An album taped in Paris and featuring music by Portuguese violinist Carlos Zingaro, accompanied by U.S. bassist Kent Carter, was a highlight on radio program "Musica Jazz," produced by Paulo Gil and Rui Neves on national channel RDP-4. ... Big Portuguese sales for the "Close Encounters" soundtrack on Arista, music by John Williams.

Double success here for Grace Jones (Island) with her album "Portfolio" and the single "La Vie En Rose," a cover version of the Edith Piaf hit song. ... Several versions out for Italian hit song "Ti Amo," with Howard Carpendale (EMI) first to hit the Top 10. ... And another EMI artist to break the singles market is Capuano with "Close Encounters."

New breakers into the album sales in Portugal: Michael Rother's "Flammende Herzen" (Sky); C.J. and Co. (Atlantic) with "Devil's Gun;" Robin Trower and "City Dream" (Chrysalis); Leo Sayer's "Thunder In My Heart" (Chrysalis); and the Ritchie Family's "Life Is Music" (Philips). ... French number one "Ca Plane Pour Moi," by Plastic Bertrand (Vogue) out soon via the Tr-nade company. FERNANDO TENENTE

STOCKHOLM

U.K. ensemble the Martin Best Consort has released an album "Bellman In Britain," featuring songs by Swedish 18th century minstrel Carl-Michael Bellman, the LP recorded in London and released in Britain and Scandinavia via EMI. ... Local jazz-rock guitarist Janne Schaffer in Hollywood recording a new CBS album, produced by Bruce Botnik.

Swedish country magazine Kountry Korral's yearly reader poll shows Waylon Jennings as most popular male singer, with Loretta Lynn top girl, and Elvis Presley tops in the rockabilly field. Top local artist named was Red Jenkins (Mercury). ... The Warwick compilation album "Fonzie's Favorites" now out here via Mariann Records.

Polydor currently running a campaign for its low-price and budget catalogs, containing some 275 titles. Polydor also releasing nine double albums in the low-price "The Story Of ..." series, featuring artists like Slade, Jimi Hendrix and the Hollies. ... Cherry Vanilla touring Europe this month with Swedish concerts planned.

CBS here to release a Swedish version of the continental hit "The Smurf Song," recorded by the Dutch original artist Father Abraham, and CBS will also release the English-language version and album, the main title being published by Sweden Music. ... Acquaintance, recording for O-Records here, has its album "Get Acquainted" released in the U.K. and continental Europe by President Records.

Skip Chaum, Barbi Benton's manager, says the singer did not have a contract with Mervyn Conn to appear at the International Country Festival, which was held in European centers around the Easter period. Many local fans visited Gothenburg to see her act, and her non-appearance caused sour press reaction in Sweden. LEIF SCHULMAN

MILAN

In on a 15-date Italian tour, Jamaican disco singer Grace Jones was handed a gold disk by Ricordi, Island licensee here, during her performance at Brescia's Stardust Club. ... Another disco star Asha Puthli (CBS), in on a three-week stay, added national radio and tv shows to her live gigs.

Thousands of people turned up for U.S. jazz drummer Max Roach, playing with his quartet (including saxist Billy Harper) at two full-house concerts at Milan's Teatro Cial. ... Carosello's "Jazz From Italy" album line was introduced to media folk at the Press Club here, the event promoted by the National Association of Record Reviewers and attended by several local mainstream jazzmen including Giorgio Azzolini, Gianni Basso, Claudio Fasoli and Roberto Haliffi.

Also at the Press Club: a conference concerning the First Europe Jazz 1978 festival, to be staged at Imola in July, the artists presented by jazz pianist Giorgio Gaslini and Imola's municipal authorities.

Milan's specialist jazz label Black Saint, owned by Hi-Fi and Record Center, and distributed domestically by EMI, issued a new album made up of recordings by U.S. musicians Hamlet Bluiett, Julius Hemphill, George Lewis, Muhai

Richard Abrams and David Murray. ... Ariston pop group Matia Bazar performed its "Nero e Bianco" show on a Northern Italy 11-date tour.

Tito Fontana's jazz label Dire, which had issued several LPs by local and foreign artists in the early 1970s, has reappeared on the national marketplace with reissues of product from Guido Manusardi and Franco Carrie and others, plus new albums, including ones by the Fasoli-D'Andrea duo and the Sante Palumbo Quartet, with a&r and promotion handled by jazzman Claudio Fasoli.

Mario Rapalla, former general manager at Carosello, has set up a new label, Lotus (distributed by Ricordi), initial product including records by South African group Disco Rock Machine and by local singer Vasco Rossi. ... Product from Saint Martin, a label based in Milan, now distributed nationally by Ricordi.

CGD artists busy abroad: Sandro Giacobbe, in Spain for tv; Umberto Tozzi, participant in the Musical Mallorca '78 Spanish festival and tv in Paris and Zurich, promoting his latest single "Tu." ... Massimo Ranieri, 27-year-old pop singer (real name Giovanni Calone, from Naples) hurt in a serious car crash which killed two people.

While appearing on her own national television Saturday night show, Raffaella Carrà (CBS) had her latest album single promoted through jingle advertisements on 57 local radio stations. ... At Milan's Teatro Uomo, an acclaimed concert by the Nomadi, local rock group from the 1960s, which issued a new EMI LP "Noi Ci Saremo" last winter. ... Poular acting-singing married couple Johnny Dorelli and Catherine Spaak now on WEA's domestic-artist roster. DANIELE CAROLI

HELSINKI

The Days Of The International Society For Contemporary Music (ISCM), held here late May, brought together around 100 foreign composers, musicians, critics and broadcasters.

Tapani Kanssa (CBS), back from a fact-finding trip to the U.S., including meetings with company boss Dick Asher, has made a Finnish cover version of Darts' hit "Daddy Cool." ... PSO-Musiikki's new department store opened up here along the busy Mannerheimintie. ... Finnlevy now distributes Tactus, a small local label specializing in serious music.

Alan David, U.K. pop writer and producer, has penned all the songs on "Love Is ..." the first English-language album by EMI act Marion. ... Chrissie Schwindt, former president of Love Records, now importing record-cleaning accessories.

Break Jazz Club, very active and operating in Tampere, celebrates its 10th anniversary this year. It runs regular meetings and has its own big band. ... Frederik (Finnlevy) has recorded a Finnish cover version of "A-Ba-Ni-Di," the Eurovision Song Contest winner, and it is included on a tv-promoted Scandia LP "Eurovision Special, 1978."

Darts, Elvis Costello, Rosetta Stone, Manfred Man's Earth Band and Boomtown Rats are among international names booked here for summer rock festivals. ... The Group, a local super-band, featuring Pekka Pohjola, Vesa Aaltonen, Olli Ahvenlahti and Seppo Tyni, completed a successful tour of Scandinavia, plus a visit to the "Polydor Workshop" in Hamburg.

The Pori Jazz Festival 1978 (July 13-16) to be promoted under a "jazz around the clock" banner and will be the biggest yet, with 32 events, and artists taking part include Dizzy Gillespie, Freddie Hubbard, the Carla Bley Band, Betty Carter, the Max Roach Quartet and Swingle II. KARI HELOPALTIO

VIENNA

The Boney M single "Rivers Of Babylon" hit fast sales in excess of 30,000 here. ... David Bowie in for Vienna Stadthalle concert. ... First single of Austrian pop group Superchamp, "Boxer," released here by Ariola.

Amadeo took over distribution rights here of the Eurovision Song Contest winner "Ah-Ba-Ni-Bi," by Izhar Cohen and the Alpha Beta group. ... Some 4,000 attended recent Stadthalle concert by Kris Kristofferson, Rita Coolidge and Billy Swan. ... Austrian keyboard player Peter Schleicher signed an exclusive contract with WEA.

This fall, Christian Kolonovits and Richard Schonherz to make a 50-date concert tour through the U.S. and Canada. ... Helgard Adler now working in the Amadeo promotion office.

MANFRED SCHREIBER

REVAMPS WESTERN OPERATION

Top Hits Eyes West Coast Mart

By AGUSTIN GURZA

LOS ANGELES—Top Hits, the Miami-based firm well-established in recent months as a viable salsa label, is making a move to strengthen its market position on the West Coast.

With a commitment to develop talent suited for the West Coast's predominantly Mexican public, the firm has restructured its operation in this territory.

The major features of the action, taken after a visit here by Top Hits general manager Tony Moreno, include the expansion of the territory to be covered by the label's exclusive distributor, Amigo Records.

Amigo owner and manager Edmundo Perez reports he will now cover Texas and Chicago for the label in addition to California. The Musart branch in Texas will no longer represent the line, according to Moreno.

In addition, Perez has added a new full-time staff member, Daniel Espejo, to be the Top Hits label representative in promotion and sales. Espejo will work the line, as well as represent Amigo, at the retail level throughout California.

It is the first time a full-time employee has been named to work the line in this market, Perez says.

The label, says Moreno, will also be starting a new series, dubbed "Multi-Color," on which the Mexican-aimed product will be released at a \$4.98 list. The firm's front-line

material is issued new at \$5.98, and it currently has a \$4.98 series for catalog material.

The lower list series, issued in order to compete in the low-balling California arena, will be identified with a sticker on the shrink wrap in the style of Caytronics' Silver Series.

Another aspect of the West Coast attack, Moreno says, will be efforts to develop a closer working relation with Musart of Mexico, the Top Hits licensee in that country.

The goal is to bring the markets on both sides of the border into better

coordination by, for example, advance agreement on single releases, timing, etc.

Moreno also claims that the label is now negotiating for representation of one or more Mexican lines. U.S. competition for coveted but scarce Mexican licenses has been on the upswing, however, since the Mexican market is the most durable and lucrative on the U.S. side.

Meanwhile, Top Hits has budgeted a promotion expense allowance for Amigo averaging out to between

(Continued on page 102)

Fania All-Stars 10th Anny

LOS ANGELES—The Fania All Stars, the group of superstars that helped ignite the salsa renaissance of the 70s, is celebrating its 10th anniversary this year.

The summer of 1968 marked the first time the All Stars, all individual artists recording separately for Fania Records, came together in a super-group for a live appearance at New York's Red Garter.

That session yielded the first recordings of the Fania All Stars live. Since then, the group has come together on a few special

occassions to perform and record.

The anniversary celebration will be kicked off by a Madison Square Garden performance in New York June 23.

That will mark the beginning of a world-wide tour that will take the All Stars to Puerto Rico, Panama, Venezuela and other yet-to-be-scheduled locations.

To coincide with the international tour, Columbia is planning the release of the third Fania All Stars album per its current production contract with Fania. A June date is also set for the LP.

Latin Scene

LOS ANGELES

The ups and downs of concert promotion: A series of shows over the past few weeks here provides a kind of profile of the market, what works to a greater or lesser degree. At the Convention Center Saturday (20) a show featuring **Los Freddy's**, **Los Felinos** (Musart), **Rigo Tovar** (Melody) and **Riviera 76** (Fama) drew 9,000 fans. On the same evening, **Billo's Caracas Boys** (Top Hits) on a bill with two local acts, **Los Internacionales** and **Irazu**, brought in more than 3,000 fans to the Hollywood Palladium in a festive celebration of bandleader **Billo Frometa's** 40th anniversary.

The night before, Friday (19), **Alberto Cortez** (Pronto) made his local debut at the Shrine, drawing some 1,100 fans. Backed by his own five-piece band including arranger/pianist **Tino Geiser** on piano, Cortez gave one of this city's best Latin music performances of any kind. It was powerful, confident and most of all profoundly moving.

Also giving his artistic all despite a relatively small turnout was **Roberto Roena** who appeared on a salsa bill at the Palladium the previous week Saturday (13) along with **Cheo Feliciano** and **Bobby Rodriguez**. **Ralph Mercado**, New York's booking/management/promotion mogul, was not disguising his displeasure with poor local promotion for the show. Only about 1,000 people showed up, but Mercado declares it should have done 2,500 minimum "with any kind of effort." A boxoffice flop like that, Mercado notes, "sets everything back" in terms of promotion of salsa in these parts. Too bad, since Roena put in an extraordinary performance that thrilled the lucky few who went. As for Rodriguez' band, it's given better performances here in the past, and Feliciano is getting downright boring with an act that never changes.

Suffering from a bad promotion concept was the Jose-Jose show the day after the Roena date. Two major problems: it was Mother's Day (a veritable national holiday for the Mexican public)

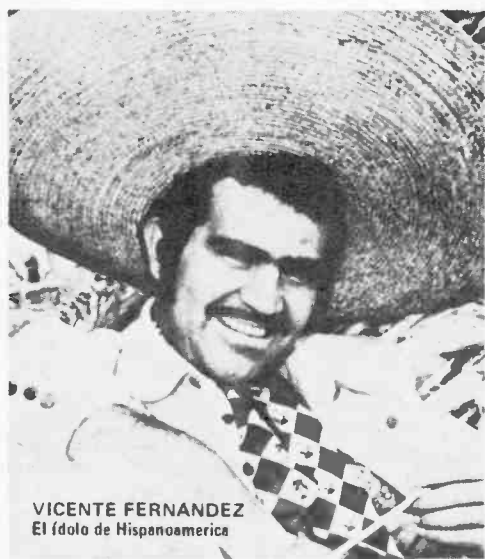
and Jose-Jose was billed with **Dennis Cott**, an **Elvis Presley** imitator, a schizophrenic bill to say the least. Attendance was 843, the Shrine says. Finally, the Mexican group **Los Folkloristas** drew about 1,300 to East Los Angeles College for its show Sunday (21). Sponsored by LAGLAS, the concert drew mostly young Chicano students.

In another matter, Mercado reports that a deal with R.J. Reynolds Tobacco Co. to stage the first national salsa caravan has been postponed. It was to be called the Real Salsa Show, after Real Cigarettes (get it?), and hit only large (over 10,000) venues in 10 U.S. cities. The gate was to be a low \$4 per head with the tobacco firm absorbing costs in return for its chance to spread cancer to the ethnic market. The tobacco people are "still very interested" says Mercado, who believes the tour could come together by the end of the year. "The first time is always the hardest," he notes.

Now, if you got all those concerts straight, you're doing better than the reviewer from Variety who suffered some kind of blackout when assigned to cover the **Roberto Carlos** show last month. His review, published in Variety's April 11 edition, said Carlos drew "heavily on old American standards with translated lyrics," and the writer even thought he heard Carlos do **Paul Anka's** "My Way." That will be news to Roberto and his friend **Erasmio Carlos** who wrote much of the original material actually offered at the show. Caytronics, which has been selling Carlos' LPs in the U.S. for many years with good results, will also be surprised to learn from the Variety writer (who signs only as May) that Carlos' "records are unavailable here." No respect, as someone aptly summed up.

By the way, is that the new Caytronics publicist, **Ivan Gutierrez**, writing a column in the Latin section of Record World? ... Another Record World columnist, L.A.'s **Eunice Valle**, is no longer working at Microfon after the branch operation here went through major cutbacks.

(Continued on page 102)



VICENTE FERNANDEZ
El ídolo de Hispanoamérica



EL UNIVERSO DE ESTRELLAS EN MEXICO



MANOELLA TORRES
Nació para cantar



LEO DAN
El trovador de América



RAQUEL OLMEDO
Mitad mujer mitad gavota



YOSHIO
La voz triunfadora



RAMIRO ALEJANDRO



JUANELLO



MARIANA ROSALES



SONIA RIVAS
La revelación



TAXI BANDA

CBS/COLUMBIA INTERNACIONAL, S. A.

Latin Scene

• Continued from page 101

... Billboard's own New York Latin correspondent, Pablo "Yoruba" Guzman, wrote an album review of Larry Harlow's "La Raza Latina: A Salsa Suite" which was front-paged on the April 24 edition of New York's The Village Voice.

Some people have been depressed recently about sales in the Latin U.S. market, with the term "recession" even popping up here and there. But though everyone agrees that the year started off exceptionally slow, last month saw an upward trend that is somewhat of a relief.

Alhambra's Tony Estevez who, you may recall, hated like hell the sales drag during February and March, is now reporting an increase in sales for April 40% up from average monthly sales of the first three months of the year. May is on the same upward trend and Estevez says, "I'm happier." Good response, says Estevez' wife and co-worker Rebecca, on singles from Jose Velez and Grupo Imensidad.

Over at Fama, vice president Ron Sproehnie claims "there hasn't been a recession for us," reporting the firm's first quarter, 1978 sales are up from the same period last year. He admits the unusual rains this season, which hurt the agricultural market, cut into Fama's Northern California sales.

In New York, Caytronics vice president Lee Schapiro says with noticeable pride that his firm never had "so much hit product from such a

wide variety of sources." In San Antonio, Caytronics branch manager Charles MacDonald says April was "one of the biggest months" his branch has ever had. Comparing sales to six months ago when the "Texas market was still struggling to recoup" from the peso float damage, MacDonald says sales since then have been steadily increasing. "We probably have more good records than we've had in a long time," he says, echoing his boss in New York.

He cites LPs by Rocio Durcal, Vicente Fernandez, Rigo Tovar, Juan Gabriel, Jose-Jose, Los Alvarado and Yolanda Del Rio as doing particularly well. In fact, MacDonald says he's "been forced to add new staff to the warehouse, mostly just to keep on top of the orders."

Swinging back to L.A., Pepe Garcia says his Musica Latina, the city's largest one-stop, has seen a sales increase this year, with the first quarter 1978 also up above last year's first quarter. Garcia says he has noticed some uncertainty and lack of confidence at the retail level, but his firm attacked the problem with "an aggressive policy" of direct personal contact with his clients.

The retailer needs the reassurance from his one-stop, Garcia says, that the market is healthy and that "he can earn more money if he keeps a better stock, provides better service in a more attractive store." Garcia says he has picked up only three or four new clients this year, but the established accounts "haven't failed us."

He notes a slight improvement ("more flexibility," he calls it) on the part of Immigration authorities, which has helped the market. He also says his business was up slightly but perceptively immediately after the FBI hit five alleged piracy plants in town (Billboard, May 13, 1978). Juan Ahumada, the central figure in the alleged family piracy operation, was reported visiting several labels in town after the bust, asking for credit and a second chance. The label response was mixed, to say the least.

In Chicago, WOJO-FM salsa DJ Juan Montenegro is playing "Jayuya" from Fran Ferrer's last LP "Yerba Bruja." Good to see an exceptional talent get some exposure. Hope he comes out of hiding soon. . . . The particularly active CBS affiliate in Central America, INDICA, has signed some new acts. The socially-conscious, culturally based group Tayacan (from the Nahuatl meaning "Guide") from Costa Rica; the pop group Gaviota, also Costa Rican; Panamanian baladeur Orlando Ruiz; and from Honduras, singer Tony Morales who represented his country at the 1977 OTI Festival in Madrid. . . . Results from another Festival, the recent Palma De Mallorca, stirred the Mexican market with excitement. Seems a new Polydor artist, Dulce, took top honors for Mexico with a tune by Armando Manzanero. It was Mexico's first time competing in that well-known festival. . . . From New York, Caytronics Cesar Ortiz notes the soundtrack from the Mexican tv soap opera "Corazon Salvaje" was issued here by his firm on a new America label. The tv network TeleVisa issued the product on its own label in Mexico.

AGUSTIN GURZA

Young Execs Getting High Spanish Posts

MADRID—The Spanish record industry continues to pass into the hands of younger top executives, a trend which began over the past few years.

Latest appointments to senior positions of two under-30s are: Jose Maria Camara, marketing and sales director, Discos CBS; and Jose Luis Gil, general sub-director of Discos Hispavox.

Camara started in 1970 as a CBS accountant, later becoming sales coordinator and then into the marketing area. Gil started with CBS in the same year, later handling international repertoire and promotion of national product abroad.

Top Hits West

• Continued from page 101

10% to 15% of projected sales, according to Moreno. That setup, he says, will be reviewed within six months.

When Perez obtained the Top Hits line about 1½ years ago, the label had minimal presence in the West Coast market, as in the U.S. generally.

Perez says Top Hits now represents 12% of Amigo's total volume. The average monthly sales of Top Hits so far this year has increased 42% over last year's monthly average. Last year's figure, in turn, was up 47% from the average monthly sales for the last half of 1976, Perez reports.

Founded in August 1976, Amigo Record Distributors has grown steadily since. Perez says total volume for first quarter 1978 was up 47% above first quarter 1977.

'Football' LP Big Hit

BUENOS AIRES—More than 600,000 units of the album "Buenos Dias Argentina," sung by Udo Jurgens and the West German football (soccer) team, have been sold here. Monti Leuftner managing director of Ariola Records presented gold disks to Jurgens, his manager Freddie Burger, co-producer Joachim Heider, Ariola director Friedrich Schmidt and the team.

Microfon Cuts Back L.A. Post, Expands Elsewhere

By AGUSTIN GURZA

LOS ANGELES—While Microfon America is cutting back its Los Angeles branch operation, the firm is making expansion moves in other areas.

Norberto Kaminsky, vice president, reports the firm recently opened a distributing firm in Puerto Rico to handle its own product as well as outside material for which it may contract.

Its first Puerto Rico distribution pact is for an LP by Jose Mangual Jr. on the tiny True Ventures label in New York. The salsa LP, "A Tribute To Chano Pozo," has reportedly been well-received in New York.

Kaminsky reports the firm's parent operation in Argentina has signed significant new acts, Katunga and Tormenta, two groups formerly with RCA, and Cacho Castana, vocalist formerly with Polydor.

The cutback in the Los Angeles office, opened only recently, was required, Kaminsky says, to bring costs more in line with sales.

Guillermo Santiso, formerly head of the branch here, says he is leaving the firm amicably because he de-

cidated against moving to New York where Microfon is considering launching a new branch outlet.

Santiso says he plans to stay in the California Latin record industry and is exploring new prospects.

Luis Vargas will be brought in from Mexico to run the truncated Los Angeles branch after Santiso's exit.

Vargas will be the only Microfon staffer in Los Angeles, but the firm will continue to stock product here, Kaminsky says.

Over the past six months, Kaminsky estimates the Los Angeles branch accounted for roughly 15% of the label's total volume in the U.S. and Puerto Rico.

"I don't want to give the impression that we are retreating from that part of the market because it just isn't so," Kaminsky says. "We just have to bring costs realistically in line with sales."

Plans for the opening of a New York office are pending. A&G Distributors represents the firm in that market currently.

Billboard SPECIAL SURVEY For Week Ending 6/3/78

Billboard Special Survey Hot Latin LPs™

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MIAMI (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
2	JOSE-JOSE Volcan, Pronto 1035
3	ROBERTO CARLOS Amigo, Caytronics 1505
4	CHUCHO AVELLANET West Side Latino 4062
5	TANIA Insuperable, Top Hits 2022
6	BASILIO Delasiado Amor, Zafiro 513
7	LOLITA Mi Carta, Caytronics 1506
8	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
9	JUAN BAU Vol. 5, Zafiro 512
10	CHIRINO Evolucion, Borinquen 1339
11	ALVAREZ GUEDES Vol. 6, Gema 5055
12	LOS AMAYA Asi Son, Arcano 3403
13	SOPHY En Concerto, Velvet
14	ALMA Unlimited/Sin Limites, Alhambra 152
15	MOCEDADES Numero 8, Zafiro 510
16	RAY CONNIF Exitos Latinos, Caytronics 1502
17	WILKINS No Se Puede Morir Por Dentro, Velvet 1523
18	ALMA Alma, Alhambra 148
19	JOHNNY PACHECO The Artist, Fania 503
20	SOPHY Sophy, Velvet 1521
21	LISSETTE The Best Of Lissette, Borinquen 1345
22	JOSE-JOSE Reencuentro, Pronto 1026
23	CAMILO SESTO Rasgos, Pronto 1025
24	OLGA GUILLOT Orfeon 5082
25	RAPHAEL El Cantor, Pronto 2026

CHICAGO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS TIGRES DEL NORTE Numero 8, Fama 564
2	CHELO La Voz Ranchera, Musart 10638
3	CHELO Con Mariachi, Musart 10585
4	LOS HUMILDES Besitos, Fama 560
5	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
6	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202
7	LOS BUKIS Los Alambrados, Mericana/Melody 5611
8	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
9	LOS ANGELES NEGROS Serenata Sin Luna, International 925
10	ROBERTO CARLOS Amigo, Caytronics 1505
11	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
12	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
13	ROBERTO CARLOS Lo Mejor, Caytronics 132
14	LEO DAN Leo Dan, Caytronics 1504
15	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554
16	LOS FELINOS Estos Son Los Felinos, Musart 1735
17	LOS HURACANES DEL NORTE Son Tus Perjumenes Mujer, Luna 1018
18	LOLITA Abrazame, Caytronics 1489
19	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
20	CAMILO SESTO Rasgos, Pronto 1025
21	JULIO IGLESIAS El Amor, Alhambra 23
22	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
23	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
24	COSTA CHICA Tapame, Fama 549
25	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503

TERMO HITS MEXICO

Sencillo

Lp.

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5	ACARICIAME • 7879 MANOELLA TORRES CBS/MEXICO	5	ACARICIAME • 829 MANOELLA TORRES CBS/MEXICO
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REVAMPS WESTERN OPERATION

Top Hits Eyes West Coast Mart

By AGUSTIN GURZA

LOS ANGELES—Top Hits, the Miami-based firm well-established in recent months as a viable salsa label, is making a move to strengthen its market position on the West Coast.

With a commitment to develop talent suited for the West Coast's predominantly Mexican public, the firm has restructured its operation in this territory.

The major features of the action, taken after a visit here by Top Hits general manager Tony Moreno, include the expansion of the territory to be covered by the label's exclusive distributor, Amigo Records.

Amigo owner and manager Ed-mundo Perez reports he will now cover Texas and Chicago for the label in addition to California. The Musart branch in Texas will no longer represent the line, according to Moreno.

In addition, Perez has added a new full-time staff member, Daniel Espejo, to be the Top Hits label representative in promotion and sales. Espejo will work the line, as well as represent Amigo, at the retail level throughout California.

It is the first time a full-time employe has been named to work the line in this market, Perez says.

The label, says Moreno, will also be starting a new series, dubbed "Multi-Color," on which the Mexican-aimed product will be released at a \$4.98 list. The firm's front-line

material is issued new at \$5.98, and it currently has a \$4.98 series for catalog material.

The lower list series, issued in order to compete in the low-balling California arena, will be identified with a sticker on the shrink wrap in the style of Caytronics' Silver Series.

Another aspect of the West Coast attack, Moreno says, will be efforts to develop a closer working relation with Musart of Mexico, the Top Hits licensee in that country.

The goal is to bring the markets on both sides of the border into better

coordination by, for example, advance agreement on single releases, timing, etc.

Moreno also claims that the label is now negotiating for representation of one or more Mexican lines. U.S. competition for coveted but scarce Mexican licenses has been on the upswing, however, since the Mexican market is the most durable and lucrative on the U.S. side.

Meanwhile, Top Hits has budgeted a promotion expense allowance for Amigo averaging out to between

(Continued on page 102)

Latin Scene

LOS ANGELES

The ups and downs of concert promotion: A series of shows over the past few weeks here provides a kind of profile of the market, what works to a greater or lesser degree. At the Convention Center Saturday (20) a show featuring **Los Freddy's**, **Los Felinos** (Musart), **Rigo Tovar** (Melody) and **Riviera 76** (Fama) drew 9,000 fans. On the same evening, **Billo's Caracas Boys** (Top Hits) on a bill with two local acts, **Los Internacionales** and **Irazu**, brought in more than 3,000 fans to the Hollywood Palladium in a festive celebration of bandleader **Billo Frometa's** 40th anniversary.

The night before, Friday (19), **Alberto Cortez** (Pronto) made his local debut at the Shrine, drawing some 1,100 fans. Backed by his own five-piece band including arranger/pianist **Tino Geiser** on piano, Cortez gave one of this city's best Latin music performances of any kind. It was powerful, confident and most of all profoundly moving.

Also giving his artistic all despite a relatively small turnout was **Roberto Roena** who appeared on a salsa bill at the Palladium the previous week Saturday (13) along with **Cheo Feliciano** and **Bobby Rodriguez**. **Ralph Mercado**, New York's booking/management/promotion mogul, was not disguising his displeasure with poor local promotion for the show. Only about 1,000 people showed up, but Mercado declares it should have done 2,500 minimum "with any kind of effort." A boxoffice flop like that, Mercado notes, "sets everything back" in terms of promotion of salsa in these parts. Too bad, since Roena put in an extraordinary performance that thrilled the lucky few who went. As for Rodriguez' band, it's given better performances here in the past, and Feliciano is getting downright boring with an act that never changes.

Suffering from a bad promotion concept was the **Jose-Jose** show the day after the Roena date. Two major problems: it was Mother's Day (a veritable national holiday for the Mexican public)

and **Jose-Jose** was billed with **Dennis Colt**, an **Elvis Presley** imitator, a schizophrenic bill to say the least. Attendance was 843, the Shrine says. Finally, the Mexican group **Los Folkloristas** drew about 1,300 to East Los Angeles College for its show Sunday (21). Sponsored by LAGLAS, the concert drew mostly young Chicano students.

In another matter, Mercado reports that a deal with R.J. Reynolds Tobacco Co. to stage the first national salsa caravan has been postponed. It was to be called the **Real Salsa Show**, after **Real Cigarettes** (get it?), and hit only large (over 10,000) venues in 10 U.S. cities. The gate was to be a low \$4 per head with the tobacco firm absorbing costs in return for its chance to spread cancer to the ethnic market. The tobacco people are "still very interested" says Mercado, who believes the tour could come together by the end of the year. "The first time is always the hardest," he notes.

Now, if you got all those concerts straight, you're doing better than the reviewer from *Variety* who suffered some kind of a blackout when assigned to cover the **Roberto Carlos** show last month. His review, published in *Variety's* April 11 edition, said Carlos drew "heavily on old American standards with translated lyrics," and the writer even thought he heard Carlos do **Paul Anka's** "My Way." That will be news to Roberto and his friend **Erasmus Carlos** who wrote much of the original material actually offered at the show. Caytronics, which has been selling Carlos' LPs in the U.S. for many years with good results, will also be surprised to learn from the *Variety* writer (who signs only as May) that Carlos' "records are unavailable here." No respect, as someone aptly summed up.

By the way, is that the new Caytronics publicist, **Ivan Gutierrez**, writing a column in the Latin section of *Record World*? ... Another *Record World* columnist, L.A.'s **Eunice Valle**, is no longer working at Microfon after the branch operation here went through major cutbacks.

(Continued on page 102)

Fania All-Stars 10th Anny

LOS ANGELES—The Fania All Stars, the group of superstars that helped ignite the salsa renaissance of the 70s, is celebrating its 10th anniversary this year.

The summer of 1968 marked the first time the All Stars, all individual artists recording separately for Fania Records, came together in a super-group for a live appearance at New York's Red Garter.

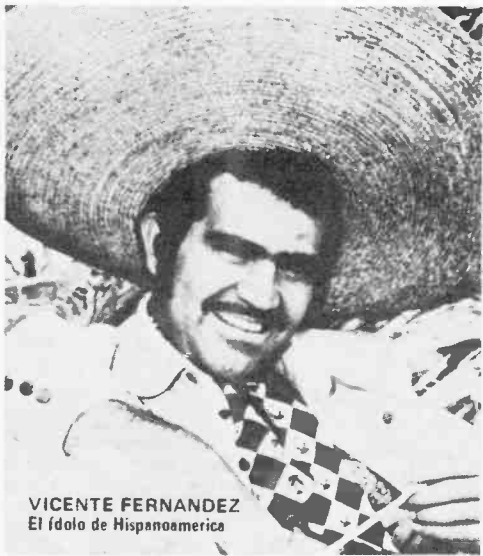
That session yielded the first recordings of the Fania All Stars live. Since then, the group has come together on a few special

occasions to perform and record.

The anniversary celebration will be kicked off by a Madison Square Garden performance in New York June 23.

That will mark the beginning of a world-wide tour that will take the All Stars to Puerto Rico, Panama, Venezuela and other yet-to-be-scheduled locations.

To coincide with the international tour, Columbia is planning the release of the third Fania All Stars album per its current production contract with Fania. A June date is also set for the LP.



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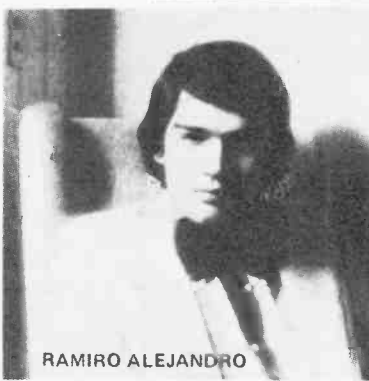
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TAXI BANDA

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Latin Scene

• Continued from page 101

... Billboard's own New York Latin correspondent, Pablo "Yoruba" Guzman, wrote an album review of Larry Harlow's "La Raza Latina: A Salsa Suite" which was front-paged on the April 24 edition of New York's The Village Voice.

Some people have been depressed recently about sales in the Latin U.S. market, with the term "recession" even popping up here and there. But though everyone agrees that the year started off exceptionally slow, last month saw an upward trend that is somewhat of a relief.

Alhambra's Tony Estevez who, you may recall, hated like hell the sales drag during February and March, is now reporting an increase in sales for April 40% up from average monthly sales of the first three months of the year. May is on the same upward trend and Estevez says, "I'm happier." Good response, says Estevez' wife and co-worker Rebecca, on singles from Jose Velez and Grupo Imensidad.

Over at Fama, vice president Ron Sproehle claims "there hasn't been a recession for us," reporting the firm's first quarter, 1978 sales are up from the same period last year. He admits the unusual rains this season, which hurt the agricultural market, cut into Fama's Northern California sales.

In New York, Caytronics vice president Lee Schapiro says with noticeable pride that his firm never had "so much hit product from such a

wide variety of sources." In San Antonio, Caytronics branch manager Charles MacDonald says April was "one of the biggest months" his branch has ever had. Comparing sales to six months ago when the "Texas market was still struggling to recoup" from the peso float damage, MacDonald says sales since then have been steadily increasing. "We probably have more good records than we've had in a long time," he says, echoing his boss in New York.

He cites LPs by Rocio Durcal, Vicente Fernandez, Rigo Tovar, Juan Gabriel, Jose-Jose, Los Alvarado and Yolanda Del Rio as doing particularly well. In fact, MacDonald says he's "been forced to add new staff to the warehouse, mostly just to keep on top of the orders."

Swinging back to L.A., Pepe Garcia says his Musica Latina, the city's largest one-stop, has seen a sales increase this year, with the first quarter 1978 also up above last year's first quarter. Garcia says he has noticed some uncertainty and lack of confidence at the retail level, but his firm attacked the problem with "an aggressive policy" of direct personal contact with his clients.

The retailer needs the reassurance from his one-stop, Garcia says, that the market is healthy and that "he can earn more money if he keeps a better stock, provides better service in a more attractive store." Garcia says he has picked up only three or four new clients this year, but the established accounts "haven't failed us."

He notes a slight improvement ("more flexibility," he calls it) on the part of Immigration authorities, which has helped the market. He also says his business was up slightly but perceptively immediately after the FBI hit five alleged piracy plants in town (Billboard, May 13, 1978). Juan Ahumada, the central figure in the alleged family piracy operation, was reported visiting several labels in town after the bust, asking for credit and a second chance. The label response was mixed, to say the least.

In Chicago, WOJO-FM salsa DJ Juan Montenegro is playing "Jayuya" from Fran Ferrer's last LP "Yerba Bruja." Good to see an exceptional talent get some exposure. Hope he comes out of hiding soon. . . . The particularly active CBS affiliate in Central America, INDICA, has signed some new acts. The socially-conscious, culturally based group Tayacan (from the Nahuatl meaning "Guide") from Costa Rica; the pop group Gaviota, also Costa Rican; Panamanian baladeer Orlando Ruiz; and from Honduras, singer Tony Morales who represented his country at the 1977 OTI Festival in Madrid. . . . Results from another Festival, the recent Palma De Mallorca, stirred the Mexican market with excitement. Seems a new Polydor artist, Dulce, took top honors for Mexico with a tune by Armando Manzanero. It was Mexico's first time competing in that well-known festival. . . . From New York, Caytronics Cesar Ortiz notes the soundtrack from the Mexican tv soap opera "Corazon Salvaje" was issued here by his firm on a new America label. The tv network TeleVisa issued the product on its own label in Mexico.

AGUSTIN GURZA

Microfon Cuts Back L.A. Post, Expands Elsewhere

By AGUSTIN GURZA

LOS ANGELES—While Microfon America is cutting back its Los Angeles branch operation, the firm is making expansion moves in other areas.

Norberto Kaminsky, vice president, reports the firm recently opened a distributing firm in Puerto Rico to handle its own product as well as outside material for which it may contract.

Its first Puerto Rico distribution pact is for an LP by Jose Mangual Jr. on the tiny True Ventures label in New York. The salsa LP, "A Tribute To Chano Pozo," has reportedly been well-received in New York.

Kaminsky reports the firm's parent operation in Argentina has signed significant new acts, Katunga and Tormenta, two groups formerly with RCA, and Cacho Castana, vocalist formerly with Polydor.

The cutback in the Los Angeles office, opened only recently, was required, Kaminsky says, to bring costs more in line with sales.

Guillermo Santiso, formerly head of the branch here, says he is leaving the firm amicably because he de-

cidated against moving to New York where Microfon is considering launching a new branch outlet.

Santiso says he plans to stay in the California Latin record industry and is exploring new prospects.

Luis Vargas will be brought in from Mexico to run the truncated Los Angeles branch after Santiso's exit.

Vargas will be the only Microfon staffer in Los Angeles, but the firm will continue to stock product here, Kaminsky says.

Over the past six months, Kaminsky estimates the Los Angeles branch accounted for roughly 15% of the label's total volume in the U.S. and Puerto Rico.

"I don't want to give the impression that we are retreating from that part of the market because it just isn't so," Kaminsky says. "We just have to bring costs realistically in line with sales."

Plans for the opening of a New York office are pending. A&G Distributors represents the firm in that market currently.

Young Execs Getting High Spanish Posts

MADRID—The Spanish record industry continues to pass into the hands of younger top executives, a trend which began over the past few years.

Latest appointments to senior positions of two under-30s are: Jose Maria Camara, marketing and sales director, Discos CBS; and Jose Luis Gil, general sub-director of Discos Hispavox.

Camara started in 1970 as a CBS accountant, later becoming sales coordinator and then into the marketing area. Gil started with CBS in the same year, later handling international repertoire and promotion of national product abroad.

Top Hits West

• Continued from page 101

10% to 15% of projected sales, according to Moreno. That setup, he says, will be reviewed within six months.

When Perez obtained the Top Hits line about 1½ years ago, the label had minimal presence in the West Coast market, as in the U.S. generally.

Perez says Top Hits now represents 12% of Amigo's total volume. The average monthly sales of Top Hits so far this year has increased 42% over last year's monthly average. Last year's figure, in turn, was up 47% from the average monthly sales for the last half of 1976, Perez reports.

Founded in August 1976, Amigo Record Distributors has grown steadily since. Perez says total volume for first quarter 1978 was up 47% above first quarter 1977.

'Football' LP Big Hit

BUENOS AIRES—More than 600,000 units of the album "Buenos Dias Argentina," sung by Udo Jurgens and the West German football (soccer) team, have been sold here. Monti Leuftner managing director of Ariola Records presented gold disks to Jurgens, his manager Freddie Burger, co-producer Joachim Heider, Ariola director Friedrich Schmidt and the team.

Billboard SPECIAL SURVEY For Week Ending 6/3/78

Billboard Hot Latin LPs™

Special Survey

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MIAMI (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	1	LOS TIGRES DEL NORTE Numero 8, Fama 564
2	JOSE-JOSE Volcan, Pronto 1035	2	CHELO La Voz Ranchera, Musart 10638
3	ROBERTO CARLOS Amigo, Caytronics 1505	3	CHELO Con Mariachi, Musart 10585
4	CHUCHO AVELLANET West Side Latino 4062	4	LOSHUMILDES Besitos, Fama 560
5	TANIA Insuperable, Top Hits 2022	5	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
6	BASILIO Demasiado Amor, Zafiro 513	6	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202
7	LOLITA Mi Carta, Caytronics 1506	7	LOS BUKIS Los Alambrados, Mericana/Melody 5611
8	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	8	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
9	JUAN BAU Vol. 5, Zafiro 512	9	LOS ANGELES NEGROS Serenata Sin Luna, International 925
10	CHIRINO Evolucion, Borinquen 1339	10	ROBERTO CARLOS Amigo, Caytronics 1505
11	ALVAREZ GUEDES Vol. 6, Gema 5055	11	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
12	LOS AMAYA Asi Son, Arcano 3403	12	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
13	SOPHY En Concierto, Velvet	13	ROBERTO CARLOS Lo Mejor, Caytronics 132
14	ALMA Unlimited/Sin Limites, Alhambra 152	14	LEO DAN Leo Dan, Caytronics 1504
15	MOCEDADES Numero 8, Zafiro 510	15	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554
16	RAY CONNIFF Exitos Latinos, Caytronics 1502	16	LOS FELINOS Estos Son Los Felinos, Musart 1735
17	WILKINS No Se Puede Morir Por Dentro, Velvet 1523	17	LOS HURACANES DEL NORTE Son Tus Perjumenes Mujer, Luna 1018
18	ALMA Alma, Alhambra 148	18	LOLITA Abrazame, Caytronics 1489
19	JOHNNY PACHECO The Artist, Fania 503	19	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
20	SOPHY Sophy, Velvet 1521	20	CAMILO SESTO Rasgos, Pronto 1025
21	LISSETTE The Best Of Lissette, Borinquen 1345	21	JULIO IGLESIAS El Amor, Alhambra 23
22	JOSE-JOSE Reencuentro, Pronto 1026	22	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
23	CAMILO SESTO Rasgos, Pronto 1025	23	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
24	OLGA GUILLOT Orfeon 5082	24	COSTA CHICA Tapame, Fama 549
25	RAPHAEL El Cantor, Pronto 2026	25	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503

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A&M, Columbia In Concept Sets

• *Continued from page 1*
 "Worlds" boasts Justin Hayward of the Moody Blues, Julie Covington, David Essex, Thin Lizzy's Phil Lynott and Chris Thompson from Manfred Mann.

The two sets, which have already premiered in Britain, will bow in the U.S. within a short time of each other.

A&M chairman Jerry Moss is hosting a special launch for "White Mansions" at Atlanta's Omni International Hotel on Friday (2), attended by Englishman Paul Kennerley, who wrote the story and music, and all the acts, except Clapton.

Columbia introduces "War Of The Worlds" on June 18 with a 90-minute broadcast over the syndicated "BBC Rock Hour" network of 150 AOR stations. The double album ships the next day amid appropriate fanfare, including an animated five-minute film of its highlights.

British operation and producer Glyn Johns who a&red the LP.

Moss expects the album to be successful critically and commercially, and was instrumental in clearing the way for the non-A&M artists to appear. Waylon Jennings records for RCA, Jessi Colter for Capitol, and Eric Clapton for RSO.

The story is told through the songs of four characters, portrayed by Dillon, Cash, Colter and Jennings, who narrates. The material is described as contemporary "rebel" country, with gospel touches.

Musicians on the album include Henry Spinetti—drums; Dave Markee—bass guitar and string double bass; Steve Cash—harmonica; John Dillon—acoustic guitar, piano, electric piano, dulcimer and fiddle; Bernie Leadon—acoustic and electric guitars, banjo, mandolin, dobro and pedal steel guitar; Waylon Jennings—electric and acoustic guitars.

"War Of The Worlds," like "White Mansions," has been a two years-plus project for creator Jeff Wayne, best known as producer of U.K. recording artist, David Essex.

The double LP features narration by British actor Richard Burton, while Essex and the other acts perform the music—written, orchestrated, conducted and produced by Wayne.

Other ranking British musicians who appear on the London-recorded "Worlds" set (48-track facilities were used) include Chris Spedding, Herbie Flowers and Ken Freeman.

Executive producer of "War Of The Worlds," said to involve a budget close to \$500,000, is Wayne's father, theatrical producer, writer and former recording artist in his own right.

The cast includes two artists with long experience of disk and stage musicals. Essex was successful in the early stages of his career via "Godspell," while Julie Covington also starred in that show, and, more recently, in Andrew Lloyd Webber and Tim Rice's ambitious "Evita" project.

Assistance in preparing this story provided by Adam White and Jack Tessler.

Both projects are specially packaged and priced. "White Mansions" comes in a gatefold sleeve with a 28-page lyric booklet, also containing authentic Civil War photographs from the Library of Congress and new shots taken on location with Britain's Southern Skirmish Assn., which re-enacts battles from the 19th century conflict. Suggested list is \$9.98.

"War Of The Worlds" includes 16-page booklet, with lyrics, script and eight full color paintings. Suggested list is \$13.98.

The A&M extravaganza was released in the U.K. last Friday (26), anniversary of the Confederacy's 1865 surrender. Major marketing and promotion tool there is an audio/visual presentation, delivered in four cities, while the label is also generating extensive television, radio and press activity.

Jerry Moss was introduced to "White Mansions" by Derek Green, managing director of his company's

Moss Plan

• *Continued from page 71*
 tain its recording program featuring American symphony orchestras, with additional product due from the Minnesota, Cincinnati and Milwaukee orchestras, among others.

Under Mendelssohn, Vox became one of the most prolific producers of recordings by American symphonic ensembles over the past half-dozen years, at a time when other U.S. labels were retrenching such activities. He was able to negotiate many deals where basic talent costs were assumed by orchestral societies in return for royalties from sales.

It is assumed these arrangements will be continued. Moss says that product lines will be expanded to include "associated items" as his company's sales capability is stretched.

Tom DeVita, with Mendelssohn 26 years, stays on with the Moss Music Group in charge of sales and will supervise new staffers as added.

Gordon Strenger, associated with Moss for the past 25 years and a specialist in mail-order, television sales and premiums, also joins the company as a vice president. His addition is expected to key new marketing moves in the areas of his specialty.

Deals with present Vox licensees in foreign territories will remain in effect, says Moss. These include Decca in the U.K. and CBS in France. The Vox company in Britain will be acquired later, Moss says.

Prior to his 15-year stint with Pickwick, where he also served as a member of the board of directors, Moss was an executive with Ambassador Records, and before that with Tops Records.

Judge Ends N.J. Trial

• *Continued from page 3*
 than \$350,000 in cash and merchandise were swapped for records for Brunswick.

The Brunswick Records executives were convicted in 1976 of payola charges. The United States Court of Appeals for the Third Circuit in Philadelphia overturned several counts of the indictment and ordered a retrial for other charges, ruling there may not have been enough evidence to convict the defendants.

Lieberman Adds 3

• *Continued from page 3*
 vice president, has been named vice president of sales for Lieberman.

"We're keeping Denver open and all the Denver employees are being retained," says Okinow.

Switchover of inventory to Lieberman will be "quite easy," Okinow notes. Both companies used a similar stock control method reportedly.

According to Okinow, Lieberman will rack Montgomery Ward for the first time under the takeover. The acquisition also gives Lieberman 200 Wal-Mart stores in the Southeast, he says. Cook-United Stores and the Ayrway chain are other major accounts added through the takeover.

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 6/3/78

Number of LPs reviewed this week **59** Last week **73**

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Pop

CAROLE KING—Welcome Home, Capitol SW11785. Produced by Carole King, Norm Kinney. After a couple of overly ponderous, introspective albums, King cuts loose here with a spirited, mostly uptempo LP which proves she has lost none of her flair for catchy melodic hooks. The instrumentation reflects the new happy mood, with lots of brass and flute fills. Among the highlights are "Main Street Saturday Night," probably the most strongly rhythmic track King has ever assembled; "Disco Tech," a clever rocking, disco cut; and "Venusian Diamond," a psychedelic tune incorporating "every Beatle lick we could think of," as King writes in the liner notes.

Best cuts: "Main Street Saturday Night," "Morning Sun," "Disco Tech," "Everybody's Got The Spirit," "Ride The Music," "Sunbird."

Dealers: Eight of King's last nine albums have gone gold.

PABLO CRUISE—Worlds Away, A&M SP4697. Produced by Bill Schnee. This four-man group broke through last summer with the top 10 single "Whatcha Gonna Do" and the top 20 album "A Place In The Sun." The new LP features the exuberant, spirited rock we've come to expect from the group, complete with soft vocal harmonies and catchy melodies. The instrumentation is consistently tight and boldly rocking, and features David Jenkins' guitar, Cory Lerios' keyboards, Stephen Price's drums and Bruce Day's bass. There is also a strong synthesized sound on several of the cuts. All of the tunes are originals, except Peter Allen's "I Go To Rio."

Best cuts: "Love Will Find A Way," "Runnin'," "Sailing To Paradise," "Family Man."

Dealers: Already this year, A&M has delivered the first top 10 albums by Styx and Chuck Mangione.

LITTLE RIVER BAND—Sleeper Catcher, Harvest SW11783 (Capitol). Produced by John Boylan, Little River Band. This six-piece Australian outfit is developing into one of the premier rock'n'roll bands in the world. Here, on its third outing, it hones its distinctive sound even further. The LP mixes uptempo rock and softer tunes, all flavored with multi-layered vocal harmonies and punchy arrangements. The group is far more adventuresome musically on this outing with brass and synthesizer complementing the guitar/drum base. The band is also masterful at mood and tempo changes.

Best cuts: "Shut Down Turn Off," "Red-Headed Wild Flower," "Fall From Paradise," "Sanity's Side," "One For The Road."

Dealers: Group is coming off a huge LP and is set to tour the U.S. this summer with Boz Scaggs.

JOHN PRINE—Bruised Orange, Asylum 6E139. Produced by Steve Goodman. Prine albums are rare events and this one has been worth waiting for. The orientation is folk and ranges from insightful ballads to more spirited midtempo pop numbers. Each tune has a starkly rich, bright sound full of pretty and engaging melodies. Here and there Goodman sprays saxophone into the primary acoustic backing for a tantalizing sound. At times, Prine's vocals sound like early Dylan—commanding and urgent.

Best cuts: "Fish And Whistle," "There She Goes," "Bruised Orange (Chain Of Sorrow)," "Sabu Visits The Twin Cities Alone," "Aw Heck."

Dealers: This LP should spring Prine from beyond a cult following.

PHIL MANZANERA/801—Listen Now, Polydor PD16147. Produced by Phil Manzanera. Ex-Roxy music man Manzanera delivers an album which amply showcases his guitar talents, but also carries the stamp of his several guests—especially ex-10cc members Lol Creme and Kevin Godley. Their influence is evident on "Flight 19" and the title track, while Mel Collins' smooth sax on the latter cut complements Manzanera's stellar guitar work to stunning effect. This is British art rock at its best, sometimes flirting with jazz, as on "City Of Light," and always intriguing, as on the harmonious "That Falling Feeling."

Best cuts: Virtually everything.

Dealers: Manzanera has a following thanks to his past, and this disk has been strong on import.

Soul

HODGES, JAMES & SMITH—What Have You Done For Love? London PS713. Produced by Mickey Stevenson. London's leading ladies of soul turn in their second album for the label, displaying a surer grasp of material and ever-improving solo and harmony vocals. Disk divides into uptempo and ballad sides impressing with contemporary instrumentation and fulsome, melodic arrangements. Songs are always interesting, as in the Motownesque "San Francisco Rag," the broken-beat "Hide-A-Way" and the harmonious "That's The Way," while "You Know Who You Are" recalls the trio's earlier triumph, "Situation."

Best cuts: Those named, plus "Seems So Long."

Dealers: The trio is also popular with the disco audience.

LOVE COMMITTEE—Law And Order, Gold Mind GA9500 (Salsoul). Produced by Joe, Ken and Stan Cayre. This quartet churns out funky, danceable tracks which lend themselves to singles activity. A basic disco rhythm backs the eight tight

Spotlight



BARBRA STREISAND—Songbird, Columbia JC35375. Produced by Gary Klein. Streisand follows the platinum albums "A Star Is Born" and "Superman" with an immaculate set dominated by beautifully orchestrated dramatic ballads. There are a few songs which don't fit this mold: a breezy pop reading of "Tomorrow" from the Broadway hit "Annie;" a discotized "Love Breakdown" (with a rousing orchestral arrangement by Gene Page); and an MOR showtune-sounding "Stay Away." The latter two songs were written by Alan Gordon and Kim Carnes, who were also represented with tunes on "Superman." Nick DeCaro and Lee Holdridge also handled orchestral arrangement chores. As usual, Streisand's superlative voice is the consummate musical instrument in the mix.

Best cuts: "You Don't Bring Me Flowers," "One More Night," "I Don't Break Easily," "Love Breakdown," "Tomorrow."

Dealers: This is the first album for 1978 from the Grammy-winning best female pop vocalist of 1977.

JOE WALSH—"But Seriously, Folks ...," Asylum 6E141. Produced by Bill Szymczyk. Walsh, the fiery Eagles guitarist, goes solo here with an array of arresting rock 'n' roll. He gets support from fellow Eagles Glenn Frey, Don Felder, Don Henley and Timothy Schmit as they contribute both background vocals and instrumentation, and there are some Eagles-like textures to the album. But the basic unit of Walsh on guitar and synthesizer, Joe Vitale on drums, percussion, flute and synthesizer, Jay Ferguson on keyboards, Willie Weeks on bass and Joey Murcia on guitar produces a distinctive sound—harder edged and more guitar-oriented, playing off Walsh's scorching vocals.

Best cuts: "Over And Over," "Second Hand Store," "Indian Summer," "Tomorrow," "Life's Been Good."

Dealers: This is Walsh's first album since joining the Eagles, and his first for Asylum, following a string of high-charting LPs on ABC.



tunes, which lean toward romance and a discussion of everyday life, except for the title tune, which is squarely a call for law and order throughout the land. Several tracks drift into ballad territory, where a soulful falsetto carries the melody.

Best cuts: "Law And Order," "Give Her Love," "Pass The Buck."

Dealers: Expect strong disco response.

Country

LARRY GATLIN—Oh! Brother, Monument MG7626. Produced by Larry Gatlin, Fred Foster. Stocked with 10 more sensitive Gatlin originals, this album seldom wavers from its romantic mood of primarily positive outlooks on the pleasures of love. The backdrops range from full orchestration with strings to simple arrangements of piano, guitars and steel, always complementing Gatlin's vocal abilities. Brothers Rudy and Steve are there also providing vocal harmonies—especially apparent on "Nothin' You Do"—as well as assisting on the guitar and bass tracks.

Best cuts: "Do It Again Tonight," "Standin' By Me," "Night Time Magic," "Everything I Know About Cheatin'."

Dealers: Includes Gatlin's top 10 country hit, "Night Time Magic."

RONNIE McDOWELL—I Love You, I Love You, I Love You, Scorpion GRT 8028. Produced by Slim Williamson. This is McDowell's second LP for Scorpion, following his initial hit, "The King Is Gone." Though that was a novelty record, McDowell's career hasn't subsided. The title track here hit the top 10 on the country chart and "Here Comes The Reason I Live" is also bounding up the charts. The LP is a well-balanced collection of midtempo and ballad material including five self-penned tunes. Strings are widely used to accentuate instrumentation provided by piano, brass and electric guitar.

Best cuts: "I Love You, I Love You, I Love You," "Here Comes The Reason I Live," "Are You Leading Me On," "Homeless Child."

Dealers: Based on McDowell's previous track record, this should be well received.

Jazz

LESTER YOUNG & ROY ELDRIDGE—The Jazz Giants '56, Verve VE12527. Produced by Norman Granz, Robert Hurwitz. "Prez" and "Little Jazz" were indeed giants in the '50s, and these five sparkling swinging tracks display their skills effectively. Vic Dickenson's trombone, Teddy Wilson, piano; Freddie Green, guitar; Gene Ramey, bass, and Jo Jones, drums, contribute impeccable backup at various tempos. Young's tenor is particularly dazzling although he was past his peak when this program was taped in New York. A truly memorable session.

Best cuts: "You Can Depend On Me," "I Didn't Know What Time It Was," "This Year's Kisses."

Dealers: This is no ordinary reissue. In-store play recommended.

Disco

MUNICH MACHINE—A Whiter Shade Of Pale, Casablanca NBLP7090. Produced by Giorgio Moroder, Pete Bellotte. The latest from Munich's innovative producer/writers consists of originals, except for the title track, a clever electronic reworking of Procol Harum's 1967 hit; and a lively adaptation of "Also Sprach Zarathustra," the "2001" theme. This LP introduces Chris Bennett, who handles vocals on a couple of the cuts. All of the songs here feature incessantly repeated hooks, hypnotic rhythms and tight, crafty instrumentation, with synthesizer dominant in the mix.

Best cuts: "A Whiter Shade Of Pale," "La Nuit Blanche," "Love Fever," "It's All Wrong (But It's All Right)."

Dealers: The rear cover, which has a nude woman dancing with two robots, will draw interest.

BOHANNON—Summertime Groove, Mercury SRM13728. Produced by Hamilton Bohannon. All of the songs here were written, arranged and produced by Bohannon, who also plays drums. The vocals are handled by Carolyn Crawford, who has a raucous, soulful style. Bohannon dedicated the album "to all (his) disco friends," and while it should also attract some r&b play, it's dance-oriented rhythms and hard-driving boogie make it likely to be an even bigger hit in clubs than on radio. The music here has a youthful, funky appeal.

Best cuts: "Let's Start The Dance," "Listen To The Children Play," "Summertime Groove," "The Street Dance."

Dealers: This is an excellent party album.

Latin

BOBBY RODRIGUEZ & LA COMPANIA—Latin From Manhattan, Vaya JMV572. Produced by Bobby Rodriguez, Alexander Masucci. Rodriguez continues to reflect the spirit of modern Latin New Yorkers in his third LP for the label. It mixes serious musicianship, a good dose of humor and respect for salsa's tradition—as well as an urban-dweller's awareness of American musical styles. The title cut is the group's now-standard English number, but it flexes its versatility on a few solid, sizzling Latin numbers and on one evocative instrumental, "After Midnight," which would be wasted if it doesn't get jazz airplay.

Best cuts: "Sonero Del Barrio," "Negra Sabrosura," "Siete Mujeres," "After Midnight."

Dealers: A well-known band on both coasts.

NELSON NED—Voz Y Corazon, West Side Latino 4117. Produced by Paulo Rocco. Hailing from Brazil but singing in Spanish, Ned has become one of Latin America's leading pop composer/vocalists. His lovely romantic ballads, like the 10 included here, display greater depth than most, but hit a popular chord nevertheless. Jose Paulo Soares and Waldemiro Lemke contribute the tailored, tasteful arrangements. One folk-based cut and another traditional number provide welcome variety and are particularly appealing.

Best cuts: "Si Es Preciso," "Ven, Dame Tu Mano," "Casi Quebre Mi Radio," "Corazoncito Loco."

Dealers: Ned has been this label's leading act, popular across the U.S.

LATIN FEVER—Larry Harlow Presents Latin Fever, Fania JMO0527. Produced by Larry Harlow, Rita Harlow. This LP will stand as one of the most novel salsa works for some time to come. In an especially male-cornered market, here is a group composed exclusively of women who are competent musicians and have something to say. The group has been nurtured by Rita Harlow, with this LP produced by her salsa pianist/husband Larry. The album's sound is full and arresting, without the violent explosiveness which characterizes some male-produced salsa. The three lead singers work best in chorus, but their lead work is also acceptable.

Best cuts: "Rumba De Monte Adentro," "Chirrin, Chirran," "Que Te Paso Corazon."

Dealers: Good cover art.

First Time Around

A TASTE OF HONEY—Capitol ST11754. Produced by Fonce Mizell, Larry Mizell. The latest addition to Capitol's growing roster of soul acts is this female duo consisting of lead singers Janice Johnson, bass, and Hazel Payne, guitar. The girls have a smooth, harmonic vocal sound, whether tackling disco novelties like the "Boogie Oogie Oogie" single or straight soul ballads. The girls' sound is augmented by background vocalists Perry Kibble, keyboards, and Donald Johnson, drums. The Mizell brothers produced LTD's breakthrough hit, "Love Ballad."

Best cuts: "Boogie Oogie Oogie," "World Spin," "Disco Dancin'," "Sky High."

Dealers: Capitol is increasingly successful in the pop-soul-disco field.

Billboard's Recommended LPs

pop

LEE RITENOUR—The Captain's Journey, Elektra 6E136. Produced by Lee Ritenour, Dave Grusin. Although master guitarist Ritenour is the focal point of this effort, it's a vehicle for a group of some of the finest session men in the business today. Together with a variety of guitars, keyboards, brass instruments, drums, percussion and synthesizers they play a free spirited brand of rock/jazz. **Best cuts:** "The Captain's Journey," "Sugarloaf Express," "Matchmakers," "That's Enough For Me."

STRANGLERS—Black And White, A&M SP4706. Produced by Martin Rushent. The new wave act's third release is pressed in a limited edition on vinyl which is black and white smudged into an off-gray. The music has the same diabolical quality heard on the group's last set, "No More Heroes." The self-contained quartet (guitar, bass, keyboards, drums) delivers its vocals in a raw, defiant manner, in keeping with its shocking gutsy image. **Best cuts:** "Curfew," "In The Shadows," "Do You Wanna."

POUSETTE DART BAND—Pousette Dart Band 3, Capitol SW11781. Produced by Hank Medress, Dave Appell. Excelling at a softer rock sound, this four piece unit presents nine tasty and pleasing tracks. The instrumentation consisting of guitar, drums, keyboards, percussion and occasional strings is bright, melodic and pretty. Jon Pousette-Dart wrote most of the material and sings it in hypnotically engaging style. **Best cuts:** "Next To You," "Stand By Me," "Too Blue To Be True," "Mr. Saturday Night."

801—Live, Polydor PD16148. Produced by 801. This sextet is built around Phil Manzanera, Eno, Simon Phillips, Bill McCormack, Lloyd Watson and Francis Monkman—veteran British rockers associated with the music's avant-garde, although you wouldn't know it from this fairly straight ahead performance, which comes across best on the instrumental portions. **Best cuts:** Your choice.

(Continued on page 108)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegler, Gerry Wood, Alan Panchansky, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullaugh and Paul Grein.

DANCE ACROSS THE FLOOR
JIMMY BO HORNE

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For

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PRODUCED BY CASEY/FINCH
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Closeup

FRANKIE MILLER—Double Trouble, Chrysalis CHR1174. Produced by Jack Douglas.

The teaming of Jack Douglas, who helped catapult Aerosmith to platinum status and how has also produced Cheap Trick and Patti Smith with the durable Miller proves a fruitful one as the Scottish rock guitarist/vocalist turns in some of the best and hardest rocking he's ever done.



Frankie Miller

Well respected in rock circles, the 28-year-old Glasgow-born electric guitarist has paid his dues playing both solo and in assorted bands for more than 10 years in Europe. He's been associated with such seminal rock figures as Robin Trower, Jimmy Dewar, Henry McCullough, formerly of Wings, Robbie McIntosh, now with the Average White Band, ex-Free bassist Andy Fraser and former Spooky Tooth bass player Chris Stewart.

In fact, Miller has a tune on the recently released Bob Seger "Stranger In Town" LP, the propulsive "Ain't Got No Money," and it's the only non-Seger penned song on the Detroit rocker's album. Seger has acknowledged his affinity for Miller's fiery guitar riffs on a number of occasions.

On this outing, his fifth for Chrysalis, he's assembled a new band consisting of Paul Carrack, formerly of Ace, on keyboards; B.J. Wilson, at one time with Procol Harum, on drums and percussion; Ray Russell on electric guitars, Chris Mercer on tenor and baritone saxophones and Martin Driver on trumpet and flugel horn.

And the Douglas association has drawn Steve Tyler, the enigmatic leader of Aerosmith into the sessions to contribute harmonica and background vocals along with Richard Supa, Paul Carrack, Karen Lawrence, Lonnie Graves and Eric Taylor.

Miller and Carrack co-wrote a majority of the material but Miller's focal point, as this LP demonstrates, is not necessarily his lyrics but his commanding blue-eyed, rock/soul style.

He wastes no time getting the energy level to fever pitch intensity opening with "Have You Seen Me Lately Joan" propelled by Thomas' throbbing tempo. As with many of Miller's tunes it has a hard r&b, bluesy rock edge to it enhanced by his grittily expressive, Rod Stewart-like voice. He screams the vocal in rapid fire fashion on this tune over the melancholy, though powerful, multiple guitar lines.

"Double Heart Trouble" leads off with an ominous bass guitar line a la Robin Trower which hammers a continual, incessant rhythm throughout. Halfway through, horns appear for exciting punctuation on this midtempo rocker and again both Miller's and Russell's guitar work is explosive and volcanic.

"The Train" is another blistering rocker with peppery saxophone work accenting the pulsating, r&b tinged rock rhythms. Both the instrumentation and vocal peak continually and there's even a Bob Seger feel to the vocal track. Like Seger, Miller demonstrates a flair for creating drama and shifts in mood with his voice.

"You'll Be In My Mind" is a hard driving, drinking man's rocker as Miller sings "It's Saturday night and I'm drinking and thinking of you/all the lights are shining and I'm trying to find it and I can't keep my mind off you." The guitar/drum intro is reminiscent of the Rolling Stones' "Brown Sugar" and Miller's voice is at its heavy-hearted best here.

The raw, bluesy ballad "Good Time Love" changes the pace for the first time as it closes out side one. The milder arrangement allows Miller's vocal to ring clearer and more convincingly. The song does pick up pace in its later stages, with some punchy brass and keyboard work and slightly smoldering guitar.

"Love Waves," an out and out rocker brings the tempo up again

Meet Firms Participants

• Continued from page 1

the forum's panels which will deal with topics such as the evolution of a disco star into a multi-media celebrity and the increased sophistication of equipment in the disco field.

Ray Harris, vice president, AVI Records, will moderate the panel titled "The 12-Inch Disco Single Record's Future," which will include panelists Stan Hoffman of Prelude Records and Billboard's Wardlow.

Roxy Myzal of WXLO, New York, will be one of two co-moderators on the panel discussing "Increasing Involvement of Radio & Discos Working Together—Interrelationship In Breaking Disco Hits."

Panelists confirmed for that session are Ray Caviano of TK Records, Roy Perry of WCFM, Barbara Jefferson of United Artists Records, Bert Burdeen and Paul Zarconi of WGCI in Chicago, and Ron Robin of WBOB.

Wardlow will coordinate the session exploring "Education Of The American Public Regarding Disco." Sitting on that panel will be Norman Winter, John Luongo and Bob Caviano.

Moderating the seminar on "The Importance Of Imports In The U.S. Disco Product Marketplace" will be

opening side two and Tyler's bluesy harmonica shines throughout. It's a furious, stormy song featuring background vocals and gutsy guitar and brass backing.

"(I Can't) Breakway" is a funky, choppy rocker mobilized by burning sax and scalding guitar licks. Again, when Miller wails "I can't break away from you," he does so in convincing and arresting fashion.

The single, "Stubborn Kind Of Fellow," is a remake of the old Marvin Gaye song and it's done in zesty, funky style capturing the r&b flavor of the original. Hand claps and background vocals magnify the soulful, almost gospel-like texture.

"Love Is All Around" opens with a drum solo and leads into turbulent electric guitar chords but the real hook is the catchy echo effect Richardson simulates with Miller's lead vocal and the background singers.

"Goodnight Sweetheart" is a fitting epilog to the 10 tunes featuring more choleric interplay between guitars and drums.

JIM McCULLAUGH

Mark Paul Simon of Casablanca Records. He will be joined by panelists Richie Rivera, DJ, and Ray Caviano.

The session titled "What Is The Working Relationship Between The Disco And The Record Companies" will be moderated by Luongo and will include as panelists Ken Friedman and will have on its panel John Hedges, Manny Stalli, Michael Grayber, Gary Larkin, Bobby Guittadoro and Cosmo Wyatt.

Many of the sessions are scheduled to run concurrently during the forum. Additional industry figures to be named to these and other panels will be announced shortly.

The three-day confab will feature top-flight entertainment with live appearances by Andy Gibb, Donna Summer, Gloria Gaynor, Tavares, Chic, Village People, Peter Brown, Loleatta Holloway and the Salsoul Orchestra.

The entertainment segment of the forum will be held at a major Manhattan disco, not at the convention hotel.

For further information about the forum, contact Diane Kirkland, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069, 213 273-7040.

man of Salsoul Records, Eddie Rivera of International Disco Records, A.J. Miller of the L.A. Pool, Don Johnson of Dogs of War Disco, Caviano, and Arnie Smith of Casablanca.

Caviano will also be a co-moderator along with Larry Harris of Casablanca Records on the session titled "Disco Artists' Development" which will explore that topic as it relates to tours, publicity, print media, tv, promoters and movies.

Confirmed for that panel are Bob Caviano of Norby Walters Associates and Norby Walters.

"How To Utilize Key Independent Promotion Personnel In The Evolution Of A Disco Hit" will be moderated by Mark Kreiner of MK Productions.

Confirmed for his panel are Tom Hayden, Patrick Jenkins, Starr Arning and Craig Kostick.

Dennis Franklin will head up the session on "The Mobile Deejay's Contribution To The Growth Of Disco" which will include participants Bert Lockett, Sundance Kid from Seemingly Better Productions and Jane Brinton.

The seminar titled "Producer's Session On Current Trends And The Creation Of Disco Hits" will include

Lifelines

Births

A daughter, Kate, to Michael and Carol Strauss Klenfner, April 28 in New York. Father is a vice president of Atlantic Records, and mother is with DIR Communications.

A son, Robert McCartney, to Kent Huff and Kathleen Holden, in Worcester, Mass. Father is studio manager and bookkeeper at Long View Farm Studios in North Brookfield, Mass.

Deaths

Marie Bryant, 59, who did a vocal stint with the Duke Ellington orchestra, in Los Angeles Tuesday (23).

Tony Acts

• Continued from page 19

Nominations for best featured actress in a musical go to Nell Carter and Charlene Woodward of "Ain't Misbehavin'"; along with Imogene Coca, "On The Twentieth Century" and Ann Reinking, "Dancin'."

Those nominated for featured actor in a musical are, Kevin Kline, "On The Twentieth Century;" Steven Boockvor and Rex Everhart, "Working;" and Wayne Cilento, "Dancin'."

Non-music shows vying for top honors are "Deathtrap," "Gin Game," "Da" and "Chapter Two."

The Tonys Awards will be telecast live over CBS on Sunday, June 4. The show will carry the theme "Footlights" and is being written and produced by Hildy Parks, with Alexander Cohen as executive producer.

panelists Cory Wade, Jacques Morali, Tom Moulton, Bob Esty, and the AVI Records team of W.M. Lewis and Laurin Rinder. A moderator for this session has yet to be confirmed.

Seven disco DJs from across the country will participate in the session "Disco Deejays—Discussion Of Current Problem Areas."

That session will be moderated by Jim Burgess of Infinity in New York,

Billboard's Recommended LPs

• Continued from page 106

SOUNDTRACK—Betrayal, Inner City 4001. Produced by Teo Macero. What distinguishes this score from that of other psychological thrillers is a tune written and sung by Janis Ian called "I Need To Live Alone Again." Several others, composed by Macero, boast lyrics by "Love Story" lyricist Carl Sigman. The collection is certainly a diverse musical mix, ranging from an eerie samba to ballads. **Best cuts:** "I Need to Live Alone Again," "To Church . . ." "Did You Ever Dream."

ORIGINAL BROADWAY CAST—On The Twentieth Century, Columbia JS35330. Produced by Cy Coleman. Coleman, who composed the music to this Tony-nominated Broadway hit, has previously scored on the stage with "Sweet Charity" and "I Love My Wife." The 18 cuts on this single-disk LP are operatic and symphonic, and convey the storyline of a train ride in the 1930s. The album is dedicated to the late Goddard Lieberson, who proved there is a market for stage music, most recently with the gold "A Chorus Line." **Best cuts:** all are good.

BAND OF JOY—Polydor PD16133. Produced by Band of Joy. The feel on these nine songs is heavy metal with polished synthesizer and this English band does it well. Most of the tunes are uptempo complemented by high pitched, echo-like vocals. Overall, the energy is high and contagious. **Best cuts:** "3 A.M. In The City," "Woman," "So Cold," "Like A River," "She's The One."

soul

AL GREEN—Love Ritual, London PS710. Produced by Willie Mitchell, Al Green. The 10 selections on this LP have all been previously released, so this is really a companion set to Green's two volumes of great hits. While the earlier collections featured a cool, controlled Green, here he is often vocally fiery and passionate. The appealing Memphis rhythms provide the constant between the two styles. **Best cuts:** "Keep Me Cryin'," "Let It Shine," "Love Ritual," "Glory Glory."

ISAAC HAYES—Hotbed, Stax STX 4102. Produced by Isaac Hayes. Fantasy digs into the Stax vaults for this five-tune package of Hayes material, including extended workouts in a mellow mood of Eugene McDaniels' "Feel Like Making Love" and the Moonglows' "Ten Commandments Of Love." The album accentuates the singer's style as it was a few years ago—mean and moody, rhythmic and climactic, with subtle arrangements and often-economic instrumentation. **Best cuts:** "I'm Gonna Have To Tell Her," "Use Me," "The Ten Commandments Of Love."

BOBBY BLAND—Come Fly With Me, ABC AA1075. Produced by Al Bell, Monk Higgins. The mood is mellow and romantic on this latest LP from this veteran artist. Bland tackles a variety of soft ballads, featuring smooth backup vocals from a choral group on loan from ICA Records. The silky orchestral backdrops on the songs add to the love mood. **Best cuts:** "Come Fly With Me," "Night Games," "Ain't God Something."

DAVE CRAWFORD—Here Am I, LA Records LA DCP1909. Produced by Dave Crawford. The keyboardist's latest LP is strictly uptempo, but there is still a lot of variety in the songs. There is one spiritual number, "God Is Good To Me," in addition to the disco party tunes which dominate. The swirling rhythms should make this a disco favorite. Crawford wrote all but two of the songs, and also conducted. **Best cuts:** "Hey Party," "Here Am I," "So True."

BETTY WRIGHT—Live, Alston 4408. Produced by Ron Albert, Howard Albert. Wright's first live album in her 10 years at TK features a 12-minute medley of famous clean up men and women in songs, the most well-known being the gal in her 1972 smash "Clean Up Woman." Wright salutes to seven other artists' songs border on impressions and all work well. The band lends a strong rhythmic backup. **Best cuts:** "A Song For You," "Pillow Talk," "Where Is The Love."

GARY TOMS EMPIRE—Let's Do It Again, Mercury SRM13731. Produced by Bill Stahl, Peter Richards. The keyboardist who scored a pop, r&b and disco hit in 1975 with "7-6-5-4-3-2-1 (Blow Your Whistle)" returns here with another strongly rhythmic set which should appeal equally to soul and disco formats. The excellent horn and string arrangements are by Patrick Adams of Tower of Power fame. And Toms' own funky vocals give the set a lot of its danceable party mood. **Best cuts:** "It's All Up To You," "Watch Out For The Lady," "Superfine Lady," "Miami."

BRAND NEW FUNK '78—Vibration VI143 (All Platinum). Produced by Sylvia Robinson. Sylvia, who had a pop and soul

smash five years ago with "Pillow Talk," produced this group's debut effort and also co-wrote two of the five songs. The act specializes in driving, hard-core funk, and is at its best on Boz Scaggs' "Lowdown," which features superb sax and organ solos. **Best cuts:** "Lowdown," "Taste," "Classic Funk."

jazz

CHARLES EARLAND—Perceptions, Mercury SRM13720. Produced by Randy Muller. Earland's fourth album for Mercury again features his talents on lead vocals, keyboards, synthesizer and a few other instruments. The songs, virtually all written by producer Muller, range from fast and furious to soft and soothing, and include both vocal and instrumental interpretations. As a result songs here could easily cross to MOR and r&b radio. **Best cuts:** "Smile," "Let The Music Play," "Over And Over."

GAP MANGIONE—Suite Lady, A&M SP4694. Produced by Larry Carlton. The brother of the jazz crossover artist of the year does a good job of balancing moods and tempos on his latest LP. Mangione plays acoustic piano as well as synthesizer, simulating on one cut trombone and flute sounds. He also shared brass arrangement chores with guitarist/producer Carlton. The sequencing of mellow ballads and rocking swing efforts is excellent. **Best cuts:** "Mellow Out," "Shh," "King Snake," "Suite Lady."

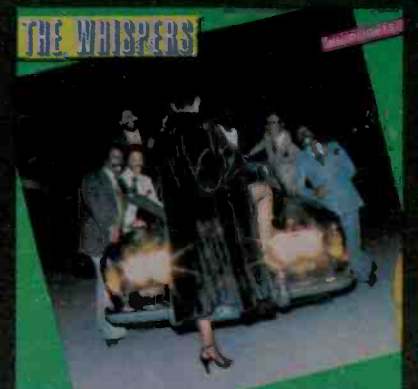
(Continued on page 108)

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Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/3/78

Number of singles reviewed
this week **96** Last week **100**

Top Single Picks

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BARBRA STREISAND—Song Bird (3:43); producer: Gary Klein; writers: D. Wolfert, S. Nelson; publishers: Songs of Manhattan Island/Diana BMI/Intersong U.S.A., ASCAP. Columbia 310756. This is a pretty MOR-ish tune from one of the best female vocalists around. The mellow mood is particularly enhanced by use of strings in the full production. Streisand's forte is her beautiful, far-ranging voice and here it excels.

BRUCE SPRINGSTEEN—Prove It All Night (3:54); producers: Jon Landau, Bruce Springsteen; writer: B. Springsteen; publisher: Bruce Springsteen, ASCAP. Columbia 310763. The long-awaited single from Springsteen's upcoming LP is a powerful, uptempo rocker which builds in intensity. Midway through there is a peppery sax break which complements the strong guitar and drum lines. And the vocal is energetic and gritty.

JEFFERSON STARSHIP—Runaway (3:40); producers: Larry Cox, Jefferson Starship; writer: Dewey; publisher: Diamond-back, BMI. Grunt JD11274. Marty Balin's romantically catchy vocal style is at the forefront here on the followup to "Count On Me." Again, it's complex in the Starship style with layered rock instrumentation and vocals.

ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (3:40); producer: Buddy Buie; writers: Buie, Nix, Daughtry; publisher: Low-Sal, BMI. Polydor PD14484. This is the second single from the group's top 10 LP, "Champagne Jam." A strong followup to "Imaginary Lover," this cut has the group's distinctive gliding, haunting tones and engaging melody. The restrained rock backup gives way to a piercing, electric guitar solo in a central break and at the close.

KANSAS—Portrait (He Knew) (3:45); producer: Jeff Glixman; writers: K. Livgren, S. Walsh; publisher: Don Kirshner, BMI. Kirshner ZS84276. Don't expect another classically arranged ballad in the style of "Dust In The Wind." Also from the group's "Point Of Know Return," this is a riveting, snarling rock number which winds up in a frenzied rock climax.

JACKSON BROWNE—Stay (3:28); producer: Jackson Browne; writer: Maurice Williams; publisher: Cherio, BMI. Asylum E4548A. The second single from Browne's "Running On Empty" LP is the old Maurice Williams tune Browne used to close his concert set. It's spirited and gospel-like as he implores the audience to stay for one last song.

KISS—Strutter '78 (3:19); producers: Kiss, Sean Delaney; writers: P. Stanley, G. Simmons; publishers: KISS/Cafe Americana/Gladwyne, ASCAP. Casablanca NB928DJ. Blistering electric guitar work and appropriately mean vocals highlight the latest single from the flash rock superstars. The four-man group has developed an enviable string of top 30 hits with just this type of raw, youth-oriented sound.

recommended

RICHIE FURAY—This Magic Moment (3:05); producer: Jim Mason; writers: Doc Pomus, Mort Shuman; publishers: Belinda, Treadle, Trio, Freddy Bienstock, BMI. Asylum E45487A.

KARLA BONOFF—Someone To Lay Down Beside Me (3:54); producer: Kenny Edwards; writer: K. Bonoff; publisher: Sky Harbor, BMI.

EDDIE RABBITT—You Don't Love Me Anymore (3:20); producer: David Malloy; writers: Alan Ray, Jeff Raymond; publishers: Briarpatch, BMI/DebDave, Elektra E45488A.

RONNIE MILSAP—Only One Love In My Life (3:26); producers: Tom Collins, Ronnie Milsap; writers: John Bettis, R.C. Bannon; publishers: WB/Sweet Harmony, ASCAP/Warner-Tamerlane, BMI. RCA JH11270.

• Continued from page 108

EARL KLUGH—Magic In Your Eyes, United Artists LA877H. Produced by Booker T. Jones. This is mellow, lyrical instrumental material in a pop/jazz vein. The rich, resonant texture of Klugh's accoustic lead guitar dominates these tracks, most penned by Klugh himself. A pedal steel guitar gives a country taste here and there, and Chet Atkins drops in on one cut. **Best cuts:** "Alicia," "Lode Star," "Mayaguez."

LIONEL HAMPTON—Saturday Night Jazz Fever, Laurie LES6003. Produced by Teo Macero. Still a wondrous musician after almost 50 years of pounding his vibes and snares, the Hamp serves up six tracks from the phenomenally popular movie with verve and expert musicianship. It's a novel and salable twist to the compositions by the prolific Gibb brothers. **Best cuts:** "More Than A Woman," "How Deep Is Your Love," "Night Fever."

BUD POWELL—The Genius Of, Vol. 2, Verve VE22526. Produced by Norman Granz, Robert Hurwitz. An unconventional two-LP offering, for sure. Neil Tesser's annotation candidly admits that pianist Powell was mentally ill and that occasional passages are senseless, but there are moments of ex-

POUSETTE-DART BAND—Stand By Me (3:19); producers: Hank Medress, Dave Appell; writers: King, Leiber, Stoller; publishers: Trio/Belinda/A.D.T., BMI. Capitol P4590.

DION—Midtown American Main Street Gang (4:10); producers: Terry Cashman, Tommy West; writers: D. DiMucci, D. Beck; publishers: Blendingwell/County Line/Megabucks, ASCAP. Lifesong ZS81770.

NANTUCKET—Heartbreaker (3:06); producer: Win Kutz; writer: T. Redd; publisher: Nantucket, ASCAP. Epic 850556.

THE MIKE CURB CONGREGATION—Will You Love Me Tomorrow (3:05); producer: Michael Lloyd; writers: C. King, G. Goffin; publisher: Screen Gems-Columbia, BMI. Warner Bros. PR0735.

B.J. THOMAS—Sweet Young America (2:55); producer: Chips Moman; writers: Chips Moman, Bobby Emmons; publishers: Baby Chick, BMI. MCA MCA40914.

BONEY M—Rivers of Babylon (4:16); producer: Frank Farian; writers: Farian, Reyam, Dowe, MacNaughton; publishers: Far Musikverlag GmbH/Blue Mountain, ASCAP. Sire SRE1027.

RUBICON—Cheatin' (3:17); producer: Richard Podolor; writers: Gregory Eckler; publishers: Fox Fanfare/Nocibur, BMI. 20th Century-Fox TC2372.

JOURNEY—Anytime (3:18); producer: Roy Thomas Baker; writers: G. Rolie, R. Silver, R. Fleischman, N. Schon, R. Valory; publisher: Weed High Nightmare, BMI. Columbia 310757.

EXILE—Kiss You All Over (3:20); producer: Mike Chapman; writers: Mike Chapman, Nicky Chinn; publisher: Chinnichap, BMI. Warner Bros. WBS8589.



recommended

THE DRAMATICS—Stop Your Weeping (3:56); producer: Larry J. Reynolds; writer: Larry J. Reynolds; publisher: Groovesville, BMI. ABC AB12372.

VICKI SUE ROBINSON—Freeway Song (3:31); producer: Warren Schatz; writers: Vicki Sue Robinson, Joseph Melotti; publisher: W.P.N., ASCAP. RCA JH11280.

EDDIE McLOYD—Baby Get Down (2:59); producer: Millie Jackson, Billy Nichols; writer: Allen Williams; publishers: Bill Lee, BMI/Gaucho, BMI. Spring SP182.

IDRIS MUHAMMAD—Boogie To The Top (Look Up) (Part 1) (3:30); producers: David Matthews, Tony Sarafino; writers: Tony Sarafino, David Matthews; publishers: Song of Nirvana/Char Liz, BMI. Kudu KU943.

THE CHECKMATES, LTD.—That's How It Feels (When Two People Fall In Love) (3:32); producer: Richie Rome; writers: Hurr, Clark; publisher: Josiah, BMI. Fantasy F823AS.

ROUNDTREE—Get On Up (Get On Down) (3:43); producer: K. Lehman; writers: K. Lehman, S. Boston, G. Covington; publishers: Terra-Firma/Darian, BMI. Omni OM5502A.



EDDIE RABBITT—You Don't Love Me Anymore (3:20); producer: David Malloy; writers: Alan Ray/Jeff Raymond; publishers: Briarpatch/DebDave, BMI. Elektra E45483. Rabbitt follows his last single, which peaked at number two, with an

artfully delivered contemporary ballad which should gain him pop and easy listening airplay as well. The mellow piano intro blends with Rabbitt's rich vocals as he builds to a tasteful climax emphasized with string and vocal accompaniment.

TOMMY OVERSTREET—Better Me (3:11); producer: Ron Chancey; writer: Sterling Whipple; publisher: Tree, BMI. ABC AB12367. This ballad concerning a rationalized love affair gets solid backing with guitars, steel, strings and backup vocals. Overstreet's effective vocals add intensity to the lyrics of this Sterling Whipple composition.

JERRY REED—(I Love You) What Can I Say (3:35); producers: Jerry Reed, Chip Young; writer: Dick Feller; publisher: Vector, BMI. RCA JH11281. Reed renders a sensitive and partly narrative song which deals with the difficulties of finding the right words to express love. Guitars and strings take the instrumental spotlights with full vocal arrangements heightening the choruses.

JOE SUN—Old Flames (Can't Hold A Candle To You) (3:12); producer: Brien Fisher; writers: Hugh Moffatt-Pebe Sabert; publisher: Belinda, BMI. Ovation OV1107. Simplicity combined with imagination and creativity has given birth to some of country music's greatest songs and the formula certainly works here. Sun's expressive treatment of the lyrics, along with the crisp and distinctive production involving guitars, piano and solid bass and drum lines, highlight the record.

FREDDY FENDER—Talk To Me (2:50); producer: Huey Meaux; writer: Joe Seneca; publisher: Jay & Cee, BMI. ABC AB12370. Fender delivers this rock'n'roll classic in his notable Tex-Mex style and gets effective instrumental backing with strings and piano riffs. Fans of Fender's early days will enjoy this return to his beginnings.

recommended

RONNIE SESSIONS—I Never Go Around Mirrors (3:18); producer: Chip Young; writers: Sanger D. Shafer, Lefty Frizzell; publisher: Acuff-Rose, BMI. MCA MCA40917.

DOTIE WEST—Come See Me And Come Lonely (2:08); producer: Larry Butler; writer: R. Lane; publisher: Tree Co., Inc. BMI. United Artists UAX1209Y.

AMAZING RHYTHM ACES—Ashes Of Love (3:03); producer: Barry "Byrd" Burton; writers: Jim Anglin, Jack Anglin, Johnnie Wright; publisher: Acuff-Rose, BMI. ABC AB2369.

SAM NEELY—Your Love Is In Good Hands (3:19); producer: David Malloy; writer: Rafe VanHoy; publisher: BMI Tree. Elektra E45484A.

BILLY SWAN—Hello! Remember Me (2:54); producer: Booker T. Jones; writer: Huey Meaux; publisher: Crazy Cajun, BMI. A&M 2046S.

MARTY MITCHELL—All Alone in Austin (2:28); producer: Jerry Styner; writer: L.L. Hargrove; publisher: Beechwood/Window; ASCAP. MC MC5011F.

HANK COCHRAN—Willie (2:54); producer: Glenn Martin; writer: Glenn Martin; publisher: Tree International, BMI. Capitol P458S.

BRENDA LEE—Left-Over Love (3:01); producers: Clayton Ivey and Terry Woodford for Wishbone, Inc.; writers: Barbara Wyrick, Terry Woodford; publisher: Song T Tailors Company, ASCAP. Elektra E45492Y.

ROY JOHN FULLER—The Image Of Me (2:46); producer: Joe Deaton; writer: Wayne Kemp; publisher: ASAI Records, Inc./Tree, BMI. ASAI WZ400S.



LOVE COMMITTEE—Law And Order (2:59); producers: Baker, Harris, Young; writers: R. Tyson, A. Felder, N. Harris; publisher: Lucky Three/Six Strings BMI. Gold G74011. Strong instrumental melody lines lead to equally strong vocals. Lead parts are handled by different members with each segueing smoothly into the next. Instrumentation is heavy but never overpowering. The tune builds to a dramatic climax.

recommended

GLORIA GAYNOR—This Love Affair (2:42); producer: Tan; writers: G. Gaynor, C. Johnson Jr., A. Stewart; publishers: Wazuri BMI/Gloria Gaynor ASCAP. Polydor PD14472.

KRAFTWERK—Trans-Europe Express (3:53); producers: Ralf Hutter, Florian Schneider; writers: R. Hutter, E. Schult; publisher: Famous Music ASCAP. Capitol P4460.



Easy Listening recommended

BRENDA LEE—Could It Be Love I Found Tonight (3:54); producers: Clayton Ivey, Terry Woodford; writer: Richard Supa; publisher: Colgems-EMI ASCAP/Glory. Elektra E45492X.

ANDREW STEVENS—Helpless In Love (2:29); producer: Michael Lloyd; writers: Brian Tabach, Stephen Dorff; publishers: Cotton Pickin' ASCAP/Hobby Horse BMI. Warner Bros. 8590.



BRITISH LIONS—Wild In The Street (2:35); producer: British Lions; writer: Garland Jeffreys; publishers: Castle Hill/Sheepshead Bay ASCAP. RSO RS898. This Garland Jeffreys tune is an earthy, street wise rocker reminiscent of Bruce Springsteen, complete with a flailing electric guitar solo and vocals which convey the necessary passion and fury. RSO has made its name on singles-oriented pop disco, and here seeks to consolidate the rock credibility it has cultivated with Eric Clapton.

CARTER ROBERTSON—Something's Up (Love Me Like The First Time) (3:08); producer: Ken Mansfield; writer: Gary Benton; publisher: Midsong BMI. ABC AB12371. Tight harmony is a strong point here coupled with a fine lead vocalist. This midtempo swing ditty offers involved but easy-to-listen-to instrumentation without overshadowing the vocalists. The rhythm section provides an excellent backdrop for the singers.

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

treme beauty as well. There are 28 tracks, many with Max Roach or Art Blakey on drums. Powell is erratic here but never dull. He was taped in New York 1954-56. **Best cuts:** "Spring Is Here," "Moonlight In Vermont," "Someone To Watch Over Me."

WARREN VACHE—Blues Walk, Dreamstreet DR101. Produced by Howard Kenyon. Vache is fast amassing a reputation for his talents on trumpet and flugelhorn. Here he offers eight enjoyable tracks, three of them inventive originals, with backup by Scott Hamilton, Bucky Pizzarelli, Butch Miles, Michael Moore and John Bunch. Absence of electronic sounds is refreshing, and the beat moves in a solid mainstream groove. **Best cuts:** "I Got It Bad," "Blues Walk," "Squeeze Me," "Sis-siboo."

SLAM STEWART & BUCKY PIZZARELLI—Dialogue, Stash ST201. Produced by Bernard Brightman. Old Slam returns to vinyl with his humorous bass & vocal declarations, abetted by a superb Pizzarelli seven-string guitar in the Van Eps tradition. Nine tunes are all eminently listenable. It was engineered, incidentally, by Les Paul Jr. **Best cuts:** "It's Only A Paper Moon," "Masquerade," "The Very Thought Of You," "That's My Kick."

latin

FEDERICO VILLA—Amigo Mesero, Carino DBL15198. Produced by Heriberto Aceves. A spirited, appealing mariachi album by this veteran Mexican vocalist. Producer Aceves leads the accomplished and polished Mariachi Tenochtitlan through 10 cuts which are a textbook revelation of the concerns, passions, and preoccupations of Mexico's common people. **Best cuts:** "Amigo Mesero," "Tumba Sin Flores," "Yo No Tengo Dinero," "El Pajaro Arriero."

LA RONDALLITA DE HUGO BLANCO—Volume 3, West Side Latinpo 4112. Produced by Hugo Blanco. This group, a children's vocal chorus, does a confident job on 10 clever, often humorous numbers which appeal to both children and adults. The cut "Que Familia," in its astutely satirical way, is a most convincing statement for children's liberation. Blanco does the lightly rhythmic arrangements on this El Palacio de La Musica (Venezuela) production. **Best cuts:** "Que Familia," "Limon, Limonero," "Pobrecito," "Puerto Rico Nacio."

CARMELA & RAFAEL—Lara Y Curiel, Musart ED1732. Produced by Gustavo A. Santiago. This veteran Mexican duo does its usual superb vocal work on eight classic cuts by famed

composers Agustin Lara and Gonzalo Curiel. Though the material is of another era, the LP retains contemporary interest as well as nostalgic appeal. However, it's almost impossible to hear producer Santiago's delicate, sensitive arrangements above the LP's terrible surface noise. **Best cuts:** Your pick.

classical

ELENA OBRAZTSOVA ARIA RECITAL—Philharmonia Orchestra, Angel S-37501. This Russian mezzo has a gigantic voice, supported by super technique, and the instincts to let loose in all the right places. It adds up to one of the most impressive and exciting operatic recitals of recent vintage, including a side each of French ("Samson and Delilah," "Carmen") and Italian ("Il Trovatore," "Don Carlo," etc.) opera arias.

IGOR OISTRAKH PLAYS PAGANINI—Natalia Zertsalova, piano, ABC Classics AB67027. Oistrakh moves commandingly through territory where only the most technically accomplished of violinists dare tread, while stressing the lyrical aspect of Paganini's music at the same time. This is one of few recordings of the Opus 1 Caprices in the arrangements by Robert Schumann, settings in which the works' poetic nature is brought to the fore.

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This is the start of something big.

It all started Feb. 10, the day the Van Halen album was released. Three months later, their very first album is Gold.

Within the same space of time, California's hardest rock export blitzed through 40 cities (with Journey and Ronnie Montrose) on a relentless American tour and came back to reviews calling them "the best new heavy metal group since Aerosmith" and likening Van Halen to another Led Zeppelin.

This week Van Halen embarks on their first European and Far Eastern tour (in Britain with Black Sabbath). 'Over there' Van Halen are already superstars, their album Top 30 in France, Australia and Japan, "You Really Got Me" heading toward Top 10 in France, Holland and New Zealand.

Clearly, the planet cannot get enough of Van Halen.

On Warner Bros. records & tapes
Van Halen (BSK 3075)

Featuring the singles

"Runnin' With The Devil" (WBS 8566)
and

"You Really Got Me" (WBS 8515)

Produced by Ted Templeman



American Tour

March 13
Aragon Ballroom
Chicago

March 4
Nelson Center
Springfield, Illinois

March 5
Convention Center
Indianapolis

March 7
Shuffle Inn
Madison, Wisconsin

March 9
Riverside Theatre
Milwaukee

March 10
Masonic Auditorium
Detroit

March 11
Hara Arena
Dayton, Ohio

March 12
Leona Theatre
Pittsburgh

March 15
Music Hall, Cleveland

March 16
Fairgrounds Coliseum
Columbus

March 17
Commonwealth
Convention Center
Louisville

March 18
Coliseum
Evansville, Indiana

March 19
Morris Civic Arena
South Bend, Indiana

March 21
Memorial Auditorium
Utica, New York

March 22
Palace Theatre, Albany

March 23
Century Theatre
Buffalo

March 24
Tower Theatre
Philadelphia

March 25
Palladium, New York

March 26
Calderone Theatre
Hempstead
Long Island

March 29
Auditorium,
Duluth, Minnesota

March 30
St. Paul Theatre
Minnesota



March 31
Municipal Auditorium
Kansas City, Missouri

April 1
Kiel Opera House
St. Louis

April 2
Music Hall, Omaha

April 6
IMA Auditorium
Flint, Michigan

April 7
War Memorial
Nashville

April 8
Murray State
University, Kentucky

April 9
Boutwell Auditorium
Birmingham, Alabama

April 11
Coliseum,
Corpus Christi, Texas

April 12
Municipal Auditorium
Austin, Texas

April 13
Municipal Auditorium
Shreveport, Louisiana

April 14
Will Rogers Theatre
Ft. Worth, Texas

April 15
Music Hall, Houston

April 16
Warehouse,
New Orleans

April 18
Ellis Auditorium,
Memphis

April 20
Ruby Diamond
Auditorium, Tallahassee

April 21
Sportatorium, Miami

April 22
Curtis Hixon Hall
Tampa

April 23
Fox Theatre, Atlanta

April 25-26
Rogues
Virginia Beach, Virginia

April 28
Palladium, New York

European Tour

May 4
Poperinge, Belgium

May 6
Amsterdam, Holland

May 8-10
Hamburg

May 12
Paris

May 16
Sheffield City Hall
England

May 17
Liverpool Empire

May 18
Glasgow Apollo

May 19
Aberdeen Capital

May 21
Newcastle City Hall



May 22
Manchester Apollo

May 23
Hanley Victoria Hall

May 25
Portsmouth Guildhall

May 28
Ipswich Gaumont

May 30
Coventry Theatre

May 31
Leicester De Montfort
Hall

June 1
Hammersmith Odeon

June 2
Oxford New Theatre

June 3
Southampton Gaumont

June 5
Birmingham Odeon

June 7
Bradford St. George's
Hall

June 8
Preston Guildhall

Japanese Tour

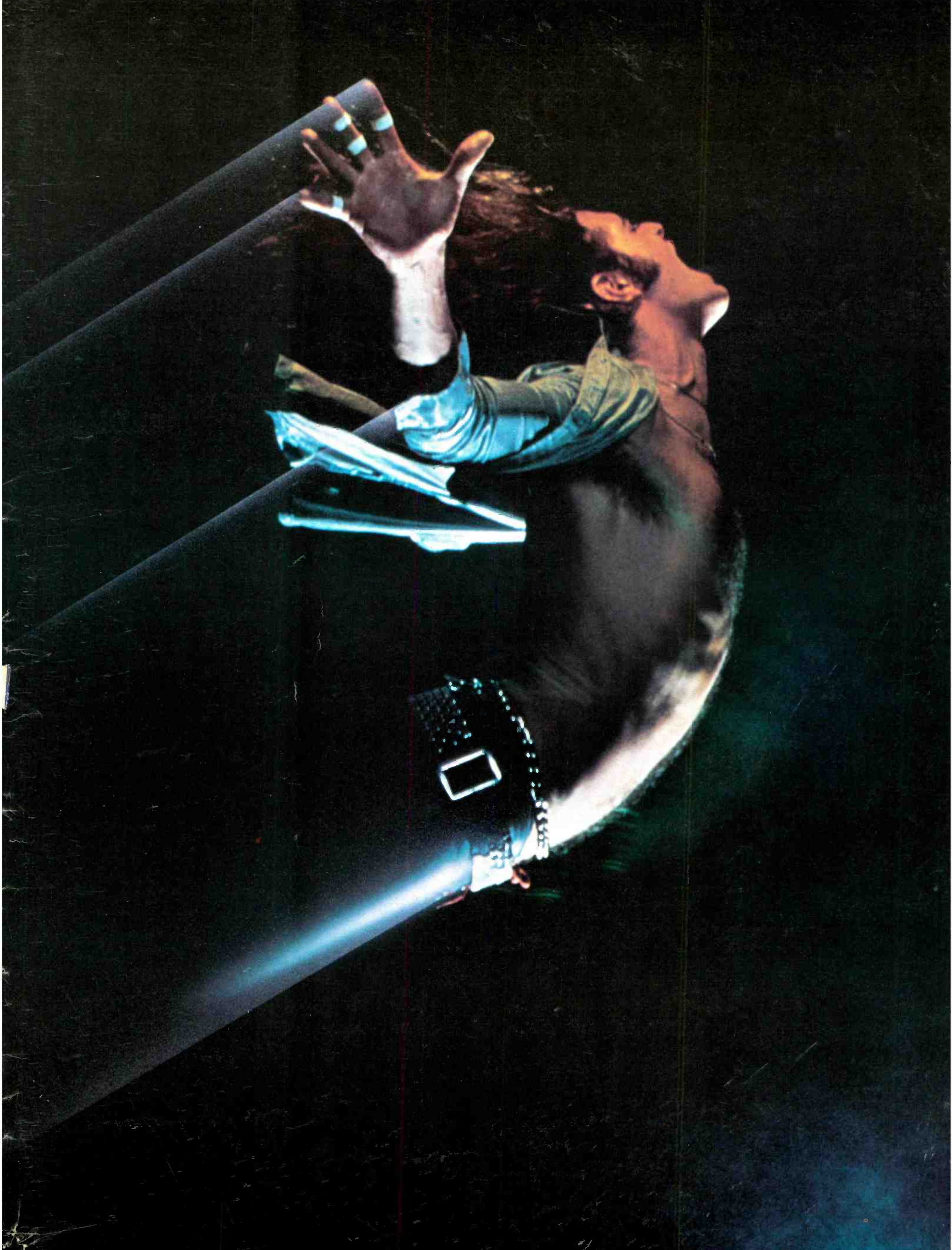
June 17, 19
Kosei Nenkin Hall
Tokyo

June 21
Nakono Sun Plaza Hall

June 24
Nagoya-Shi Kokaido

June 26
Kyoto Kaikan Hall

June 27
Kosei Nenkin Hall
Osaka

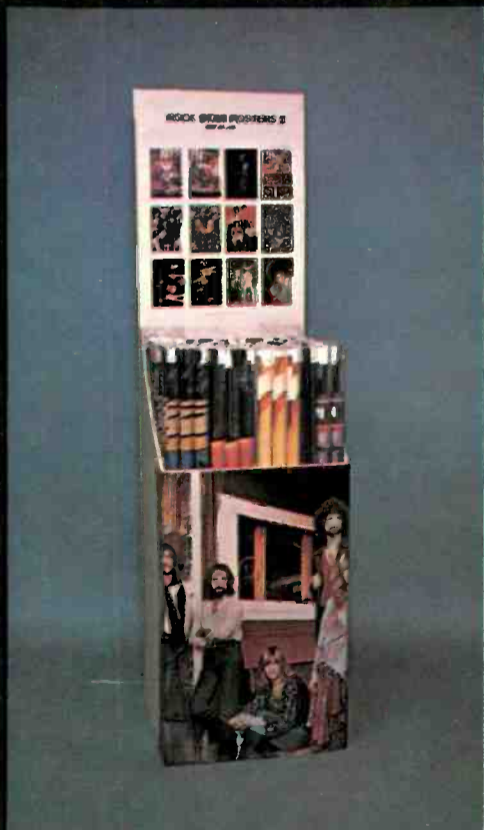


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B'cast Royalty Bill Drawing Capitol Scrutiny

• Continued from page 1

Under discussion was the bill by Rep. George Danielson (D-Calif.) which would require royalty payment (to be shared by performers and record producers) by broadcasters and other commercial users of copyrighted recordings.

The Register, backed by the team that put together the monumental Copyright Office report on all aspects of record royalty, made a strong case for paying royalty to recording musicians and performers. She said the royalty is constitutionally, legally and morally right (Billboard, Jan. 14, 1978 and March 25, 1978).

But Register Ringer frankly acknowledged that the proponents of the Danielson bill are in a "power confrontation" with broadcasters. "They may very well convince Congress to kill the royalty."

Even so, she urged the broadcasters to at least listen, and consider this "pittance of protection" for recording performers and musicians who have been so long deprived of income by new technology.

She predicted that "a point must be reached where this right is undeniable. Can the broadcasters sustain an absolute negative through the next decade—and into the next century?"

Rep. Danielson, author of the bill, and veteran member of the subcommittee, also made a strong plea. Throughout the hearing, he offered to revise the bill to make it fair and "workable."

Rep. Robert W. Kastenmeier, chairman of the subcommittee, took no sides—but acted as referee during the exchanges in the interest of fairness. He remarked dryly that it was highly unusual for all seven members to show up at a copyright hearing.

The new members of the subcommittee were the most openly critical of the bill.

Reps. Allen E. Ertel (D-Pa.), Jim Santini (D-Nev.) and M. Caldwell Butler (R-Va.) were the most persistent and lengthy questioners of the Register. All are admittedly weak in knowledge of the copyright law, and how the music, recording and performer interest function.

The knowledgeable Rep. Tom Railsback (R-Ill.), one of the original subcommittee revision team, was the most frank in recognizing broadcaster clout in Congress.

"There are small radio operators in all congressional districts," he said, "so it is hard to get votes for such a law."

No matter how small the fees in the bill, said Railsback, the broadcasters are worried about the foot-in-the-door aspect in the rate-making.

Broadcasters are convinced that the royalty administration costs could run to \$12 or \$14 million, and the rates would have to go up, he said.

Rep. Ertel hammered on the "unfairness" of equal royalty for the musician who merely strikes a cymbal, and the star performer on a recording.

Register Ringer said the performers' own unions had decided on this type of sharing, because Congress had earlier complained that the big recording stars were already too rich.

Rep. Danielson pointed out that star performers get far higher pay for a recording session, and can also command royalties from sales in their contract. But musicians and backup performers are paid only for the session.

Rep. Ertel remained unconvinced, but he went on to a series of questions about all aspects of compulsory licensing, collective bargaining, royalty distribution—and whether baseball players couldn't also apply for performance royalty under this type of bill.

Unruffled, Register Ringer said this aspect had also been considered. But differences in contracting for tv and movie programming—which have performance rights—made the question inapplicable where the law does not give performance rights.

At this point, Chairman Kastenmeier intervened to open the hearing to other members' questions.

The chairman had one of his own on compliance, when the Register mentioned royalty from jukeboxes and discos and other commercial users of recordings.

Jukebox compliance with the present law, which imposes music performance royalty for the first time on jukeboxes, has been very poor. Therefore, he wondered how they would act if confronted with an extra royalty for recordings.

As of the statutory deadline, less than 60,000 jukeboxes were registered, and even now, only about 100,000 out of the estimated 400,000 boxes have been registered with the Copyright Office.

Under the Danielson bill, the \$8 annual compulsory licensing ceiling would hold for jukebox operators, even if a record royalty bill were passed. But operators fear that in the future the Copyright Royalty Tribunal would raise rates to cover any record royalty.

Rep. Butler echoed Rep. Ertel's arguments and further invited the

Copyright office to have a study made of exactly what each performer would get under the royalty bill in a selected representative 1975 recording.

He also wondered if the "pittance of protection" for the individual musicians would justify "what we are imposing on the broadcasters."

Register Ringer answered this with a resounding "Yes!" She said it is a first step, and better than nothing, which is what the musicians get now from profitable uses of their recordings. Radio programming is now admittedly 75% recorded music, and the recordings are free.

Rep. Santini echoed the sentiments of his fellow members, and also agreed with the argument that the "tax" in this bill is a foot-in-the-door proposition for broadcasters.

Santini demanded an explanation of just how the royalty would be collected, paid, and distributed, and at what cost.

Copyright office associate counsel Harriett Oler said average costs in the 54 countries she and her traveling study group visited, ran to about 5% for administrative costs nationally and 15% internationally.

Rep. Kastenmeier said this question had come up during April hearings in Los Angeles. He is expecting information about proposed distribution mechanisms within a few weeks.

Rep. Robert Drinan (D-Mass.) re-

mained discretely neutral during the hearing, asked very few questions, and left early.

Backers of the bill at the hearings in addition to the Register, were spokesmen for the Commerce Dept. and the National Endowment for the Arts. They strongly recommended a record performance royalty, to enable artists and musicians to share in the profits made by the public playing of their recordings.

The Justice Dept. had only one objection: it would remove the anti-trust immunity given to the entities or agents in collecting and distributing the royalties under the Danielson bill, H.R. 6063.

5 Acts Firm For Buffalo's Festival

BUFFALO—Sir-Rah Publications will kick off the annual three-day Juneteenth Conference and Summer Festival June 16 with a five-act, all-star soul show in Memorial Auditorium.

Maze, featuring singer Frankie Beverly, will offer rhythm and blues selections from its recent gold and platinum albums in a highlight of this show, held in conjunction with Build, a non-profit black community service organization.

Other acts will include Roy Ayers and Ubiquity, a high-energy soul combination; Cameo, moving fast on the Chocolate City label; Dexter Wanzel, a new wave jazz and rock artist from Philadelphia, and T-Connection, featuring disco music.

The show will open a festival which last year attracted 200,000 participants. It is held within the heart of Buffalo's black community, Ferry through Best Sts., featuring art displays and other community works.

"Sir-Rah is a staff of women who decided to give substantial money to Build to insure the further development of the festival," says Sir-Rah spokeswoman Celeste Lawson. "It's an act of community service and we hope this evolves into an elaborate affair. We hope to double the participants this year."

Fantasy Expanding Promo

• Continued from page 4

Cosby is also working with Soft Touch, a female disco-oriented quartet; the Originals, a straight-ahead four-man soul group; and Rance Allen, who is making the switch from gospel to more secular music.

From the Memphis office producers Porter and Lester Snell will be putting out albums by the Soul Children, Circle of Fire, Sho-Nuff, Mack Rice and Ronda Burgs. The Soul Children's single, "Can't Give Up That Good Thing," was released in early May.

Other in-house product is coming from Stanley Turrentine; blind pianist/songwriter Rudy Copeland, produced by "Bonnie Moronie" author Larry Williams; and Sylvester, produced by Harvey Fuqua. Sylvester has a role in the upcoming film "The Rose," which will star Bette Midler.

The independent production packs will be to Fantasy product created by WMOT, At Home, Blackbyrd and Stax.

Sweet Thunder, Impact, Fat Larry's Band and David Simmons are all working under WMOT ("We Men of Truth") auspices. Pleasure, Boppers and Side Effect work with Wayne Henderson and Forest Hamilton at At-Home Productions.

On the Stax label the company is about to release reissues of 10 gospel and 10 pop albums all with the original art. The pop product includes such Stax classics as "Waiting For Little Milton;" "Shaft" by Isaac Hayes; Johnny Taylor's "Who's Makin' Love?" Booker T's "Soul Limbo;" and "Be Altitude" by the Staples.

Other current or projected Fantasy product includes records from David Bromberg, Angelo, Joe McDonald, Gale Force & the Joy and Brent Maglia.

Angelo, who has just released his second package, "Midnight Prowl," produced by Michael Stewart and Rick Ruggieri, now has his own working band and will commence

live dates. Bromberg's new self-produced effort, "Bandit In A Bathing Suit," is being supported by a 12-date promotional tour by the guitarist-composer. Gale Force will begin touring in June to back up its latest, "Gale Force Two" (produced by Michael Stewart for At-Home).

Meanwhile, Fantasy has released a single, "Bring Back the Sixties, Man," from the latest Country Joe McDonald album, and work is progressing on albums by Toni Brown and Terry Garthwaite of the Joy. Brent Maglia's new single is "It's Your Love," with an album due to follow shortly.

Heilman Loses Court Fight

• Continued from page 1

page opinion in which Judge Barron said, "We have conclusive evidence that the plaintiffs (the recording companies) have extended time, effort and money in producing original recordings which are still being reissued."

"The defendants (Heilman and E-C Tape) have admitted that they, without authority, have appropriated that effort by duplicating those recordings, advertising and marketing same in competition with the plaintiffs."

In his opinion, Judge Barron again rejected several of Heilman's contentions that the material was in the public domain, and similar defense motions that he had ruled out earlier.

The latest hearing on the case had been held on April 24. The record companies had moved for the judgment in 1975 in the case which had been initiated as far back as December 1972.

"It is now expected that the court will schedule the matter for a hearing to determine the amount of money owed the record companies involved," said attorney Ronald Piette of Milwaukee, who represented Mercury Records and the

other plaintiffs. "We are very pleased with the judge's decision."

Attorney Tom Kells, who represented Heilman, declined to comment until he had the opportunity to review the judge's opinion.

The original case, and an amended complaint filed in July 1973, resulted in a February 1974 ruling by Judge Robert Landry sustaining the defendants' demurrer on grounds the amended complaint failed to state a cause of action.

Shortly after the plaintiffs filed an appeal, A&M Records, one of nine named plaintiffs, commenced a similar action in California against the same two defendants, with a summary judgment granted. Collection efforts on that \$136,027 judgment to date have been fruitless.

Subsequent to the California judgment, the Wisconsin Supreme Court reversed Judge Landry, stating this to be "a viable action in unfair competition." A temporary injunction was issued Oct. 3, 1974, prohibiting defendants from the further manufacture and distribution of copies of plaintiffs' recordings or to solicit orders for same.

In addition to Mercury and A&M, plaintiffs include ABC, MCA, CBS, Elektra, Buddah/Kama Sutra, London and Atlantic.

AFM Sidemen Split Fund

• Continued from page 1

Checks for these amounts go out to the AFM members Aug. 1, representing their portion of total revenues paid to the fund by labels based on record and tape sales for the year.

If the fund returns a bonanza for the most active recording musicians, most earn considerably less. Below the supersession class, the next most rewarded group, comprising less than 400 sidemen, will bank fund checks of between \$10,000 and \$15,000.

But the AFM member who played only a single record date in 1977 will receive just a shade over \$15. In all, about 40,000 union musicians will benefit in some measurable way from the fund split.

Under terms of recording agreements between the AFM and record manufacturers, the latter pay a "royalty" to the fund averaging just above 0.5% on retail sales of product recorded in the U.S. and Canada,

with the percentage varying slightly depending on suggested list and configuration (tape or disk).

The increase of \$3,549,367 contributed to the fund this year over the \$11,914,765 tallied in 1977 reflects general gains in industry sales over the period.

Distribution to musicians represents recording activity for a five-year period. Their share is based on individual scale earnings relative to total wages paid to all AFM members making recordings.

For the year 1977, credit (about 15% of wages) is given on total scale earnings. Latter guideline is reduced by 20% each prior year to the cutoff year of 1973.

The biggest regional fund payout, it is understood, goes to sidemen in Los Angeles, followed by New York and Nashville. However, credit for the largest average territorial payout goes to Nashville, where a relatively compact group of players work most consistently in record studies.

IS HOROWITZ

Full Moon Stores Shine

• Continued from page 20

ferent music-oriented magazines and papers. Big Rapids Distributing, Detroit, racks the periodicals.

Among the accessories are Maxell, BASF, Capitol, RDK, Scotch and Memorex blank tape, Watts and Discwasher care accessories and Pfanstiehl and Pickering needles and cartridges. Head Shop para-

phernalia is displayed unobtrusively under glass. Severson has his own rolling paper with his logo as a giveaway.

Full Moons offer 50 albums on special consistently at \$4.99. Shelf on the \$7.98 albums is \$5.99. Four times a year Severson stages store-wide \$1 off shelf price sales with success.

Billboard **HOT 100** Chart Bound

SONGBIRD—Barbra Streisand
(Columbia, 310756)
PROVE IT ALL NIGHT—Bruce Springsteen
(Columbia 310783)
SEE TOP SINGLE PICKS REVIEWS, page 110

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	2	10	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams ● (Jack Gold), N. Kipner, J. Vallins, Columbia 310693	★	37	7	CHEESEBURGER IN PARADISE—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12358	★	84	NEW ENTRY	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250		
★	3	10	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John ● (John Farrar), J. Farrar RSO 891	★	39	6	I WAS ONLY JOKING—Rod Stewart (Tom Dowd), R. Stewart, Granger, Warner Bros. 8568	★	70	NEW ENTRY	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2048		
★	4	8	SHADOW DANCING—Andy Gibb ● (Barry Gibb, Karl Richardson, Albhy Galuten), B.R.M.&A. Gibb, RSO 893	★	41	7	FOLLOW YOU, FOLLOW ME—Genesis (David Hentschel, Genesis), R. Banks, Collins, Atlantic 3474	★	71	71	26	STAYIN' ALIVE—Bee Gees ▲ (Bee Gees, Karl Richardson, Albhy Galuten For Karlbhy Productions), B.R.M. Gibb, RSO 885	
★	4	1	WITH A LITTLE LUCK—Wings (Paul McCartney), P. McCartney, Capitol 4559	★	67	4	LAST DANCE—Donna Summer (Giorgio Moroder), P. Jabara, Casablanca 926	★	74	NEW ENTRY	WILL YOU STILL LOVE ME TOMORROW—Dave Mason (Allan MacMillan), G. Goffin, C. King, Columbia 310749		
★	6	17	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001	★	39	40	STAY—Rufus/Chaka Khan (Rufus, Roy Halee), R. Calhoun, Chaka Khan, ABC 12349	★	85	2	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.)		
★	6	5	THE CLOSER I GET TO YOU—Roberta Flack ● (Rubina Flack, Joe Ferla, Eugene McDaniels), J. Mlume, R. Lucas, Atlantic 3463	★	42	6	ALMOST SUMMER—Celebration (Ron Altbach), B. Wilson, M. Love, A. Jardine, MCA 40891	★	74	74	4	IT'S LATE—Queen (Queen), May, Elektra 45478	
★	7	8	IMAGINARY LOVER—Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Daughtry, Polydor 14459	★	41	24	WEREWOLVES OF LONDON—Warren Zevon (Jackson Browne & Waddy Wachtel), L. Marinell, W. Wachtel, W. Zevon, Asylum 45472	★	74	NEW ENTRY	HOT LOVE, COLD WORLD—Bob Welch (Carter), B. Welch, J. Henning, Capitol 4588		
★	10	13	ON BROADWAY—George Benson (Tommy LiPuma), B. Mann, C. Weil, J. Leiber, M. Stoller, Warner Bros. 8542	★	45	13	I CAN'T STAND THE RAIN—Eruption (Frank Farian), D. Bryant, A. Peebles, B. Miller, Ariola 7686	★	87	2	MAGNET STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719		
★	13	7	TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson & B. Ulvaeus (Atlantic 3457)	★	50	5	EVEN NOW—Barry Manilow (Ron Dante & Barry Manilow), B. Manilow, M. Panzer, Arista 0330	★	89	2	KING TUT—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8577		
★	12	13	THIS TIME I'M IN IT FOR LOVE—Player (Dennis Lambert & Brian Potter), S. Pippin, L. Keith, RSO 890	★	48	7	EVERYBODY DANCE—Chic (Bernard Edwards, Nile Rodgers, Kenny Lehman), Edwards & Rodgers, Atlantic 3469	★	78	78	3	HOLD ON TO THE NIGHT—Starz (Starz), Starz, Capitol 4566	
★	11	16	DISCO INFERNO—Trammps (Baker, Harris and Young), L. Green, R. Kersey, Atlantic 45-3389	★	49	6	WARM RIDE—Rare Earth (John Ryan), B. Gibb, M. Gibb, R. Gibb, Prodigal 0640 (Motown)	★	79	84	3	HE'S SO FINE—Jane Olivor (Jason Darrow), R. Mack, Columbia 310724	
★	14	15	BABY HOLD ON—Eddie Money (Bruce Botnick), E. Money, J. Lyon, Columbia 3-10663	★	56	10	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (Casey/Finch, R. Finch), H.W. Casey, Sunshine Sound 1003 (TK)	★	90	2	SOMEWHERE OVER THE RAINBOW—Gary Tanner (Joey Averback, Stephen Geyer), E.Y. Harburg, H. Arlen, 20th Century 2373		
★	15	16	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffen, Capitol 4549	★	57	4	ONLY THE GOOD DIE YOUNG—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10750	★	81	81	14	FANTASY—Earth, Wind & Fire (Maurice White), M. White, E. del Barrio, A. White, Columbia 310688	
★	19	7	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192	★	58	5	THANK GOD IT'S FRIDAY—Love And Kisses (Alec R. Costandinos), A. Costandinos, Casablanca 925	★	82	86	2	GOD KNOWS/BABY I'M YOURS—Debbie Boone (Michael Lloyd, Mike Curb), V. McCoy, Warner/Curb 8554	
★	18	11	IT'S A HEARTACHE—Bonnie Tyler (David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249	★	55	7	CHATTANOOGA CHOO CHOO—Tuxedo Junction (W. Michael Lewis, Laurin Rinder), M. Gordon, H. Warren, Butterfly 1205	★	82	86	2	THAT ONCE IN A LIFETIME—Demis Roussos (Freddie Perren), D. Fekaria, F. Perren, Mercury 73992	
★	26	14	DANCE WITH ME—Peter Brown (Cory Wade), P. Brown, R. Rans, Drive 6269 (TK)	★	60	5	YOU GOT IT—Diana Ross (Richard Perry), J. Ragovoy, L. Laurie, Motown 1442	★	83	NEW ENTRY	I DON'T WANT TO GO—Joey Travolta (John Davis), C. Sayer, B. Roberts, Millennium 615 (Casablanca)		
★	17	12	MOVIN' OUT—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10708	★	64	4	WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895	★	84	NEW ENTRY	SO HARD LIVING WITHOUT YOU—Airwaves (Pat Moran), K. Charter, J. Bettis, A&M 2032		
★	20	8	YOU BELONG TO ME—Carly Simon (Ariq Mardin), C. Simon, M. McDonald, Elektra 45477	★	64	4	CA PLANE POUR MOI—Plastic Bertrand (Lou Lacombez), B. Lacombez, Sire 1020 (Warner Bros.)	★	86	88	2	THIS NIGHT WON'T LAST FOREVER—Bill LaBounty (Jay Senter), B. LaBounty, R. Freeland, Warner/Curb 8529	
★	19	7	IF I CAN'T HAVE YOU—Yvonne Elliman ● (Freddie Perren), B. Gibb, R. Gibb, M. Gibb, RSO 884	★	76	2	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic)	★	86	88	2	RIVERS OF BABYLON—Boney M (Frank Farian), Farian, Reyam, Dove, MacNaughton, Sire 1027 (Warner Bros.)	
★	22	12	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic)	★	69	2	GREASE—Frankie Valli (Barry Gibb, Albhy Galuten & Karl Richardson), B. Gibb, RSO 897	★	88	93	2	GEORGIA ON MY MIND—Willie Nelson (Booker T. Jones), H. Carmichael, S. Gorrell, Columbia 310704	
★	23	10	DEACON BLUES—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12355	★	65	4	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (Casey/Finch), Holland/Dozier/Holland, TK 1028	★	91	34	16	YOU CAN'T DANCE—England Dan & John Ford Coley (Kyle Lehning), T. Ryan, B. Yeomans, Big Tree 16117 (Atlantic)	
★	22	9	COUNT ON ME—Jefferson Starship (Larry Cox & Jefferson Starship), J. Barish, RCA 11196	★	56	61	5	YOU KEEP ME DANCING—Samantha Sang (Nick DeCaro), D. Randell, S. Linzer, Private Stock 45188	★	92	NEW ENTRY	LOVE OR SOMETHING LIKE IT—Kenny Rogers (Larry Butler), K. Rogers, S. Glassmeyer, United Artists 1210	
★	25	11	EVERY KINDA PEOPLE—Robert Palmer (Robert Palmer), A. Fraser, Island 100	★	68	4	I WANT YOU TO BE MINE—Kayak (Jack Lancaster), T. Scherpenzeel, Janus 274	★	91	34	16	SWEET TALKING WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 1145 (United Artists)	
★	24	16	NIGHT FEVER—Bee Gees ▲ (Barry, Robin, Maurice Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889	★	58	5	WEEKEND LOVER—Odyssey (Sandy Linzer & Charlie Calello), S. Linzer, D. Randell, RCA 11245	★	92	NEW ENTRY	UNDER THE BOARDWALK—Billy Joe Royal (Chips), A. Resnick, K. Young, Private Stock 45192		
★	27	9	BECAUSE THE NIGHT—Patti Smith (Jimmy Iovine), P. Smith, B. Springsteen, Arista 0318	★	59	63	4	ROLL WITH THE CHANGES—RED Speedwagon (Kevin Cronin & Gary Richrath), K. Cronin, Epic 8-50545	★	93	36	12	TWO DOORS DOWN—Dolly Parton (Gary Klein), D. Parton, RCA 11240
★	43	5	THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524	★	60	28	19	DUST IN THE WIND—Kansas (Jeff Glixman), K. Luigren, Kirshner 84274	★	94	46	14	LET'S ALL CHANT—The Michael Zager Band (Michael Zager), A. Fields, M. Azgor, Private Stock 45184
★	29	9	HEARTLESS—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7031	★	75	3	STONE BLUE—Foghat (Not Listed), Peverett, Bearsville 0325 (Warner Bros.)	★	95	NEW ENTRY	MIDNIGHT LIGHT—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struzick, Big Tree 16114 (Atlantic)		
★	44	6	USE TA BE MY GIRL—O'Jays (K. Gamble, L. Huff, K. Gamble, L. Huff, Philadelphia International 83642 (CBS)	★	72	3	DARLIN—Paul Davis (Phil Benton, Paul Davis), M. Love, B. Wilson, Bang 736	★	96	51	17	RUNNIN' ON EMPTY—Jackson Browne (Jackson Browne), J. Browne, Asylum 45460	
★	33	7	BLUER THAN BLUE—Michael Johnson (Brent Maher, Steve Gibson), R. Goodrum, EMI-America 8001 (Capitol)	★	73	3	TAKE ME BACK TO CHICAGO—Chicago (James William Guercio), D. Seraphine, D. Wolinski, Columbia 310737	★	97	52	8	SINCE YOU BEEN GONE—Head East (Jeffrey Lesser), R. Ballard, A&M 2026	
★	47	4	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581	★	73	3	JACK & JILL—Raydio ● (Ray Parker Jr.), R. Parker Jr., Arista 0283	★	98	54	8	EGO—Elton John (Elton John, Clive Franks), E. John, B. Taupin, MCA 40892	
★	35	8	YOU'RE THE LOVE—Seals & Crofts (Louie Shelton), D. Batteau, Warner Bros. 8551	★	77	3	LAY DOWN SALLY—Eric Clapton ● (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor)	★	99	59	7	THE WANDERER—Leif Garrett (Michael Lloyd For Mike Curb Prod.), E. Maresca, Atlantic 3476	
★	32	7	TUMBLING DICE—Linda Ronstadt (Peter Asher), M. Jagger, K. Richard, Asylum 45479	★	77	3	IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483	★	100	66	21	OUR LOVE—Natalie Cole ● (Charles Jackson & Marvin Yancy For Jay's Enterprises), C. Jackson & M. Yancy, Capitol 4509	
★	33	21	CAN'T SMILE WITHOUT YOU—Barry Manilow ● (Ron Dante, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Arista 0305	★	79	2	FM—Steely Dan (Not Listed), W. Becker, D. Fagen, MCA 40894						
★	38	6	OH WHAT A NIGHT FOR DANCING—Barry White (Barry White), B. White, U. Wilson, 20th Century 2365	★	79	2	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grunt 11274 (RCA)						

STAR FORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Almost Summer (Stone Diamond/Dutchess/New Executive/Chalouche BMI)	Count On Me (Diamond Back/Bright Moments, BMI)	22	Follow You, Follow Me (Gelring/Run It, BMI)	37	It's A Heartache (Ti-Gem, BMI)	15	Midnight Light (Carrhorn, BMI/Music Mill, ASCAP)	95	Shadow Dancing (Stigwood, ASCAP)	3	The Groove Line (Almo/Tincabell, ASCAP)	26	Warm Ride (Stigwood, BMI/Unichappell, BMI)	45	
Baby Hold On (Grajonca, BMI)	12	Dance Across The Floor (Sherlyn/Harrick, BMI)	46	Georgia On My Mind (Peer, BMI)	88	Jack & Jill (Raydiola, ASCAP)	64	Miss You (Colgems BMI, ASCAP)	53	Since You've Been Gone (Island, BMI)	97	The Wanderer (Rust/Schwartz, ASCAP)	99	Weekend Lover (Featherbed/Desderata/Unichappell, BMI)	58
Because The Night (Ram Rod, BMI)	25	Dance With Me (Sherlyn/Decibel, BMI)	16	I Want You To Be Mine (Heavy, BMI)	82	Grease (Stigwood, BMI)	54	My Angel Baby (Texon/Bonass, BMI)	69	So Hard Living Without You (Irving, BMI)	85	This Night Won't Last Forever (Captain Crystal, BMI)	86	Werewolves Of London (Poitte, ASCAP/Zevon, BMI)	41
Bluer Than Blue (Springcreek/Let There Be, ASCAP)	29	Darlin' (Irving, BMI)	11	Night Fever (Stigwood/Unichappell, BMI)	57	Hold On To The Night (Rock Steady/Starzong, ASCAP)	79	Oh What A Night For Dancing (Savette, BMI)	17	Stay Awhile (Chappell, ASCAP)	39	Will You Still Love Me Tomorrow (Screen Gems EMI, BMI)	72	Wonderful Tonight (Stigwood, BMI)	51
Ca Plane Pour Moi (Bleu Disque, ASCAP)	52	Deacon Blues (ABC/Dunhill, BMI)	21	Love Will Find A Way (Irving/Pablo Cruise, BMI)	84	Hot Love, Cold World (Glenwood/Cigar, ASCAP)	60	Stayin' Alive (Stigwood/Unichappell, BMI)	71	Take A Chance On Me (Artwork, ASCAP/Polar, ABY)	91	Two Out Of Three Ain't Bad (Edward B. Marks/Neverland/Peg, BMI)	20	You Keep Me Dancing (Featherbed/Unichappell, BMI)	56
Can't Smile Without You (Dick James, BMI)	33	Disco Inferno (Six Strings/Golden Fleece, BMI)	60	Love Or Something Like It (M-3/Cherry Lane, ASCAP)	90	Dust In The Wind (Don Kirshner, BMI)	61	Thank God It's Friday (Cafe American/O.P. Fatet, ASCAP)	68	That Once In A Lifetime (Perren/BMI)	83	Use Ta Be My Girl (Mighty Three, BMI)	28	You're The One That I Want (Stigwood/Burialo/Ensign, BMI)	2
Can We Still Be Friends (Earmark, BMI)	43	Dust In The Wind (Don Kirshner, BMI)	60	Hot Love, Cold World (Glenwood/Cigar, ASCAP)	60	Imaginary Lover (Low-Sai, BMI)	7	Unchappell, BMI)	3						
Cheeseburger In Paradise (Coral Reiter/Outer Banks, BMI)	73	Ego (Jodrell/Leeds, ASCAP)	98	I Can't Stand The Rain (Burlington, BMI)	44	It's Late (Queen, BMI)	74								
Chattanooga Choo Choo (Leo Fiest, ASCAP)	49	Even Now (Karnakzee, BMI)	43	I Don't Want To Go (Fedora/Unichappell/Begonia, BMI)	44	It's The Same Old Song (Jobete, ASCAP)	88								
Closer I Get To You (Scarab/Ensign, BMI)	6	Every Kinda People (Island/Restless, BMI)	23	If I Can't Have You (Stigwood/Unichappell, BMI)	81	Jack & Jill (Raydiola, ASCAP)	64								

Karla Bonoff: You just can't ask for more.

Karla Bonoff has just returned from her triumphant 45-date tour with Jackson Browne, where hundreds of thousands responded ecstatically to her remarkable talents as a songwriter and performer.

And now, "Someone to Lay Down Beside Me." It's already a Karla Bonoff classic song, and quickly becoming a Karla Bonoff hit single. From one of the year's most widely acclaimed and best-selling debut albums, "Karla Bonoff."* PC 34672

"Someone to Lay Down Beside Me." Written and sung by Karla Bonoff. On Columbia Records.

Karla Bonoff

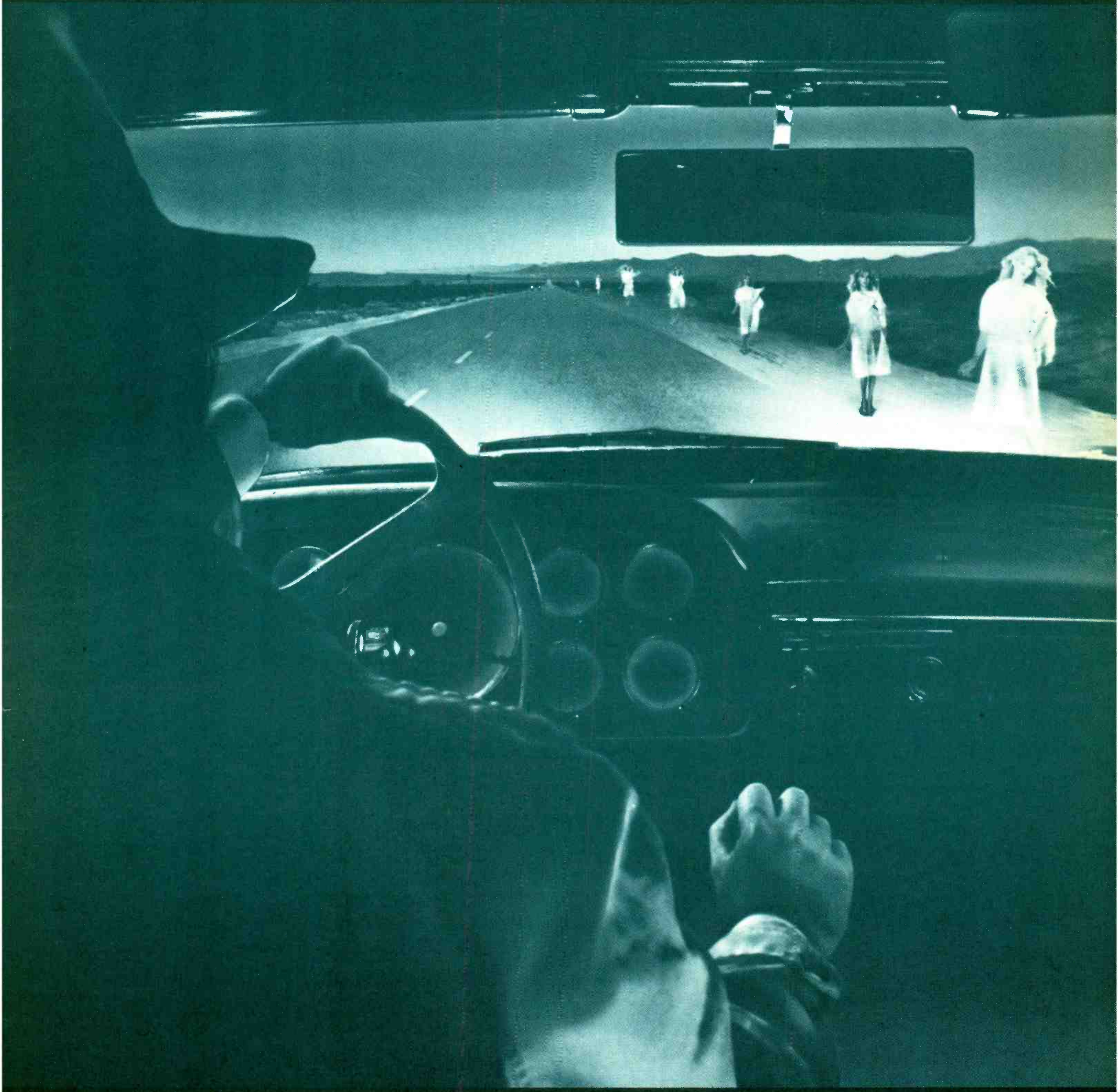
Including:
Someone To Lay Down Beside Me
Home/Lose Again/I Can't Hold On
Isn't It Always Love



Produced by Kenny Edwards. Engineered by Greg Ladanyi.

*Also available on tape.
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Ballad of Bill LaBounty



"This Night Won't Last Forever"

(WBS 8529)

The next super-single from Warner/Curb.

Produced by Jay Senter

From the forthcoming Bill LaBounty album

This Night Won't Last Forever (BSK 3206)



CURB
RECORDS

In-House Production Bolstered At Cap

• Continued from page 3

dissolved Paris and began discussing a solo project he expressed a desire to go into the studio with Carter." The result has been a platinum status album, still on the charts.

Carter recently co-produced *Crimson Tide*, another new Capitol

act, along with Richard Landis, another member of the in-house production team.

The J. Geils Band, a newly signed major act to EMI America, Capitol's new pop label, is also set to be produced by Carter.

Richard Landis joined Capitol as director of talent acquisition, East Coast, before being transferred to Los Angeles to become more involved in producing.

Other members of the a&r/production team include John Palladino, a label veteran who has produced Navarro and Helen Reddy live and is also producing Juice Newton; Dave Cavanaugh, Vince Cosgrave, and John Dixon.

Because of the EMI family of companies worldwide, Perry notes there are instances where EMI producers in other countries may produce certain Capitol acts if the opportunity presents itself.

Mitchell Schoenbaum is now heading up a&r in New York for the label as director of East Coast talent acquisition.

Dean Cameron heads a&r for Canada, based in Toronto, while Frank Jones, vice president of country, and Chuck Flood, country talent acquisition director, are both based in Nashville.

Perry adds that the Nitzsche arrangement is a precursor of things to come as Capitol may selectively add an outside producer to its team if the opportunity arises.

The a&r chief also notes that in-house production has been given further impetus with the recent refurbishment of Capitol's recording studios located at the label's Hollywood Tower headquarters.

The studios now contain a computer-based Neve NECAM board in Studio B, one of the few operational in any studio in the world.



"VARIATIONS"—Composer Andrew Lloyd Webber, ("Evita," "Jesus Christ Superstar"), left, meets with MCA Records president Mike Maitland at the Los Angeles Roxy after the debut performance of Webber's current opus, "Variations," an electronic instrumental work based on a theme by Paganini which Webber wrote on a dare from his brother. Label is using a 30-minute video clip to help market the item. Roxy concert was live.

Basie's Williams Launches Label

NEW YORK—Jazzman Joe Williams, a highly respected crooner usually associated with Count Basie's band, has formed his own label, Personal Choice Records, with distribution set through the Gillette-Madison Co.

"There are many performers that have only played together in off-hours and in club dates whose chemistry is right but who have never recorded together," Williams says. "I plan to put these people together and give them a chance to express themselves."

Williams, whose career began 40 years ago in Chicago, has appeared with Erskine Tate, Coleman Hawkins, Lionel Hampton, Cannonball Adderley and Basie over the years.

Gillette-Madison also distributes Hampton's *Who's Who In Jazz* series of disks.

New Companies

Talent House formed by Robert Porter, personal manager for Jerry Lee Lewis, with plans for booking and management. Address: 1719 West End Ave., Nashville 37203, (615) 320-0940.

Don A Bob Enterprises formed by songwriter Don Wayne and Bobby Fischer, a Nashville record promoter, as a songwriting and publishing company. Address: 11 Music Circle South, Nashville 37203. (615) 292-9710 or (615) 352-1392.

Sweet Magnolia Music Production Company launched by Ron Wilkinson, president. Chief producer for the company, which is based out of the 24-track Axis Sound Studios in Atlanta, is veteran music director Bill King. Address: 1314 Ellsworth Industrial Dr. N.W., Atlanta, 30318, (404) 355-8680.

ARTA Productions, Inc., formed by Don Keirns, former president of Chardon, Inc., which has moved its headquarters from Nashville to Dallas. Ronnie Prophet has signed with the new agency. Others involved with firm include Wes Westerberger, agent, and Barbara Clay, office administrator. Address: P.O. Box 40271, Nashville 37204, (615) 385-0164.

Viva Artists, Inc., a management company, launched by C.W. (Chris) Charles, president. The firm is part of The Communicators Group, Inc., which also includes Whirlwind Records and Cherry Films. Initial clients are Leigh Avery and Robert Michaels. Address: Suite 204, 850 Seventh Ave., New York, N.Y. 10019, (212) 541-4264.

Memphis Debut

• Continued from page 3

dio's importance" and a means for bringing "faster and broader exposure" for Columbia artists.

The new positions as explained by Bob Sherwood, vice president of national promotion, include new associate directors for national single and album promotion for the East and West Coasts, a new Southeast regional promotion marketing manager, and two new managers for national secondary promotion for the East and West Coasts.

The appointments are described as necessary to "meet the demands of the marketplace" by Shilda Chlanda, associate director, national secondary promotion, and reflect CBS' awareness of the growing sophistication of radio research.

"There's a greater need for us to understand what radio is doing on a daily basis and a need for radio to understand what we are doing at the same time," Chlanda explains. "The more people you have makes this communication possible."

The appointment of an additional executive in the Southeast is seen related to the recent opening of the new branch in Memphis.

Executive Turntable

• Continued from page 4

been with WEA since October of 1977. . . . **Paul Yeskel** named East Coast regional AOR promotion director for Ariola basing out of New York City. Most recently he worked as an independent promotion man in Los Angeles for the Don Whittemore Corp. . . . **Philip Page** is named national promotion manager at Jem Records, New York, stepping over from label manager at Visa Records.

. . . **Rick Riccobono** named creative manager, West Coast, for Intersong Music, moving to the Los Angeles office from director of performing rights at BMI.

. . . **Bob Barone** appointed vice president and general manager of Monarch Record Manufacturing, Los Angeles. Previously manager of operations at Caytronics/Salsoul, he reports to the newly appointed manager of the ElectroSound group's record division, **Richard Meixner**. . . . **Dean Goldfarb** joins Herb Goldfarb Associates, New York, to cover sales and marketing, plus artist development projects. He was with King Karol, New York. . . . **Cynthia Zambri** named advertising coordinator, CBS Records, New York, from supervisor in CBS Records, finance. . . . **Ken Reynolds** named account executive with the Howard Bloom Organization, New York, stepping up from publicity coordinator with the firm. . . . **Richard Scher** joins the sales staff of Michlin & Hill, New York, from sales director at Norm Richards Music. . . . **Mary Ann Flynn** appointed to vice president, Sunshine Sound International, Miami. She was formerly vice president of TK Records international operation. . . . **Pat Isarab-hakdi** named supervisor of computer operations at Integrated Computer Services, Los Angeles.

Jack Smith named national sales manager at Micro-Acoustics Corp., Elmsford, N.Y. He was national sales manager at Pickering & Co. . . . **Len Israel** named division controller of Sony Industries, part of Sony Corp. handling hifi and tape. Formerly assistant controller, he bases in New York.

Melody Ryan appointed director of personnel at the Country Music Hall of Fame in Nashville. . . . **Carole King**, previously administrative assistant at House of Gold Music, named professional manager of Ol' Harlan Music and Harlan Howard Songs, Nashville. . . . **Bill Sachs** rejoins QCA Records, Cincinnati, as head of publicity/promotion. **Ken Porter** added to the promotion staff at World International Group, Nashville. . . . **Vicky Mabe** appointed administrator of the newly formed Album World division of International Record Distributing Associates (IRDA), Nashville.

Mark Hammernan added to Elektra/Asylum Records artist development department in the new post of West Coast director. His background is in artist management, having worked recently for Jackson Browne and Warren Zevon. Other changes at the Los Angeles label include **Rip Pelley**, tabbed as national field promotion manager, moving over from national artist relations coordinator. In his new slot Pelley will direct national field priorities to local reps and serve as trade liaison. He has been with the label five years, beginning in local promotion in Detroit and then as Midwest artist relations director. And **Sherry Goldsher** is the new national artist development coordinator reporting to Jerry Sharell, vice president, artist development. She was formerly assistant to Sharell. . . . **Roger Metting** and **John Madison** are now branch managers for CBS Records, at Dallas and Houston branch, latter was sales manager for the Dallas branch. . . . **Tom Ellison** is director of Southern promotion and merchandising for Versatile Records, New York. He was with Bib Distributors in Atlanta, where he will continue to be based. . . . **Arthur Whittemore** is chief consultant to SESAC's serious music division, New York. He continues as part of the two-piano team of Whittemore and (Jack) Lowe, owner of Quogart Publishing.

Godfrey Dickey has joined Integrity Entertainment Corp., Los Angeles, parent company of the Wherehouse, Hits-For-All and Big Ben Stores, as vice president of special merchandise. Dickey was last Phonodisc branch manager for San Francisco and Seattle. In his post, he rejoins Lee Hartstone for whom he worked at Mutual Distributing, Boston, as manager. . . . **Roger Sattler** and **Dennis Sinclair**, both 16-year employees with Lieberman Enterprises, Minneapolis, have been appointed vice president of sales, with Sattler, based in Minneapolis, taking over supervision of the Western half of the U.S. while Sinclair, out of Chicago, oversees the East.

Nathan Tushinsky named first senior vice president of Superscope, Inc., Los Angeles, from senior vice president. Also at the company, **Paul Markoff** is upped to senior vice president, corporate sales; **Ron Costa** is senior vice president, manufacturing; and **Edward Duggan** is senior vice president, finance. All three have been vice presidents. . . . **Richard Aquilina** is national sales manager for Harman/Kardon, Plainview, N.Y., from regional sales manager for the Northeast group of Technics.

NO SURPRISE

Teenage Girls Outbuy Boys In Disk Survey

By DICK NUSSER

NEW YORK—Record company advertising managers, take note: A recent survey of readers of *American Girl* magazine confirms the widely held industry assumption that teenage girls purchase more records than their male counterparts, while comparison to a similar survey of boys suggests the latter purchase more blank tape.

The *American Girl* survey, published by the Girl Scouts of the U.S.A., was based on the first 1,039 responses to a mailer sent to 2,000 subscribers, aged 12-17. Survey shows 94% of the respondents own records and/or tapes (92.2% own records, 58% own tapes).

Average price of disks was put at \$6.03 and \$6.91 for tapes. A study of boys in the same age range conducted recently by *Boys' Life* (Billboard, April 22, 1978) showed the average price for disks was \$3.66 while the average tape purchase was pegged at \$3.45.

Since neither survey differentiates between blank and prerecorded product, it is assumed, based on the average price, that boys are buying blank tape in far greater proportion than prerecorded product. Traditional male interest in mechanical tinkering tends to support this view.

Fifty percent of the girls report they receive from one to four disks as gifts. No similar question was asked of boys.

The girls own an average of 30.5 disks and 13.4 tapes, either cartridge or cassette. Respondents indicate individual yearly purchases of 8.3 disks, 4.7 tapes.

In the past year, *American Girl* subscribers spent \$110,195,000 on records and tapes. Total software spending for *Boys' Life* subscribers, in comparison, was estimated at \$52.3 million.

The *Boys' Life* study indicated that 77% of its subscribers own an average of 22 albums, while 50% own an average of 13 cassettes; 25% own an average of 18 8-tracks, and 9% own an average of 12 reel-to-reel tapes.

Purchase studies for boys indicate that 50% of them bought 7.6 LPs over a yearly period at the aforementioned average price of \$3.60, which seems to indicate boys shop

mostly at discount stores while girls seek out more top-line items.

Purchase figures on girls, meanwhile, indicate the average purchase was for 8.3 disks, with the average price the aforementioned \$6.03.

Again, price quoted suggests girls buy LPs rather than singles, although no difference was made between singles and LPs in the question asked. On the other hand, 41% of the *Boys' Life* readers clearly state they bought an average of 8.8 singles at an average price of \$1.08.

The *American Girl* survey reveals that 16.7% of the record/tape buyers are members of record/tape clubs, with 49.1% belonging to Columbia House; 43.6% to RCA's club; 3.1% belonging to unnamed "other" clubs and 8% showing no response. (Multiple mentions put total response above 100% in this category.)

Median age of respondents in the female survey was 15.5. From a statistician's point of view, the survey represents a fairly reliable geographic cross-section of teenage girls. Response by region, however, indicates that the least amount of interest in recorded product for girls centers in the Western Mountain states and the Southeastern Central states.

Magazines, of all the media, were credited with exerting the strongest influence on girls to join record/tape clubs. According to the study, 70% of club members joined as a result of a magazine ad. Direct mail was next with 9.2%; newspapers, 8.6%; radio/tv, 1.8%.

The *American Girl* survey was conducted by Mark Clements Research Inc. Copies are available from the marketing department of *American Girl*, 830 Third Ave., N.Y., N.Y., 10022.

Jimmy's Agreement

• Continued from page 4

how the \$1.1 million will be covered on Jimmy's operating statement.

A high level source close to the creditors' committee says he "feels very pessimistic" about the case because of the various delays and that the case was "absolutely teaching a lesson for the industry."

ROBERT ROTH



HAIR-RAISING—Robert Gordon's pompadour is electrified as the Private Stock artist is congratulated by label chief Larry Uttal after a recent rocking show at New York's Palladium, winding up a series of U.S. dates.

Grand Jury In La. Indicts Fortenberry

NEW YORK—A Columbia, Miss., man has been charged with 11 counts of willful sale and distribution of infringements of copyrighted sound recordings.

A grand jury sitting in the U.S. District Court in Alexandria, La., returned the indictment against Earl Fortenberry following the seizure by FBI agents of 3,000 allegedly pirated tapes from Fortenberry's station wagon last Sept.

Allegedly ripped-off product included top-selling Fleetwood Mac's "Rumours" and Peter Frampton's "I'm In You."

ABC Inks Moore

LOS ANGELES—Songwriter Daniel Moore has re-signed with ABC/Dunhill Music. Moore, composer of "Put Out The Lights," "My Maria," and "Shambala," had originally been with ABC/Dunhill three years. He then went with Warner Bros., now returning to ABC/Dunhill.

Betamax As Prize

LOS ANGELES—First American Records, the Seattle-based label, has begun its first promotional contest for distributor salesmen. The salesman who does the most to break Tim Duffy's "Orchestra of Clouds" album on the Music Is Medicine affiliated label will win a new Sony Betamax videotape recorder.



COMMITTED—Dickey Betts, at the Santa Monica Civic Auditorium, signs a worldwide publishing administering agreement for his Pangola Music firm with Billy Meshel. Meshel is vice president and general manager of Arista Music, Inc. Arista licensees in certain foreign nations will assume control of Betts' catalog when previous commitments expire.

FILM REVIEW

Script & Sound Scuttle 'T.G.I.F.'

NEW YORK—"Thank God It's Friday" is the heavily promoted Casablanca and Motown film which attempts to show the world how much fun discos can be.

As a promotion for the disco industry the alleged comedy will likely be quite successful as the hype and hoopla "T.G.I.F." will generate will certainly attract new people to discos. But as an entertaining piece of cinema the film is a flop; it is as funny as a cyst.

"T.G.I.F." follows the adventures of a diverse group of people who come to a large Los Angeles disco on a particular Friday night. Among the featured characters are a stereotyped married couple from the suburbs, two stereotyped 15-year-old girls, four stereotyped singles on the make, and a stereotyped short garbage man who is matched by a computer with a stereotyped tall school teacher. Also featured is Donna Summer, who clumsily plays a singer looking for one big break, and the Commodores, who clumsily play themselves.

The best performances in the movie come from Ray Vitte as a quick talking DJ and Chuck Venera as a manic Hispanic known as the Leatherman.

With the exception of the opening theme sequence and the numbers performed by Summer and the Commodores, the much ballyhooed soundtrack is inaudible. Most of the music is buried under the dialog, which is a shame since the music which is better than the truly silly script.

There is also very little focus on the one thing that discos are best known for, dancing. With no really interesting dance sequences to buoy it, "T.G.I.F." is nothing more than a slow moving dialog comedy that goes nowhere.

The climax of the film has little impact, as anyone over the age of 18 months has figured out how everything will turn out well before the midway point.

The best thing that can be said for this film is that it is perfectly harmless. Most rational human beings can sit through "T.G.I.F." without too much difficulty, but one would tend to expect more from a film that has been so expensively produced and promoted. **ROBERT FORD JR.**

Ellis Work Debuts

LOS ANGELES—The world premiere of Don Ellis' new symphonic work, "Make A Joyful Noise," will take place here Sunday (4) at the John Anson Ford Theatre. The work will be performed by the 70-member Southeast Symphony Orchestra directed by Louis Palange, during this eighth event in the L.A. county sponsored Pilgrimage Jazz Series. Performances of works by Gunther Schuller, La Mont Johnson and Jon Charles also will be presented.

Orion's Head Guilty

LOS ANGELES—Gideon Cornfield, president of Orion Master Recordings, Inc., a small classical label, pleaded guilty in federal court here to filing a federal income tax return for 1974 that understated his taxable income by about \$13,000.

Cornfield entered his plea to one count of a four-count indictment that alleged he had failed to report more than \$70,000 in taxable income for 1971 through 1974. Monday (5) has been set for sentencing.



QUESTIONS PLEASE—Lenny Williams touts the merits of education at San Jose High School as part of his cross country "Look Up With Your Mind" talks. "Look Up With Your Mind" is the single from his ABC LP "Choosing You."

Inside Track

Rumors persist that **Barrie Bergman**, chief of the Record Bar chain, and **Barry Greiff**, former A&M and ABC Records creative services executive, are mulling a new record label. Bergman could not be contacted. He's on vacation till Monday (29). . . . **Casablanca Records** hiked its three 12-inch record soundtrack album of "Thank God It's Friday" from \$12.98 to \$14.98. Dick Sherman, label sales topper, explains that album costs forced the price boost. Album is already in seven figure sales total. The movie bowed May 19. . . . **Joe Robinson of All-Platinum** terms the *Track* report that he was selling off his Chess Records catalog to Tomato Records (Billboard, May 20, 1978) "the biggest lie I ever heard." Robinson states he never has conferred with anyone from Tomato on any deal. For the past month he's been too busy locking up his hit, "Automatic Lover" by Sylvia, Robinson maintains, to confer with anyone.

Two of the industry's finest distaffers appear on the road back to good health. **Helen King of SRS, Los Angeles**, and **president of California Copyright Conference**, has a clean bill of health after a week's observation at Cedars-Sinai Hospital, Los Angeles. **Bertha Bergman, wife of Harry, chairman of the board, and mother of president Barrie and Mrs. Lane Golden, wife of executive vice president Bill**, all of the Record Bar, is at home after a skirmish with blood clots in her legs. **Duke Univ. Hospital** did the good job for the fine lady. . . . **The Ice House, Pasadena**, is for sale. It was the incubator for a passel of outstanding talent. Bob Stane is retiring.

Next time a tv news program slates a series on the record industry in Los Angeles, it could learn a lesson from KABC-TV here, which ran its five-parter daily from 5 to 6 p.m. last week. It was too early for anybody in the industry to see it, unfortunately. . . . **Mike Curb** is percentage points ahead of his opponent, **Mike Antonovich**, for the Republican nomination for California lieutenant governor, news polls indicate as the election nears. . . . **Gary Busey**, principal in the film, "The Buddy Holly Story," now shopping to do his own first album. . . . **Record folk who went to the Atlanta annual meeting of the mall leasers last week came back mulling possible record/tape locations through 1981.**

Among the ABC-TV network specials on the board for next season are a **Marie Osmond** hour; and "The Heroes of Rock'n'Roll," produced by **Jack Haley Jr.** . . . **WEA's Chicago branch, headed by Al Abrams**, awarded two expense-paid Bahamas vacations to winner of a disco contest based on Deodato's "Love Island." Contest involved 300 area retailers and spinners in the Dogs of War disco pool, who held preliminaries of the dance contest. . . . **Billboard's New York bureau chief Is Horowitz** describes his long association with **Andres Segovia** in the current "Guitar Player."

The U.S.S.R. state committee has reportedly given promoter **Bill Sargent** the green light to film a performance of the late **Aran Khatchaturian's** ballet, "Gayne," June 15 at Riga, Latvia. He'll use his **Electronovision** process. Sargent wants to expand the use of his closed circuit network into contemporary productions next. . . . **The St. Louis Symphony** shopping for a new batoneer since **Jerzy Semkow** announced he will resign after the 1978-79 season. . . . **The Bay City Rollers** host a Saturday

morn kiddie tv show next fall with **Marty and Sid Krofft** producing. And on June 20 you'll see **Billy Dee Williams** as **Scott Joplin** on an NBC-TV tube movie. **John Travolta** and **the Bee Gees** do **David Frost's** interview special on the same web June 30. **Donna Summer** producer **Giorgio Moroder's** score for the Casablanca film, "Midnight Express," getting advance raves at the Cannes Film Festival.

Is **Ron Moseley** exiting RCA to link with attorney **Michael Gusick's** **Versatile Records**? . . . And who will get distribution rights to **Tommy Mottola's** new label? . . . **Pickwick** founder **Cy Leslie** gets his alma mater's highest alumni award May 20 at the Univ. of Syracuse. . . . **Maynard Ferguson** doubles as technical advisor and plays actor **Burt Young's** trumpet solos on the track of the UA movie, "Uncle Joe Shannon," due this fall. . . . **Kansas** named **UNICEF** goodwill ambassadors, and donating a portion of its **June 28 Madison Square Garden** gig to that organization. . . . **Vince Montana** will continue to conduct the **Salsoul Orchestra**, even though he has signed with **Atlantic Records**.

Frank Sinatra's annual \$12,500 in awards for musical performances to student musicians set for Monday (5) at **UCLA's Royce Hall, Westwood, Calif.** "O! Blue Eyes" established the scholarship fund several years ago. . . . **Norman Brokaw**, vice president of the **William Morris Agency**, and **Casablanca Records and FilmWorks** president **Neil Bogart** are president and vice president, respectively, of the **Betty Ford Cancer Center Foundation**, part of **Cedars-Sinai Hospital, L.A.** . . . **Henry Brief**, executive director of RIAA, refutes the *Track* report of April 22 that his organization doesn't know the exact number of **Barbra Streisand's** RIAA-certified albums. He sends along xeroxes of 21 Streisand certifications.

Top new wave club in Los Angeles, the **Whisky**, reverts back to its original name, **Whisky-A-Go-Go**, next week. . . . **Capitol Records** fetes **Nancy Wilson's 25th anniversary in the industry** Wednesday (14) at **Le Bistro**. . . . "Too Much, Too Little, Too Late" marks **Johnny Mathis'** first No. 1 on the Hot 100 of Billboard in 21 years of trying. . . . **Ralph Bates**, Elektra/Asylum's jazz/fusion regional marketing coordinator based in Atlanta, was shot in the shoulder Tuesday (23) when someone attempted to rob him. He is recuperating at **Smyrna Hospital** in Smyrna, Ga.

George M. Cohan joins **Jimmie Rodgers** this year in being honored with a commemorative postage stamp issued by the U.S. Postal Service.

Rodgers, often called "the father of country music," was honored Wednesday (24) in a ceremony near his birthplace of **Meridian, Miss.** The stamp depicts the late yodeling composer and singer in his role as America's "Singing Brakeman," evoking memories of his career as a railroad worker. Rodgers died in New York on May 23, 1933, while resting during a recording session.

Cohan, author of many Broadway hits and popular songs in the early 1900s, will be honored in a similar ceremony July 4 at his birthplace in **Providence, R.I.** Among Cohan's compositions are "Give My Regards To Broadway" and the patriotic theme, "Over There." Cohan died Nov. 5, 1942.

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1978 German Record Academy Awards.

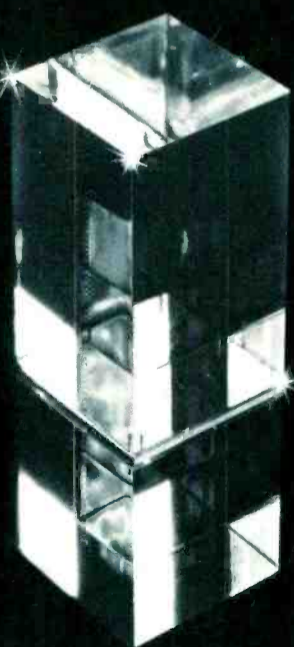
WEA Germany takes particular pride in saluting our winners from this year's German Record Academy Awards celebration.

In the category of "Artist of the Year," we accepted, on behalf of our artists, four of the ten prizes given in the popular music division:

Best Group International: Fleetwood Mac
Best New Group International: Foreigner
Best Jazz Group International: Larry Coryell/ Philip Catherine
Best New Artist: Carole Bayer-Sager

In the category "Best International Songs of the Year," WEA Germany accepted the awards for:
Hotel California/The Eagles
You're In My Heart/Rod Stewart

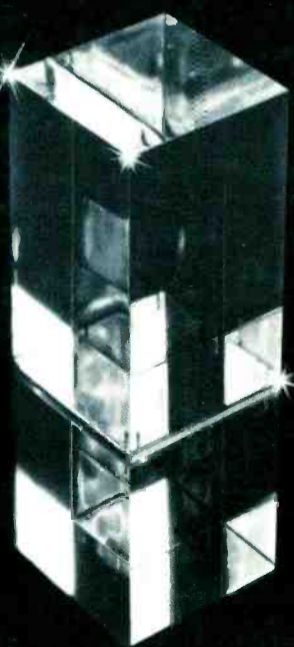
Congratulations to the artists, their producers, managers and the respective record companies.



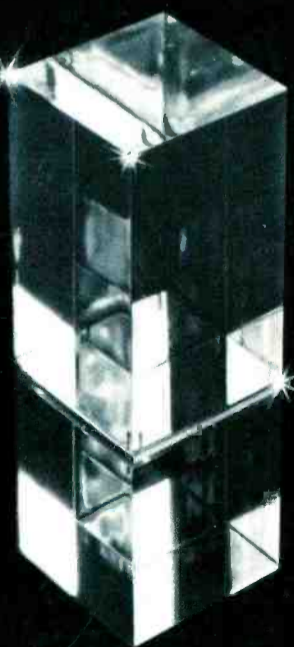
Best Group International:
Fleetwood Mac



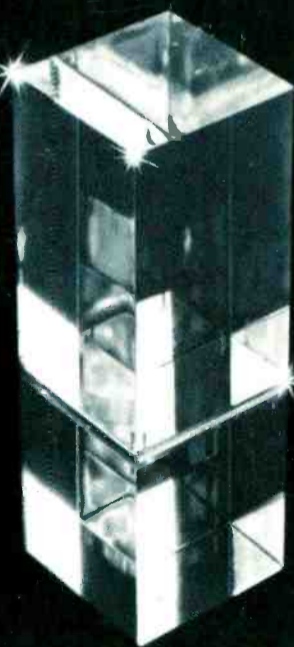
Best New Group International:
Foreigner



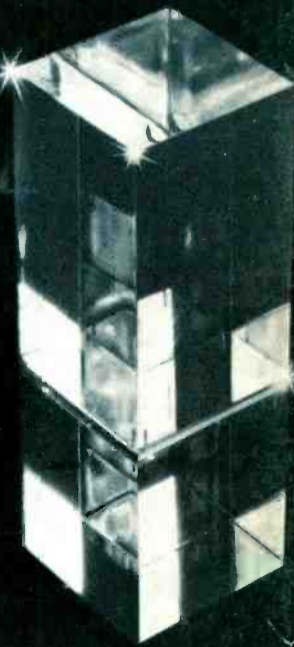
Best Jazz Group International:
Larry Coryell/Philip Catherine



Best New Artist:
Carole Bayer-Sager



Best International Song of the Year:
Hotel California/The Eagles



Best International Song of the Year:
You're In My Heart/Rod Stewart

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