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Power Dim Hits Plants In Midwest

By ROMAN KOZAK

NEW YORK—Midwest record manufacturers, having weathered some of the worst snows in memory, are now girding for a new battle against growing energy shortages arising from the protracted coal strike.

The shortages have dimmed lights and slowed all of industry throughout the Midwest. Even if the strike is settled soon, it will take about 30 days before coal shipments resume at normal levels. However, as yet there has been no major curtailment in record production.

Among the states hardest hit is Indiana, which is 97% powered by coal.

(Continued on page 98)

C'right Office Juke \$ Bite Merely a Nibble

By MILDRED HALL

WASHINGTON—Less than 3% of jukebox and cable television compulsory licensing fees, estimated to total between \$10 and \$13 million this year, will go into administrative costs of the new special Copyright Office division handling compulsory licensing.

(Assuming there are 500,000 jukeboxes, at \$8 per year, their royalty payments would total \$4 million.)

The new office, headed by division chief Susan Aramayo, expects to hold its expenses to about \$282,000, employing about 16 persons in all.

Division chief Aramayo acknowledges that the bulk of the costs will

(Continued on page 12)

NECAA To Spotlight C'right Concert Impact

By ED HARRISON

LOS ANGELES—The ramifications of the new copyright law on campus concerts will be the focal point of the 18th NECAA national convention which gets underway Wednesday (22) at the Rivergate Convention Center in New Orleans.

Special sessions are planned on opening day and on Saturday (25) which will explain to collegiates details of the performing rights licenses. The first official announcement of the licenses and fees is expected.

(Continued on page 50)

Rights Groups Ink PBS & NPR Pact

By IS HOROWITZ

NEW YORK—BMI, SESAC and the Harry Fox Agency have reached separate agreements with public broadcasters on music use that will generate an estimated \$325,000 in performance and mechanical revenues in the first year of the pacts.

Under the new Copyright Act non-profit broadcasters for the first time are required to make such payments.

Negotiations between ASCAP and the broadcasters have so far failed to produce an agreement and the contending parties are expected to present their impasse to the Copyright Tribunal for resolution.

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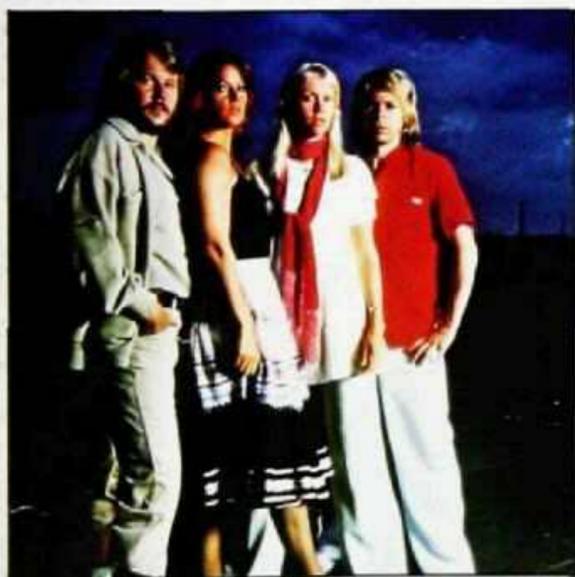
BMI Limits Elvis Songs

By JOE X. PRICE

LOS ANGELES—BMI has sent written warning to 250 concert promoters that effective immediately it shall be deemed a license infringement if more than three Elvis Presley tunes are performed in any one live public performance.

In his letter to the promoters, Alan Smith, BMI's licensing vice president, spells it out in no uncertain phraseology:

(Continued on page 16)



With "THE NAME OF THE GAME" soaring to the top of the singles charts, Atlantic recording group ABBA continues to prove why they are the world's No. 1 pop ensemble. Newly released, "ABBA—THE ALBUM" adds nine more infectious tunes to their RIAA gold stamped catalog—which are also featured in the full-length film, "ABBA—THE MOVIE" Inside of three years, ABBA has smashed sales records round the globe—and it's only the beginning.

(Advertisement)

Bountiful Broadway Show Season May Tee Hot LPs

By RADCLIFFE JOE

NEW YORK—After what has so far been a largely lackluster season for new musicals on Broadway, the theatre district here anticipates the imminent arrival of a slew of big, bouncy new shows.

In the vanguard of the late season thrust—"The Act" with Liza Minnelli has been the only new musical on Broadway all season—are such shows as the Comden/Green/Coleman version of the 1932 MacArthur/Hecht comedy, "Twentieth Century," "Timbuktu," an all-black remake of the 1953 hit "Kismet," a new production of the overwhelmingly successful "Hello Dolly," starring Carol Channing in her original role; and "Dancin'" a song and dance musical featuring the music of Neil Diamond, Cat Ste-

(Continued on page 15)

Japanese Disk Imports Rise, Cause Concern

By HARUHIKO FUKUHARA

TOKYO—Imports of records into Japan soared last year, as the yen became stronger and the dollar weakened.

And manufacturers here are becoming more concerned over marketplace competition from overseas pressings, mulling such measures as new pricing and release patterns to counter the effects of the invasion.

Although figures for the entire year are not yet available, industry insiders estimate the value of imports may have risen by 30% in 1977. For the first nine months of the year the increase was 20% in units and 27%

(Continued on page 76)



Living proof of the value of hard work, the very fit liversome called Uriah Heep lay the work ethic on you, and then some, with their latest LP, *Innocent Victim*. Their new lineup now stable and solid, the way is cleared for a startling new Heep. On Warner Bros. records and tapes. BSK 3145

(Advertisement)



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Manufactured and Distributed by RCA Records

Jerry Weintraub, Maroon



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brings to America a brilliant
repertoire of classic disco albums



ROMEO & JULIET NBLP 7086

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LOVE AND KISSES NBLP 7091

"How Much, How Much I Love You"
The compelling follow-up to this internationally successful disco group's hit, "I've Found Love," combines pulsing disco with romantic orchestration to produce a record for listening as well as dancing. The musical horizons are expanded here with the inclusion of a poignant musical interpretation of the classic story, "Beauty and the Beast."



GOLDEN TEARS NBLP 7087

Imagine a distant world where the chance to love, and the right to die, can never be. Where once, in a thousand years, a chosen one may leave that world, and come to earth. Through the eyes of this visitor, this unique fable unveils the beauty in first love, and the nobility in death. Superbly performed by the French group, Sumeria.



SPHINX NBLP 7077

A brilliant disco album, largely instrumental, that explores the betrayal of Christ by two of his closest followers, Simon Peter and Judas Iscariot. This amazing epic represents the musical efforts of 125 performers, including the Ambrosian Choir of London.



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Victor Hugo's monumental work is given a stunning new interpretation in a romantic disco format. The story of a poet, a priest, a gypsy and a hunchback comes alive through a rainbow of musical themes in this dramatic musical rendering of the tale. An impressive canvas from a master craftsman.

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COVER BATTLE ERUPTS

By PAUL GREIN

LOS ANGELES—One of the hottest cover battles in recent years has developed over the song "We'll Never Have To Say Goodbye Again," with a version by England Dan & John Ford Coley on Big Tree hitting the pop chart this week at 70, while a version by Maureen McGovern on Epic is also in release.

McGovern is managed by Marcia Day, while Dan & Coley's manager is Susan Joseph, who was Day's secretary and then assistant for 4½ years, until she struck out on her

own two years ago, taking Dan & Coley with her.

"We'll Never Have To Say Goodbye Again" first appeared as a single in September 1975 for its writer, Jeffrey Comanor, on Epic, which now has the McGovern record of the song. (Comanor's version was produced by John Boylan, who has gone on to fame producing Boston.)

According to Joseph and Day, the tune was discovered by Arista president Clive Davis, who had intended Melissa Manchester to record it. Instead he directed it to Deardorff &

Joseph, then a Seals & Crofts opening act, who recorded it for a single release on Arista in January 1977. The song never made the pop chart, though it did reach number 22 on the MOR chart last April.

The Arista version was produced by Louie Shelton, who also produces Seals & Crofts, Day's top act, and handled England Dan & John Ford Coley's initial three albums for A&M. The duo was managed by Day—but since it split up seven months ago, Danny Deardorff has been managed by Day, while Mar-

cus Joseph has been managed by Susan Joseph, who is also his ex-wife.

About the time of the Arista deal, Day instructed Rick Joseph, then the managing director of Dawnbreaker Music (Seals & Crofts' publishing company) to acquire the rights to "We'll Never Have To Say Goodbye Again" "at any cost." He paid \$10,000 to Chuckie Key Music for the tune, on the theory that even if the Deardorff & Joseph single didn't hit, the song could break another act.

Day claims that two months ago Joseph told her that the song would "absolutely not" be the next Dan & Coley single and that Day might as well go ahead and cut it with McGovern.

Joseph claims she said she didn't know if it would be the Dan & Coley record or not, but that Day as owner of the tune had every right to cut it with McGovern. Both now say it was an unfortunate breakdown of communications, but insist there is no ill will between them.

5 Audio Marketers Join In NARM Meet

By STEPHEN TRAIMAN

NEW YORK—Five leading audio marketers will participate at NARM for the first time, offering both a look at the newest equipment technology and the potential this offers for joint hardware and software merchandising.

"What Are Blades Without Razors?" will highlight the March 20 luncheon session in New Orleans, and samples of the latest hi fi tape decks and turntables will occupy a special exhibit area for continuous demonstrations.

Involved in this first formal interface of the hardware side of the music industry with software manufacturers, distributors and retailers are John Hollands, BSR (USA) Ltd. chairman and head of EIA/CEG audio division; Bernie Mitchell, president of U.S. Pioneer Electronics and IHF chairman; Jerry Kalov, president of Jensen Sound Laboratories and IHF president; Jon Kelly, vice president/general manager of Audio-Technics U.S., and Bob Miller, marketing manager, Sharp Electronics.

The NARM session is a followup to the first involvement of the record industry at the recent Winter CES in Las Vegas (Billboard, Jan. 7, 21, 1978). An audio conference there featured Joe Cohen, NARM executive vice president; Stan Gortikov, RIAA president, and Hollands, in his position as chairman of the audio section of the EIA/CEG, sponsor of the semi-annual CES events.

(Continued on page 10)

AFM Picketing N.Y. Studio 54

By RADCLIFFE JOE

NEW YORK—In the first incidence of picketing of area discotheques by the Musicians Union since the disco renaissance, Local 802 began this action against Studio 54 here Tuesday (14) in the hope of forcing the club's operators to feature a mix of live and recorded music.

The start of the campaign was timed to coincide with the launching of the much-ballyhooed "I Love New York" tourism campaign which was kicked off with a lavish party at Studio 54, attended by stars of the movies and Broadway stage, who are lending their talents to the campaign.

According to 802's Max Arons, the picketing will continue until the club's operators are forced to reach some agreement acceptable to the union and its members. The action

(Continued on page 51)

Classical Cassettes: Seek Uniformity

By ALAN PENCHANSKY

CHICAGO—The importance of developing a uniform cassette packaging format for operas and other extended play classical recordings is gaining increasing recognition from industry marketing leaders, some of whom are voicing a call for standardization.

Marketing executives, viewing the multiplicity of deluxe cassette packages in use, say the lack of standardization is slowing development of the classical cassette market.



Billboard photo by Bonnie Tiegel

IN PERSON—Pianist Vladimir Horowitz greets his public to autograph copies of his newly released RCA LP at Tower Records Westwood (L.A.) store. With him is Giovanni Scimonelli, left, his tour manager.

Majors Eyeing Direct-To-Disk

By ADAM WHITE

NEW YORK—Direct-to-disk developments are starting to get the attention of marketing men in the ma-

ior U.S. record companies, who want to know what they can do to attract the increasing number of audiophile dollars being spent on the expanding product.

This claim comes from panelists at an AES/NARAS session on the topic held Tuesday (14) at the WQXR auditorium here.

Making their views known, in several cases provocatively, were Andrew Kazdin, classical producer at Columbia; Norman Schwartz, jazz producer; Bert Whyte, audio consultant and producer of the recent, innovative three-way recording date with the Boston Pops orchestra. Jay David Saks, RCA classical producer; George Piros, veteran disk cutter with 32 years' experience; and

(Continued on page 66)

PENETRATION LESS THAN IN U.S.

Hutson Moves To Increase RSO's European Activity

LOS ANGELES—With the appointment of Mike Hutson as managing director of RSO Records' International operation, the label will concentrate on increasing product exposure throughout England and Europe where sales have not kept pace with the U.S.

Hutson is in the process of building a European marketing staff based in London. He says the label's Polydor licenses are being incorporated into the RSO staff and will be better acclimated to RSO product.

He states: "With a European operation based in London, we'll be able to put promotional tours together and focus attention on marketing aids in a more precise way which will help break product in the rest of the world."

"We want to focus Polydor's attention on what's happening here and help its market product by providing it with tools necessary to do the job," he says.

While the core of the RSO operation has evolved around English

acts like the Bee Gees, Eric Clapton and Cream, RSO's U.K. and European penetration has apparently fallen short of expectations.

"Europe is an area where we are not getting the sales and market share we deserve," says Hutson.

Hutson says the international operation will encompass all countries "from Argentina to Zaire" although the emphasis will be on the U.K. and Europe with a later thrust in the Far East. Hutson will personally visit

each country as will RSO acts enjoying international success.

He adds that additional staff will be added in territories which need bolstering.

Another area of Hutson's responsibility will be talent acquisitions. He feels that countries like England, Scandinavia, Germany, France and Belgium are hotbeds for new acts.

Following MIDEM, Hutson and RSO president Al Coury frequented

(Continued on page 91)

WB Starts Regional LP Promo Ploy

By ED HARRISON

LOS ANGELES—In an effort to further emphasize album promotion, Warner Bros. is setting up a separate regional promotion staff to concentrate solely on LP projects.

According to Russ Thyret, vice president and director of promotion, the regional staff will be assembled gradually with each staff member to spend a month at Warner's Burbank headquarters while getting acclimated to the promotion process.

"We will now get better direction on a regional basis and be able to give each album and artist the shot they deserve," says Thyret.

Previously, the promotion people worked both albums and singles. The first person named to the staff is James Lewis, who will cover the Southeast and base in Dallas. He is now in Los Angeles getting a grasp

(Continued on page 18)

No. 1 Photos

Photos of Billboard No. 1 award winners in Los Angeles appear on pages 48-49.

WEFM-FM Sale Finally Cleared

WASHINGTON—A five-year format battle ended Thursday (16) when the FCC approved the transfer of WEFM-FM's ownership plus its switch from classical to rock music. The FCC accepted another revised agreement from GCC, a citizens group and Zenith, the Chicago station's present owner, which had been fighting over the proposed outlet's switch from classical to rock music.

Earlier the FCC had come up with a last minute snag to delay final approval, involving GCC's plan to suspend broadcasting for six hours during the changeover. Both GCC and the opposing citizens group which had originally challenged the format transfer, had approved this part of their overall agreement.

Agreements had been worked out on everything from payment to the citizens' group lawyers, to supplying two other area classical music stations with costly classical music libraries and equipment to provide the public with service equal to WEFM-FM's historical format.

(Continued on page 32)

FEBRUARY 25, 1978, BILLBOARD

Ohio Dealers Report Sales Good Despite Foul Weather

By RICHARD WEITZER

CLEVELAND—While the worst blizzard of the past 100 years hit Ohio last month and received, as expected, uniformly bad reviews, retail record sales for January were the same or better than last year for most retailers even though most stores were closed three or four days.

After two unusually harsh winters, some retailers are considering changing marketing strategies, but not Jon Anderson, general manager of nine Record Theatre stores in Cleveland and Erie, Pa. He reports his volume was up 27% to 30% over last January and that the weather will get no special consideration next year except that "I'll keep my fingers crossed."

Other retailers are thinking of taking more drastic actions. Peter Schliwen, of Record Revolution in Cleveland, is considering "cutting back the huge campaigns next winter. He is "on the air everyday" and had a full page advertisement planned for the week of the blizzard, which he could not cancel.

Stuart Mintz, president of four Record Rendezvous stores in Cleveland, also had a full page ad that ran the day of the blizzard, Jan. 26. He is "scared to hell" to schedule much advertising next winter. His volume last month was up 5% from last year, but down 5% from the year before.

Transportation problems varied greatly for the retailers contacted. Mintz says he has been waiting for a shipment of electronic components from California for three weeks, but when he had "problems getting hot (record) product, the one-stops always came through."

Other retailers were experiencing three to 10-day delays in getting product from the big pressing plants in Indiana, the area worst hit by the blizzard.

The three Peaches outlets were the least affected by the weather; their product is flown in from Los Angeles. They even went ahead with their planned opening of a new store in the eastern suburbs of Cleveland the day after the blizzard (27). Most of their special promotions were cancelled for that day, and few customers came, but Saturday (28) "there were 300-500 people in the store at any one time," according to Mark Schneider, promotion director and advertising coordinator.

Schneider attributes these crowds, on a day when the roads were all but impassable, to the fact that most people felt "house-bound" after being trapped inside for two days.

Peaches was not open in Cleveland last year so there can be no sales comparison, but Schneider has no plans to adjust his advertising except to route all promotions through the new store. Schneider says they experienced "few shortages," but were "always covered" by stock in one of the other stores.

Eight of Disc Record's 10 regional stores are ahead of last year, Lynn Chisholm, regional manager, says. Their Cleveland stores were only closed for one day last month, mainly because they are in malls. Chisholm says his stores are 5% to 10% ahead of last year although he has had problems restocking and some slow product is left over from last fall.

(Continued on page 91)



Billboard photo by Dick Nussler

SAD TIME—Sloppy, wet streets and piles of dirty snow are part of the Northeast's winter landscape as this view of Disc-O-Mat's Times Square retail outlet attests. Accumulations were worse in the suburbs and areas north of Gotham.

ALLEGED PIRATE VANISHES

Judge Rules Tapes Must Be Scrapped

By JOHN SIPPEL

LOS ANGELES—Federal District Court Judge Warren Pregerson has authorized the FBI to destroy more than 10,000 pirated tapes, plus labels, sleeves, 10 boxes of unassembled cartridges, a master duplicator and 14 slaves seized in an October 1973 raid.

Pregerson's judgment came against defendant Bernard Mazel, an alleged tape pirate who defaulted when he failed to appear in court in November 1977.

Mazel was accused by A&M in a suit filed late in 1976 of violating copyright by pirating two new Carpenters and Cat Stevens tapes and one Billy Preston tape, all of which had been copyrighted by A&M.

Because Mazel "concealed himself and could not be found," the judge could not award the \$5,000 damages per infringement.

In a deposition given by Phil Altpeter, FBI agent here, the agent reported that armed with a magistrate's search warrant FBI agents

entered the premises at 5335 W. 146th St., Lawndale, Calif., Dec. 4, 1973.

Those premises had been under surveillance for some time by federal agents. Mazel was seen on these premises on several occasions, Altpeter says.

Altpeter further described various activities he and other agents had observed, indicating the premises were a manufacturing and shipping center for prerecorded tapes.

In Altpeter's deposition, he reported that on Aug. 8, 1972 Arnold Siems, Titusville, Fla., advised FBI agents that he had purchased 8-tracks from A.L. Higgins, Merritt Island, Fla., in Malibu Records boxes.

(Continued on page 15)

Largest Disco Pool Expanding Promotion Aids

By RADCLIFFE JOE

NEW YORK—The 265-member Manhattan-based International Disco Record Center has expanded its operation to include working closely with labels in local promotion of their disco acts and records.

The pool—the nation's largest—under the direction of Eddie and Carlos Rivera has, in recent weeks been traveling to record retail outlets around the city with such performers as BT Express, Vicki Sue Robinson, Isaac Hayes and Roy Ayres, and helping to promote the products of these artists in the shops which they visit.

The pool gets no remuneration for this service, and expects none. As Eddie Rivera points out, "The time has come for the disco record pools to be more than just a clearing house for the latest batch of disco releases."

Rivera sees the pool as an extension of the label's promotion department, and describes its function as

(Continued on page 53)

Executive Turntable

Nicholas Gordon appointed vice president, business affairs, CBS Records, New York. He was recently director of talent contracts with the company. . . . Dennis Killeen moves to director, creative operations of CBS Records International, West Coast, Los Angeles. Formerly he served at the company's European marketing office in Paris. . . . Kim Anderson joins Warner Bros. as national album promotion manager in Los Angeles. He moves from WEA in St. Louis where he was promotional marketing manager for the state of Missouri. . . . Lenny Cummins now national tape coordinator for A&M, Los Angeles. He was tape manager, tape buyer and warehouse manager for the tape division of Record Merchandising in Los Angeles. . . . John Mansfield appointed advertising and merchandising manager for ABC, Los Angeles. Previously he was involved in independent West Coast, a new post, for CBS Records basing in Los Angeles. He joins from a similar post at Elektra/Asylum. . . . Jim Solmson becomes national sales manager at TK Records, Hialeah, Fla., moving from head buyer at Schwartz Bros., Washington, D.C. . . . Penny Stark appointed manager, production services, for Arista Records, New York. She previously served as production manager for CTI. . . . Mary Anne Harrison-Thorppe, general counsel of Buena Vista, is appointed vice president of Buena Vista Distribution Company, Inc., Los Angeles. Gary Stibal, systems and finance manager for Buena Vista Distribu-



Gordon



Cummins



Solmson



Ginsburg



Anderson



Mansfield



Metz

tion Company, Inc., appointed assistant treasurer for the firm. . . . Susie Hall, formerly with Nashville's RCA operations in promotion, has been named marketing director for Nashville based Republic Records. . . . Phyllis Pannone promoted to product coordinator for foreign licensees at Passport Records, New York, from administrative assistant, working on the Jem and Passport labels. . . . Peter Kaminsky assumes directorship of 21st Century Communications' new disk offshoot, Label 21, New York. He was managing editor of the National Lampoon, owned by 21st. . . . Tim Burruss tapped as Southeast singles coordinator for CBS Records, covering the Miami, Washington and Atlanta markets. He has retail management experience. In the Cleveland/Pittsburgh area, Frank Horowitz managed local promotion for CBS Associated Labels. He served as district product manager for MCA. . . . Norman Wienstroer appointed general manager of ABC Record & Tape Sales' branch office at Fairfield, N.J. He joins from his own disk manufacturing company, Norman Records, and replaces Jack Griffith, named general manager of ABC's Compton, Calif., sales branch. . . . Bob

Stubenrauch and Bill Metz are two new district managers for London Records, the former based in Chicago and responsible for the Midwest while Metz is located in Los Angeles for the West Coast. . . . Stu Ginsburg joins Atlantic, New York, as national publicity director, part of an expansion which also sees the naming of Paul Cooper as national publicity director, West Coast, Los Angeles. Ginsburg was manager of press and information at RCA; Cooper was director of creative services at Little David. . . . Ronnie Lippin, formerly Rocket Records director of artist development, is now national publicity director for RSO in Los Angeles. . . . James Klimaszekski becomes station relations representative for ASCAP, based in Los Angeles and covering the Pacific Coast. He was district manager for the society's Hollywood office. . . . Mitch Cohen upped to manager, editorial services, for Arista in New York. He was a publicity writer. . . . Judi Rivkin joins Rockhill/Campus Productions, New York, as publicity writer. . . . Heddie Tracy, with previous experience as a director of the Coffee House Circuit, Inc., joins Headliners East, New York, as assistant to the president. . . . Clarence Selman, veteran publishing executive with several firms, has assumed duties as head of Alamo Village Music, a subsidiary of CMI, Nashville. He was general manager of Buckhorn Music. . . . Debra Curran has re-joined Licorice Pizza, Los Angeles area retail chain, as personnel director, a new corporate post. She spent the past two years with National Record Mart, Pittsburgh-based retail chain. She was accessories buyer for Licorice Pizza in her prior stint. . . . Bruce Chisholm promoted to vice president of Everybody's Record Co., Inc.'s distribution company, Downpour Distributing, Ltd., Portland, Ore. He has worked for the six outlet retail chain for six years and was previously the regional supervisor for Everybody's four Oregon stores. . . . Vincent Martino appointed sales director for Bradley Publications, New York. . . . Curtis Pickelle moves to marketing communications manager at Altec Lansing International, Anaheim, Calif., retaining his trade and consumer press liaison responsibilities. . . . Steve Golub tapped as Northeast group training manager for Panasonic, Secaucus, N.J. He was an assistant manager for the Harvey Sound audio chain. . . . Ronald Maroney named Eastern regional sales manager at Optonica High Fidelity Products, Paramus, N.J. He formerly toiled for Wider Horizon Projects as director of sales and marketing. . . . Lorr Kramer named consumer products manager at JBL, Northridge, Calif., moving from a post as technical editor in the company's marketing services unit. . . . Joseph Kotowski now director of marketing at the Koss Corp., Milwaukee, a new post. He was formerly director of marketing services. Other appointments are Kenneth Vaughan to marketing service coordinator and Norman Ream to regional sales manager. . . . Wolfgang Lueckerath named vice president, finance and administration, at BASF Systems, Bedford, Mass., joining from manager of finance at BASF Japan. Another move is Glenn Hersh to marketing manager and audio/video products. His background includes E.T. Howard Advertising and Fisher Radio.



Lippin



Klimaszekski

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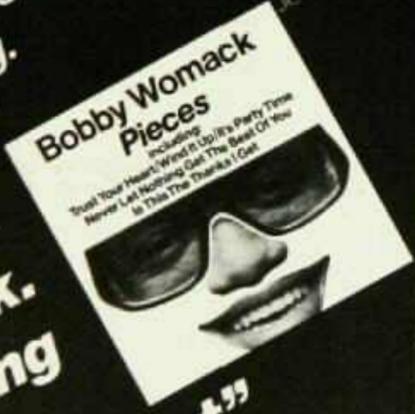
TRUST WOMACK.

With "Trust Your Heart." Bobby Womack's latest single has radio listeners across the country rediscovering just how deeply Bobby can touch them.

In Philly, Pittsburgh, Baltimore, and Louisville, they're calling it his most impressive single in years. In Savannah, the Carolinas, Miami, and Atlanta, they're hooked on this burly, blue ballad. Feet can't stop moving in New Orleans and Houston. And in Indianapolis, Cleveland, and Milwaukee, they love the way his voice digs in and works all the meaning out.

"Trust Your Heart" is only the start for Bobby's new album, "Pieces." Because it's just one of the songs that's making "Pieces" a sure thing.

"Pieces."
Bobby Womack.
Featuring
the single,
"Trust Your Heart."
On Columbia Records
and Tapes.



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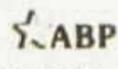
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SAVANNAH SIGN—Dr. Buzzard's Original Savannah Band appears at Sam Goody's Rockefeller Center store in New York to promote its new RCA album and meet customers. Autographing from the left are group members Mickey Sevilla, Stony Browder Jr., Cory Daye, August Darnell, Andy Hernandez and a fan. At right is the Goody store's display.



CHICAGO SUIT 7 Members And Kath Executors Allege Former Mgr. Misconduct

By JOHN SIPPEL

LOS ANGELES—Seven living members of Chicago and the executors of the will of the late Terry Kath are suing former personal manager James William Guercio and James William Guercio Enterprises in an excess of \$10 million damages in Superior Court here.

The Feb. 7 pleading asks the court to relieve the group of performing any part of their binder with Guercio after Jan. 1, 1979. Under provisions of a January 1972 binder with Guercio, Chicago agreed to record and compose for Guercio, who in turn was responsible for payment of royalties to the group and/or its individual members.

According to papers submitted in the pleading, Chicago got a 10% of

100% of the wholesale price less taxes for the recorded product it turned over. The group was committed to two albums per year. On phonograph records "sold to our clients for promotion, sales incentive and education purposes," half the royalty applied.

Chicago charges that Guercio breached the fiduciary relationship between them when he acted as personal and business manager and advised the combo to sign over its recordings and songs to him.

The contract called for Guercio to pay royalties no more than 45 days after June 30 and Dec. 31. Guercio informed CBS it was okay to pay royalties to him once a year, the suit contends.

The group claims Guercio paid it \$95,647.80 Dec. 30, 1977. Members allege they are owed \$303,900, because Guercio wrongly withheld \$208,252 from that amount for administrative fees.

Within the last four years, defendants built up a delinquency of \$561,868.46 with Chicago on non-payments for recording and composing services, it's alleged.

Chicago group members filing jointly included: Peter Paul Cetera, Robert W. Lamm, Lee David Loughnane, James Pankow, Walter J. Parazaider, Daniel P. Seraphine and Ray Kath. Chicago recently signed with Wald & Nanas Associates for management (Billboard, Jan. 28, 1978).

3 NARAS Wings Hold Local Parties

NEW YORK—NARAS chapters in New York, Atlanta and San Francisco will augment the Grammy Awards television show in Los Angeles Thursday (23) with non-telecast activities of their own. At the same time, special Advent screens in those cities will project the live, two-hour L.A. event.

Joel Siegel of WABC-TV will MC the Gotham gala at the New York, New York disco. Presenters being lined up for the non-telecast Grammys there include Rick Derringer, Judith Blegen, Nona Hendryx, Tito Puente and Rex Reed.

Deejays Chase and Woodward from Atlanta's WOXI will announce

Memphis Bank Asking \$100,000

LOS ANGELES—The Union Planters National Bank of Memphis is suing Nehi Record Distributing here, claiming it's owed \$100,000.

The Federal District Court pleading alleges the plaintiff made loans to East Memphis Music Corp., a subsidiary of Stax Records.

In order to obtain the loans East Memphis Music delivered to the bank trade acceptances dated Aug. 12, 1974, signed by Tom Heiman of Nehi Distributing here. Each was for \$50,000 and were payable Oct. 20, 1974, and Jan. 20, 1975.

In a letter submitted by the plaintiff to the court, Stephen L. Wehmen, executive vice president of Nehi, informed the bank on Sept. 15, 1977, that Nehi had made payment in full to Stax for the trade acceptances.

the non-telecast winners at that city's Standard Country Club. San Francisco NARAS members and guests will gather at Bimbo's 365 Club, where David Rubinson and John Wasserman will make awards and carry out MC duties.

In addition, the chapter will present its own best of the year local accolades, voted upon by active chapter members for best musician, singer, group, producer, engineer

More Grammy Winners Visible On TV

LOS ANGELES—For the first time in the history of the televised Grammy Awards, this year's ceremony will spotlight on the air winners of the 39 categories not seen on the telecast.

As in the past, the pre-telecast presentations will be made in separate ceremonies held prior to the show. But this year, those presentations will also be taped and winners who are onhand to accept their awards will be introduced to the television audience in the course of the show.

In this way, the tv viewers will

and the most notable contributor to the San Francisco music scene.

In Los Angeles, gala ceremonies will surround the telecast, which will be preceded by the announcement of Grammy winners in the 39 non-telecast categories. The Shrine Auditorium is the venue, and KJH's Charlie Tuna and Lawrence Morton, curator of the L.A. County Museum of Art, will reveal pop and classical music winners respectively.

have the chance to see the pre-telecast winners instead of merely hearing their names announced as in past shows.

Since only 12 of the 51 Grammy categories are a part of the regular telecast, NARAS officials hope the introduction of some of the non-televised award winners will create greater public awareness of the scope of the Grammy ceremony and the diversity of the recording industry.

The "Grammy Awards Show" airs live on CBS-TV Thursday (23) at 9 p.m.

Carlin To Handle Satril's Song Catalog

LOS ANGELES—Carlin Music in London has signed a new contract for the management and administration worldwide of the Satril Music Co. catalog.

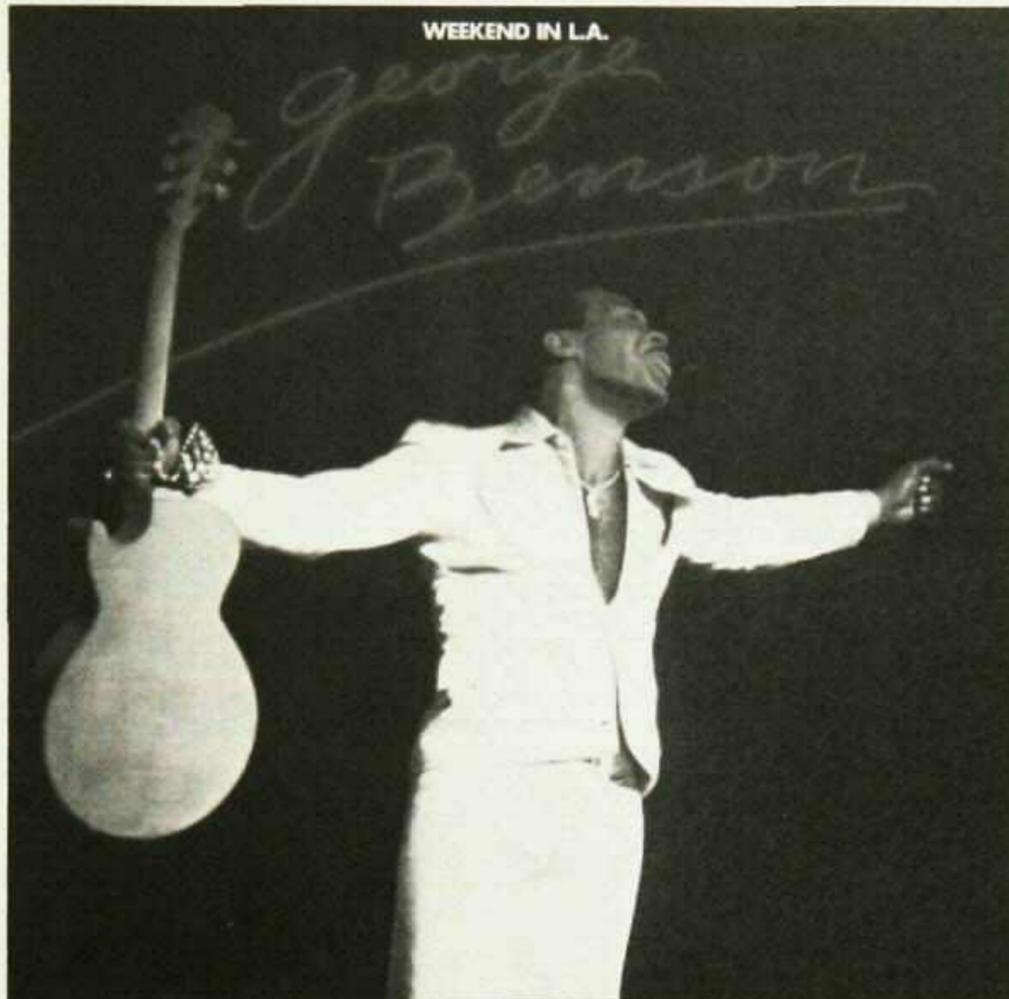
In territories outside of the U.K., the Satril catalog will be subpublished to various firms territory by territory, with these deals negotiated jointly by Satril and Carlin executives.

Though Satril's current foreign subpublishing contracts will remain in effect, both these and any new forthcoming agreements will be administered by Carlin on Satril's behalf. Carlin Music's parent firm in the U.S. is Hudson Bay Music.

The new deal with Carlin follows the recent change of distribution for the Satril Records label in the U.K. from Pye to WEA.

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WCI Music Group Hikes Income

Revenues Rise 31%, Increasing Parent Profits In '77

By STEPHEN TRAIMAN

NEW YORK—Amplifying the importance of the Warner Communications Inc. (WCI) record group's new highs in revenues and profits for 1977 (Billboard, Jan. 21, 1978), the parent firm's year-end figures

put the division's increased bottom-line contribution in better perspective.

Recorded music and music publishing revenue showed an impressive 31% gain to \$532.4 million from \$406 million in 1976, while operating income for the combined group was \$84 million, a 23% increase over the \$68.3 million noted the year before.

In comparison, corporate WCI revenues rose 38% to \$1.144 billion, from \$826.8 million in 1976, but operating income was up only 18% to \$151.65 million, from \$121.2 million the prior year.

Significantly, the combined music group contributed 55.4% of corporate profits in 1977, up from 53.2% the year before. However, the division provided only 46.5% of sales, down from 49% in 1976, due mainly to the increased volume from the toys and electronic games division that includes Atari.

Included in the music group are the Warner Bros., Elektra/Asylum and Atlantic labels, WEA Corp., WEA International and Warner Bros. Music.

Fourth quarter revenues and profits were particularly strong for the music group. Combined sales of \$185.35 million were 38% over the

prior year's \$133.89 million. Operating income of \$30.23 million represents a 31% gain from the \$23.1 million in October-December 1976.

Music Division Boosts \$\$ For Columbia Films

NEW YORK—Reflecting the record second quarter and first half net revenues reported earlier by the Ansta Records group (Billboard, Feb. 11, 1978), the combined records and music publishing division contributed significantly more sales to new marks for parent Columbia Pictures Industries and turned last year's losses to income on the bottom line.

For October-December 1977, records and music sales totaled \$20.507 million, a 148% gain from the \$8.262 million the year before. Income from operations before corporate expenses hit \$1.586 million, compared to a \$24,000 loss in 1976.

Arista itself was up 167% to \$18.7 million—including Arista U.K. and distributed Savoy and Buddah—representing about 92% of the group's total. The remainder comes from the Columbia/Arista Music Publishing group and Columbia Pictures Publications.

Records and music combined represented 15.6% of corporate quarterly net revenues in 1977, up from 9.7% a year ago. This quarter's profit is 7.2% of Columbia's total, more than double the dollar contribution of the first quarter.

For the first six months of the current fiscal year, net revenues from records and music publishing were up 127% to \$35.443 million, from \$15.617 million for the corresponding 1976 period. The worldwide Arista Records group's revenues showed a 146% rise to \$31.8 million, representing more than 97% of the combined total.

On the bottom line, all music operations hit \$2.254 million for the six months, versus a \$302,000 loss the year before. This represents about 5.5% of the corporate total, again reflecting the increase in profits for the second quarter. Combined revenues were 14.3% of the corporate figure, up from 8.9% in 1976.

For parent Columbia Pictures, the new records in revenues, operating income and net income for the quarter and six months were the highest in history.

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Market Quotations

As of closing, February 16, 1978

1976 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47%	34%	ABC	7	262	36	35%	35%	- 1/8
41%	35%	American Can	7	81	36%	36%	36%	- 1/8
12%	7%	Ampex	11	303	11%	11%	11%	+ 1/8
5%	2%	Automatic Radio	9	13	2%	2%	2%	+ 1/8
28%	22	Beatrice Foods	10	304	23%	23%	23%	- 1/8
62%	44%	CBS	7	401	44%	43%	43%	- 1/8
20%	7%	Columbia Pictures	5	239	15%	15%	15%	- 1/8
15%	8%	Craig Corp.	4	143	11%	11%	11%	+ 1/8
48%	32%	Disney, Walt	13	405	33%	32%	33	- 1/8
4%	3	EMI	7	23	3%	3%	3%	Unch.
11%	8%	Gates Learjet	4	13	9%	9%	9%	- 1/8
18%	10	Gulf + Western	4	243	11%	11%	11%	- 1/8
11%	4%	Handiman	8	42	11%	10%	10%	- 1/8
5%	3	K-tel	7	6	3%	3%	3%	Unch.
9%	5	Lafayette Radio	58	11	5%	5%	5%	Unch.
26%	21%	Matsushita Electronics	10	40	25%	24%	25%	Unch.
44%	31	MCA	7	75	33%	32%	32%	- 1/8
35%	22%	Memorex	5	37	26%	26%	26%	- 1/8
57	45	3M	13	336	46%	46%	46%	+ 1/8
56%	33%	Motorola	11	222	36%	36%	36%	- 1/8
36	25%	North American Philips	5	8	26%	26	26	- 1/8
17%	9%	Pioneer Electronics	8	1	11%	11%	11%	- 1/8
9%	5%	Playboy	13	60	6%	6%	6%	+ 1/8
32%	22%	RCA	8	375	24%	24	24%	+ 1/8
10%	6%	Sony	11	1021	7%	7%	7%	- 1/8
22%	9%	Superscope	6	39	10%	10%	10%	Unch.
42%	21	Tandy	6	179	31%	31%	31%	- 1/8
7%	4%	Telexor	5	31	6%	6	6%	+ 1/8
3%	1%	Telex	8	60	3%	3%	3%	- 1/8
4%	1%	Tenna	10	1	2	2	2	Unch.
16%	13	Transamerica	5	200	13%	13%	13%	- 1/8
26%	9%	20th Century	3	89	22%	21%	22	- 1/8
34	25%	Warner Communications	7	254	33	32%	33	+ 1/8
28	12%	Zenith	17	406	13%	13	13	- 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABCO Inc.	54	10	4	4%	Integrity Ent.	3	61	2%	2%
Electrosound Group	-	-	2	2%	Kost Corp.	5	2	3%	3%
First Artists Prod.	3	26	5%	6%	Kustom Elec.	7	-	2%	3
GRT	5	27	1%	2%	M. Josephson	9	-	13	13%
Goody, Sam	3	6	5%	6	Orrok Corp.	-	131	1%	1%
					Recoton	4	-	2%	3%
					Schwartz Bros.	10	-	2%	3%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

Storer Broadcasting Has Record Annual Earnings

LOS ANGELES—Reporting record annual earnings from continuing operations during 1977, Storer Broadcasting Co. voted a 30% increase in dividends, upping the payment to shareholders 25 cents to 32½ cents per quarter (\$1.30 annual rate).

After the firm's board of directors quarterly meeting held Feb. 3 in Miami, company officials stated, "Economic conditions appear sound for 1978 in our markets and our fields of operation, and the new rate should be comfortably affordable, as well as compatible with our expansion and capital requirements."

The firm also reported that record fourth quarter earnings were \$1.39 per share compared to \$1.14 in 1976. Also, annual earnings were \$2.93 per share from continuing operations compared to \$2.77 in 1976.

However, the company pointed out that included in continuing operations in 1977 was 24 cents per share profit from the sale of its AM radio station in Cleveland. Under previous accounting regulations, that would have been classified as an extraordinary item.

Still, the company reports, the fourth quarter set a new earnings record even without that amount.

According to the firm, the Cleveland station was operating at a substantial loss at the time of sale, and subject to FCC approval it will be replaced by profitable FM stations in Chicago and Miami.

While net revenues from the firm's operations in 1977 totalled \$122,000,000 versus \$113,000,000 for 1976, its income exclusive of discontinued operations was \$14,300,000 for 1977 versus \$14,700,000 the year before.

The difference in income, the firm explains, reflects a sharp increase in

television programming expense and a slump in national spot television in the second and third quarters, rebounding in the final quarter.

Storer radio stations are KINQ and KGBS in Los Angeles; WGBS in Miami; WHN in New York, and WSPD in Toledo.

It also owns television stations in Atlanta, Boston, Cleveland, Detroit, Milwaukee, San Diego and Toledo, as well as cable tv operations in five states.

Integrity's Income Up

LOS ANGELES—Integrity Entertainment Corp. reports \$881,287 net income for the first half of fiscal 1978, ended Dec. 31, 1977.

The first six months' net exceeds the full year fiscal 1977 net of \$844,000 by \$27,287. Net income for the first six months rose 63% or 29 cents per share, fully diluted, as compared with \$535,296 or 17 cents per share, fully diluted, for the same period last year. Sales rose 38% from \$23,500,606 to \$32,379,251.

Second quarter earnings were \$707,391 or 23 cents per share, fully diluted, compared with second quarter, 1976, earnings of \$441,163 or 14 cents per share, fully diluted. Sales for the second quarter were \$19,393,267, as against \$14,201,692 for the same period a year ago.

Lee Hartstone, president of the firm which operates approximately 100 retail stores in California under the Wherehouse, Big Ben and Hits-For-All banners, forecasts opening 20 more units in fiscal 1979. Some will be outside the state, he adds.

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LA. LP Theft Ring Members Pleading Guilty

LOS ANGELES—Members of the West Covina-based LP booster ring, indicted by a local grand jury in August 1976, pled guilty and/or nolo contendere before Criminal Court Judge Stanley Malone here Wednesday (15).

Michael Kevin McCaffrey, 34, 1219 Montezuma Way, West Covina, pled guilty on one count of conspiracy to commit burglary and theft and one burglary count.

John Anthony DeMarco, 36, 45 Fifth St., Revere, Mass., pled nolo contendere to the conspiracy count. Paul Maurice Barron alias Paul Vincent Costa, 48, Brooklyn, N.Y., James Patrick Daly, 46, 10 Henceman St., Boston; Freeman Daniel Carter, 51, 1418 Alpine Dr., West Covina, and Joseph Edward Simpson, 47, 703 Highland, Absecon, N.J., all pled nolo contendere to the one conspiracy and burglary count.

McCaffrey's sentencing comes Feb. 22. All other defendants will be sentenced March 31.

Ron Carroll, chief deputy district attorney, handled the prosecution, assisted by Det. Tom Budds of the Sheriff's organized crime bureau.



KEYBOARD QUARTET—Herbie Hancock and Chick Corea's Carnegie Hall concert develops into a foursome when Billy Taylor and Dave Brubeck come backstage for an impromptu jam session. From left, Corea, Taylor, Brubeck and Hancock.

Court To Determine Labels' Damages

NEW YORK—A federal court in New Hampshire has handed down a default judgment against seven alleged tape and record pirates and scheduled hearings to determine to what extent damages will be paid to the plaintiffs, Capitol, MCA, RCA and Warner Bros. Records.

The court also enjoined the defendants from reproducing or selling unauthorized duplications of performances owned by the plaintiffs.

The defendants are Consolidated Industries Inc., Save Mart Inc., George Noble III, Richard D. Lynch, Ronald J. Morf and National Music Corp. Two others, Paul and Joan Nedovich, were not included in the default judgment. Civil actions are still pending against them.

Meanwhile, National Music and Morf are also defendants in a Connecticut federal court where they are

being sued by RCA and Atlantic for alleged copyright infringement. The defendants are claiming the allegations of piracy were within the scope of their employment by Joseph Martin, owner of The Tape Co. and Pearl Music Co.

Martin was found guilty in November 1977 of violating an earlier injunction against duplicating sound recordings, and he was fined \$7,500 plus court costs.

3 Charged With Records Theft

PITMAN, N.J.—Three persons from nearby Franklin Township have been charged with operating a stolen phonograph record ring, police report. Authorities say that Kenneth Austin, head of security for the CBS Records distribution center here, watched a delivery truck bound for Westville, N.J., instead head in the opposite direction. The driver, police report, dropped off 55 cases of record albums at a house in Franklin Township Feb. 3.

The township police, joined by the New Jersey State Police, searched the home and reportedly found \$20,000 worth of stolen records. Robert Worcester, an employe of Columbia Records here, was charged with larceny and conspiracy. William Worcester and Vera Sipes were charged with possession of stolen property.

PBS-TV AIRS HOROWITZ AT WHITE HOUSE

CHICAGO—Vladimir Horowitz will play a recital in the East Room of the White House before President Carter and invited guests Sunday (26) in celebration of the 50th anniversary of the renowned pianist's American debut. The event is being taped for broadcast by PBS-TV.

Approximately 250 White House guests, "distinguished for their contributions to the arts," will hear the famed virtuoso in works of Chopin, Mozart and Schumann, the network reports.

PBS stations are scheduled to carry the hour-long special—only the second time Horowitz has performed for television—later the same day at 10 p.m. The broadcast will open with a brief introduction by the President.

Davis Acts Signed

LOS ANGELES—Barry Manilow, Andy Williams and Gladys Knight & the Pips will entertain at the City of Hope testimonial dinner honoring Clive Davis, Arista president, Friday (24) at the Beverly Wilshire Hotel here.

WEA Awaits Sales Info For Discounts

By JOHN SIPPEL

LOS ANGELES—U.S. wholesalers, who are rackjobbers and/or one-stops and resell to consumers or affiliated retail accounts, must return an explanatory application to WEA no later than Monday (27).

The "wholesaler price application" asks the wholesaler for a list of the names and addresses of unaffiliated retailers whom he sells. He is also asked to specify his total dollar volume of sales of records and/or tapes to these unaffiliated retailers.

The applicant is asked if he is controlled by any retailer or any person or entity which controls a retailer. If he is, the wholesaler is asked to attach a list of the names and addresses of such retailers.

The applicant must list each separate location to which WEA is to ship product. For the year ending Dec. 31, 1977, the applicant is asked to state separately for each location listed the total dollar volume of sales of records and/or tapes sold or transferred to consumers and/or affiliated retailers.

In addition, for each separate location to be shipped, the percentage of records and/or tapes purchased by the applicant resold or transferred to unaffiliated retailers, consumers and/or affiliated retailers is required.

The three-page application also carries a final paragraph, wherein the applicant agrees it will periodically furnish WEA with information necessary to update the information provided by the end of February.

WEA also asks that it be allowed with reasonable notice to conduct periodic audits to verify any information with which it is provided.

The price application is part of a wholesale price restructuring (Billboard, Feb. 4, 1978) in which pure rackjobbers and/or one-stops get a 9% discount, effective Feb. 28, while retailers, depending on annual volume shipped to a specific location by WEA, receive a discount ranging from 1% at \$20,000 annual volume to 7% if yearly business exceeds \$239,999.

LA. Dealers Bankrupt, Facing Suit

LOS ANGELES—Theodore "Teddy" Rosenberg, industry veteran here, and his wife Blanche have petitioned Federal Bankruptcy Court here in an action filed almost the same time as a CBS Records' suit naming them as overdue creditors of the label in Superior Court.

Admitting insolvency, Rosenberg, who ran a small chain of record/tape retail stores through the area, lists indebtedness of approximately \$280,000. The court dossier does not contain a list of the couple's assets.

Among the creditors are: Sam Ricklin, California Music, \$20,500; Sound Music Sales, \$65,884.84; CBS

Records, \$55,000 and Bob Moering, an album promotion executive with WEA here, \$15,600. Rosenberg, WEA's first branch manager here, has been in retail for about five years. He operated stores under the names of Sunshine Records and Music Galaxy, with the northernmost store in Santa Barbara.

The CBS suit seeks \$55,845.23 allegedly due for goods received. The CBS action states the Rosenbergs were involved in operation of Record Dealers' Co-op from an Encino address. The court is provided with a copy of a personal guaranty by the Rosenbergs to CBS dated March 31, 1977.

DUBBED ON VIDEOCASSETTES

FBI Raids Bag 2,000 Illicit Movies

LOS ANGELES—More than 2,000 videocassettes of recent, popular movies have been confiscated by the FBI here in raids covering the last several weeks.

Also seized, according to Ted L. Gunderson, special agent in charge of the FBI's Los Angeles division who indicates the bureau is making both video and audio piracy a top concern, were tape duplicating equipment, television monitors, videotape recorders and related equipment.

Films confiscated include "Saturday Night Fever," "Star Wars," "Jaws," "The Goodbye Girl," "Death Wish," "Valentino" and "Annie Hall" as well as others.

The special agent observes that in many cases piracy losses are estimated at \$100 million for a film or tape.

Working in collaboration with the Motion Picture Assn. of America and the RIAA, the FBI will continue to crack down on video and audio piracy, adds Gunderson.

More raids are expected. A federal grand jury is also looking into possible violation of the U.S. Copyright Act in connection with the recent videocassette seizures in Los Angeles.

Butterfly Signs Intl Licensees

LOS ANGELES—Butterfly Records has entered into international licensing agreements with 11 countries in addition to Hispavox of Spain and RCA Records of Canada.

Included in the agreements are EMI Electrola, Germany; CGD, Italy; Sound Of Scandinavia, Scandinavia; Basart, Holland; Discos Fuentes, Colombia; Velvet Records, Venezuela; Hong Kong Records, Ltd., Hong Kong; EMI Pathe Marconi, France; Gallo, South Africa; Gamma, Mexico, and EMI Australia in Australia.

Label president A.J. Cervantes says he waited until MIDEM to make the agreements when Butterfly had five albums on the charts.

FEBRUARY 25, 1978, BILLBOARD

NARM Audio Meet

Continued from page 3

The NARM panel will offer a concise rundown of the audio industry today, focusing on the key areas of equipment and the growing opportunities for long-neglected record/tape and hi fi retailer promotion. Already in the works is a jointly developed razor and blades merchandising display to be shown in prototype form at the Summer CES, June 10-13 in Chicago.

save time
\$\$\$\$\$

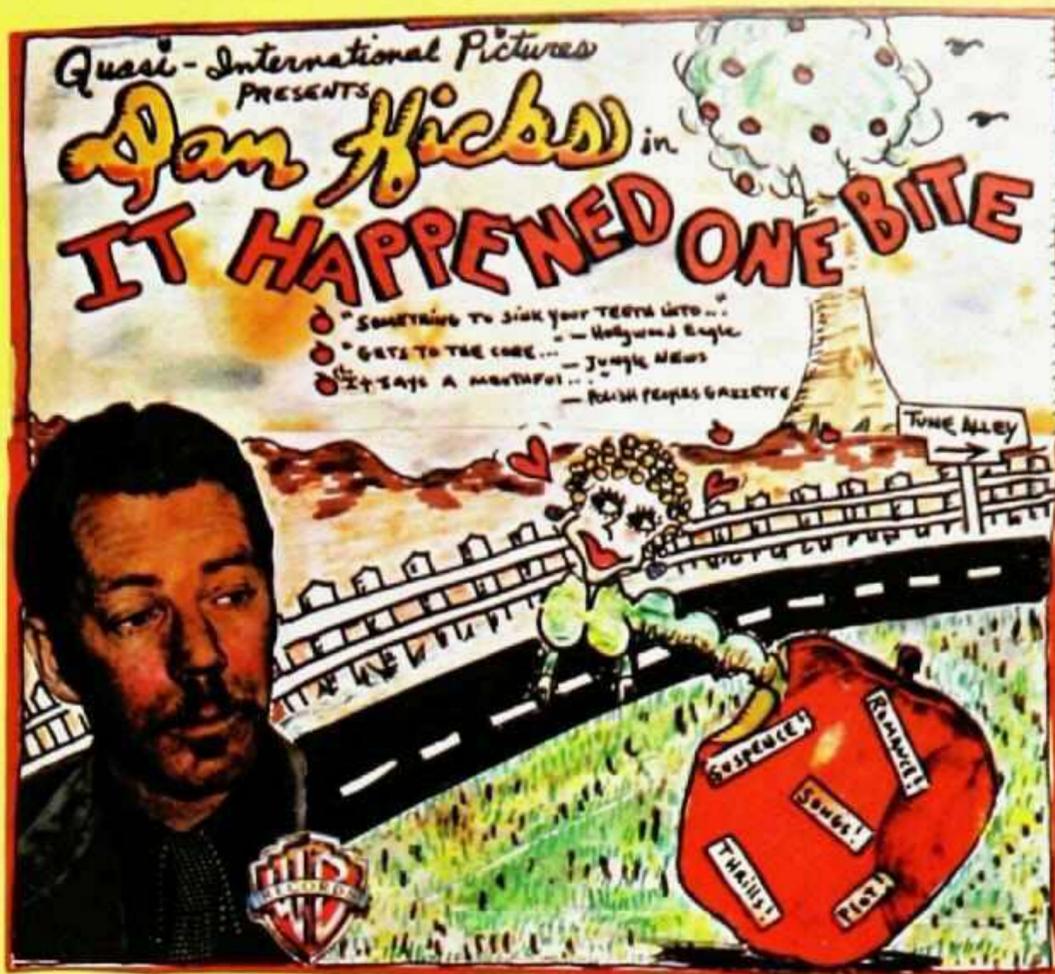
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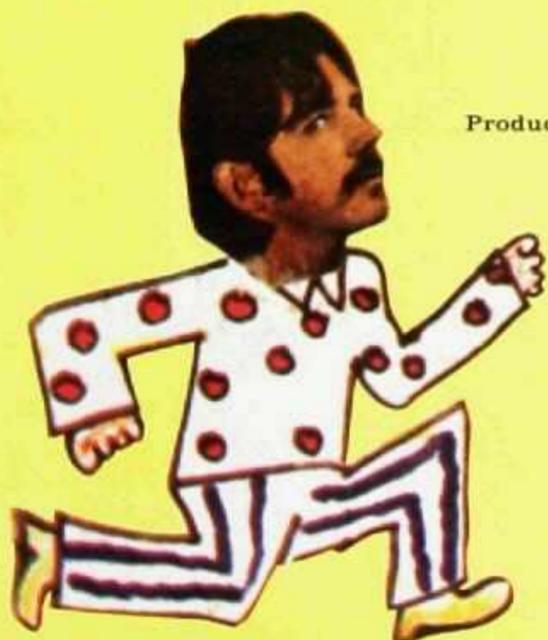


How Can We Miss Him When He's Back?

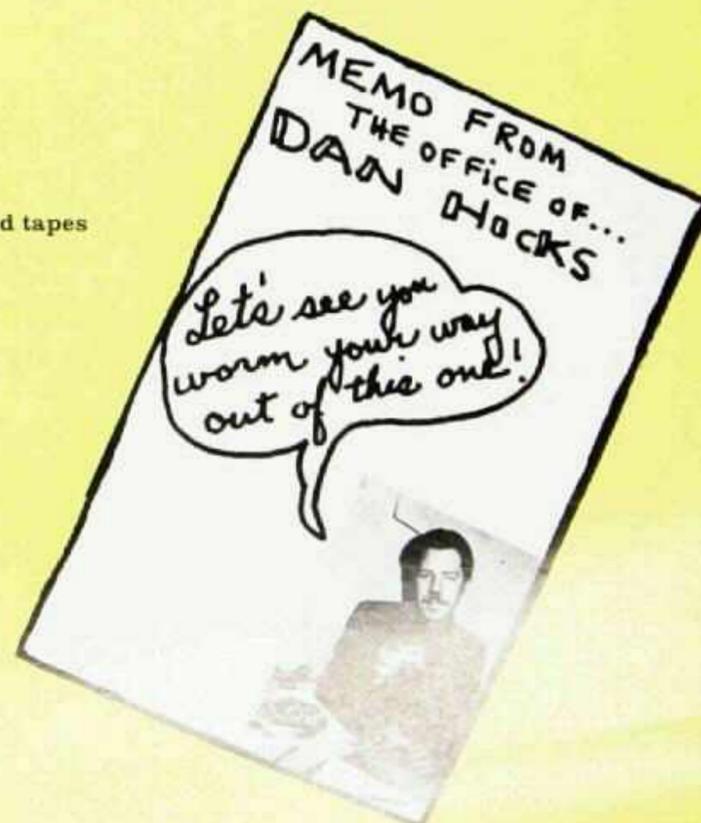
In the early 1970s, thanks to such songs as "How Can I Miss You When You Won't Go Away" and "I Scare Myself," and such albums as **Where's The Money?**, **Strikin' It Rich** and **Last Train to Hicksville**, Dan Hicks was a star's star, a master of classy iconoclasm that made him the saving grace on many a ballroom bill.

It Happened One Bite, Dan's first album in way too long, is the sound track to a movie of Dan's own creation, or so he tells us. The movie doesn't exist on film, you see (or don't see), so if you want to experience the movie in Dan's head, you must read the all-explaining liner notes, view the evocative illustrations (both by Mr. Hicks himself), then listen to the songs. Get the picture?

Get the album. **It Happened One Bite**. In which a talent for all times makes his all-stops-out return.



Dan Hicks
It Happened One Bite
Produced by Tommy LiPuma On Warner Bros. records and tapes
BSK 3158



Indie Publishers Probing How To Get Songs Recorded

By JOHN SIPPEL

LOS ANGELES—With songs published by conglomerate and record label-owned firms accounting for the lion's share of Billboard's singles and album charts, independent publishers here probed the best methods to take their wares to a&rs persons and record producers at a meeting of the Assn. of Independent Music Publishers here Tuesday (14).

Mickey Goldsen, AIMP president, presented a survey by his son, Bo, of Billboard's charts which indicate 20% of the singles come from indie publishers while 14% of the charted albums are primarily compositions from indies. Goldsen estimates that 40% of the MOR chart entries stem from indie catalogs.

Artists like Linda Ronstadt, doing "Blue Bayou," and Barry Manilow, interspersing his own songs with works from outside publishers in his albums, are proof that "objectivity," when selecting songs, pays off, Goldsen said.

Goldsen views the 80% of hit singles going to the majors positively, suggesting indies go allout to crack into this majority figure. He attacked an unidentified West Coast conglomerate label which he and others accused of having a blanket policy that an act would not be signed unless the publishing were shared equally between the label and the producer and/or publisher who had the act under contract.

"CBS, Warner Bros., RCA, none of the majors has made such a publishing obligation," Goldsen added. On another matter, writer/pro-

ducer Steve Dorf of the Snuff Garrett stable, said he preferred a straight piano/vocal demo. "As a producer, I'd rather work out my own arrangement. As a writer, I don't cast songs for artists. I work for Garrett. He doesn't particularly like my songs. He does less than 1% of my material."

"I study what a producer is doing. I write toward the producer's interest. I send my song to perhaps three producers. I recently sent the same song simultaneously to Freddie Perin, Richard Carpenter and Dusty Springfield. Three days later Carpenter called. He loved the song. I froze it for him. When Dusty called some hours later, I asked her not to

do it because I have given it to Carpenter."

Susan Pomerantz, an indie publisher, stressed the importance of relationships built solidly with producers as the key to indies' success. Accessibility is the result, she said. Peter Burke, her business partner, said the only hurdle the indie can't overcome is the major's bigger bucks promised for promotion.

Jim David of Hal David Music said indie publishers are more and more signing producers to get a lock on that end of the business.

When queried as to whether a publisher is prudent in calling a producer several weeks after proffering a demo, Bud Dain of Garrett Music

and Burke agreed that it's best not to press for an answer.

Dain emphasized the song is the big ammunition and even the smaller publisher, if armed with a great song, can kayo the biggies.

Hal Spina, veteran standards composer, said he has bypassed the pop rock battle to concentration getting his catalog recorded by those who syndicate "pop beautiful music" to some 700 U.S. stations.

English musicians can provide a 22 to 28-sideperson recording of a song for about \$600. Spina cuts a session with enough tracks so he can produce both a separate and distinct vocal and instrumental version of the song.

He then contacts one of about 40 program services and syndicators. Royalties come in slowly, but the "\$12 here and \$18 here count up, and it sustains itself for a long time. It takes four years just to get your costs out. Fifty-seven countries now play my stuff."

He said a station using this type of music pays \$70 a week for 12 new tunes. They want standards done in a new arrangement that has strings, piano, not the waterfall type but the single note; clarinets, flutes and horns used as voices and no solos except "very short ones."

These stations frown on vocals.

(Continued on page 98)

Copyright Office's Jukebox \$\$ Bite Actually a Nibble

• Continued from page 1

come out of the jukebox and cable tv royalty pool, but "we will keep careful track of cost allotments—even to calculating the collection time spent on each service."

The fact that the new copyright law "wisely provided for a separate division for compulsory licensing," will safeguard these royalties from any peripheral Copyright Office costs not directly related to the collecting function, she points out.

The jukebox (Section 116) and cable tv (Section 111) fees are the only compulsory licensing royalty that must be collected by the Copyright Office. The money is invested at interest, and is then distributed by the Copyright Royalty Tribunal,

which will also periodically review all compulsory licensing rates in the law.

Compulsory licensing fees from public broadcasters (Section 118), for use of music, and for the recording of music, once a negotiated recording has been made (Section 115), go direct to the copyright owners or their agents, and are not collected by the Copyright Office.

The Copyright Tribunal will also have to take off administrative costs for distributing jukebox and cable tv royalties. But this agency is small, and its chairman, Tom Brennan, says the commissioners expect to keep overhead costs to a minimum so as not to erode copyright owners' royalties.

The Tribunal cannot estimate its costs for distributing the cable tv and jukebox royalty, because there could be disputes by copyright owners over shares. This would mean the added costs of hearings, payment for transcriptions, possibly the hiring of another accountant, etc.

But chairman Brennan believes the music licensors are very close to agreement on shares of jukebox royalties. Similarly, copyright owners of music and other programming picked up on cable tv systems are also nearing agreement on distribution of shares.

"We are sure there will be no significant expenditures by this agency," says chairman Brennan.

The new Copyright Office com-

pulsory licensing division chief says administrative costs of paperwork on other compulsory licensing (of public broadcasting and statutory recordings) will not come out of the jukebox-cable tv pools, but out of government funds appropriated for regular Copyright Office duties.

Assistant chief of the new division is Walter Sampson; Jim Cole is head of the examining and processing section and Carl Foust is head of accounting and records.

The licensing division has a special Washington, D.C., zip code number, 20557, to prevent its mail from being mixed in with (and slowed down by) other mail going to the Copyright Office.

FEBRUARY 25, 1978, BILLBOARD



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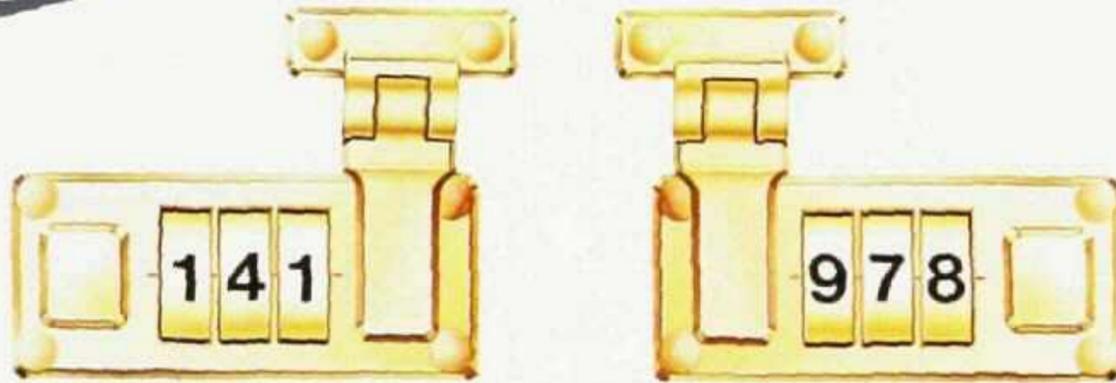
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Sound Effects Specialist Swinging Pop

NEW YORK—"I have pretty much built up my sound effects and production music library over the years, and now I think it's time to move more into popular music," says Thomas J. Valentino Sr., who runs Thomas J. Valentino Inc.

Headquartered on 46th St., around the corner from Times Square, the firm is involved in an array of musical and sound activities. The gamut covers R.F.T. Music Publishing Corp., which also works as a production company; Major Records, a sound effects library; and a production music library. The firm also does magnetic film transfers.

Valentino Sr., though officially retired, runs the firm like a family estate. Robert, Frances, Thomas Jr., and Joanne Valentino are all principals in the company started by their father in 1932.

In the pop music field, Valentino has had his greatest success with Walter Murphy whose "Fifth Of Beethoven" was a hit and is now included in the film and album of "Saturday Night Fever." Valentino Sr. and Murphy are now working on a new LP.

"Murphy was one of the composers I had for my production music, and I took his music to Larry Uttal and Private Stock and look what happened. There are a lot of kids who come here who don't know anything about the record business, so I teach them," says Valentino, a former vice president at RIAA.

The sound effects library has grown to 21 albums recently and, the company says it is the largest of its kind. Manufactured in the Valentino

studios, the sound effects range from atomic bombs to bees. One LP side begins with the sound of a rock'n'roll crowd and ends with Hitler's speech.

Valentino does custom work for those who need special sounds, for which he charges a flat fee, not royalties. He also sells the sound effects records at \$7 each.

The company also makes two albums of "Electrosonic IDs and Logos" for use by radio stations for

news programs, contest themes, bulletins and other radio uses. These LPs sell for \$10.

In the production music field, Valentino not only makes general background mood music, but also albums to go with specific plays that contain all the music and sound effects needed. The music is used in Broadway, films (including porno films), television and amateur theatre.

NO OFFENSE INTENDED

Bay Area's NARAS Exec Defends Ballot

By JACK McDONOUGH

SAN FRANCISCO—Fred Catero, vice president of the local NARAS chapter, has offered explanations for the inclusion of various humorous items on the ballot for San Francisco chapter awards which will coincide with the national Grammys.

The levity of the ballots prompted the resignation of at least one local member, Lee Gillette (Billboard, Feb. 18, 1977).

Broadway Blitz

Continued from page 1

vens, Jerry Jeff Walker, Johnny Mercer, George M. Cohan, Harry Warren, Louis Prima, John Philip Sousa, Erik Satie and Johann Sebastian Bach.

These will be followed by Bob Merrill's "The Prince Of Grand Street," "Alice," an all-black version of Lewis Carroll's "Alice In Wonderland," an updated version of Anthony Newley's "Stop The World I Want To Get Off," and "Working" with music and lyrics by Stephen Schwartz, James Taylor, Micki Grant, Mary Rodgers, Susan Birkenhead and Craig Carnella.

Cooking in the wings are "The Last Minstrel Show," a remake of the Irvin Berlin/Herbert & Dorothy Fields musical, "Annie Get Your Gun" for the Jones Beach summer theatre; "The Party Girl," dealing with sex and senators in Washington; "Sunset," featuring Alexis Smith as a 1940s movie star and her questionable relationship with a rock singer; "Evolution Of The Blues," dealing with the history of black music; and "Barbary Coast" and "My Child."

In addition to featuring some of the top lyricists and composers of both the theatre and music industries, the incoming shows, particularly "On The Twentieth Century," "Timbuktu" and "Hello Dolly," feature some of the biggest names of stage and screen.

The cast of "On The Twentieth Century" includes Madeline Kahn, John Cullum, Imogene Coca, Judy Kaye and Willi Burke; "Timbuktu" features Eartha Kitt, Melba Moore, Gilbert Price and Ira Helba; and "Hello Dolly" will open with Carol Channing re-creating the role that shot her to prominence.

The record industry—reveling with the recent success it has enjoyed with the original cast albums from such shows as "Annie," "A Chorus Line," "Side By Side By Sondheim," "The Wiz," "Bubbling Brown Sugar" and "The Act"—has already gobbled up album rights to "On The Twentieth Century," and "Working" both of which will be released by Columbia Records which also has an option on "Timbuktu." The industry is also heavily involved in negotiations for "The Prince Of Grand Street" and "Dancin'."

RCA Records, which has released several original cast albums on "Hello Dolly," will probably mount a new promotional campaign on the product to coincide with the opening of the show.

Meanwhile, off-Broadway which has been unusually active this season with a number of successful new shows, has already premiered "By Strouse" at the Ballroom, and will followup with such shows as "A Bistro Cat On The CNR," "The Best Little Whorehouse In Texas," and "Ain't Misbehavin'" a tribute to the late Fats Waller.

"We are a small chapter here," notes Catero, "and since we gave local awards last year we realized this year and in upcoming years we would have problems of the same people being nominated over and over again."

"There are simply not enough people here to make it truly competitive. So we tried to think of ways to alleviate that problem and suggested to the members when we sent out nomination ballots that they might give humorous reasons for why they made the nominations in a particular category."

"So we got Record Plant as best studio because it has the best jazz—things like that. All of the humorous items that ended up on the final ballot came from members, not from the board of governors. And there are serious items on the ballot as well."

"It was all intended tongue-in-cheek and as a means to take the edge off that competitive feeling. We're too small here for that anyway. It's much more a family thing here, and the idea was simply to make people smile and to pat some local members on the back in a nice way and in a banquet atmosphere where it would be understood."

Catero notes also that this approach satisfies the national NARAS dictum that locals may give awards only if these awards are not competitive with the national Grammy.

"There is nothing in there that I thought would offend anyone," says Catero. "We're not a medical association making jokes about sick people. If people felt we were impugning the dignity of NARAS, that's unfortunate, because that wasn't the intention."

"But you never know who will take offense at something, although I'm sure in this case it's a very small number."

Executive director Beverly Sommerfield of the local chapter says an attendance of 250 to 300 is expected for the local banquet, "easily as good as last year." The Joy and also Mel Martin & Listen will play for the awards show and Dick Oxtor's Golden Age Jazz Band will entertain during cocktails.

SPUDS HELP SALES ZOOM

LOS ANGELES—An independent black retailer in Washington, D.C., has increased his singles sales from an average of 70-80 to 200 a weekend, thanks to a promotional tie-in with the MacDonald's across the street.

Roy Watson, president of Universal Discount Records, explains that all customers spending at least \$1 in his store (the cost of a single, including tax) get a coupon good for a free order of 35-cent french fries.

MacDonald's foots the bill for the fries (1,000 coupons were given out the first week) as part of its community relations plan. The retailer lures MacDonald's heavy traffic with a sign in the franchise's window, as well as in his own storefront.

Explains Watson, "I knew this could be a way of attracting customers without continuous price lowballing, which a small dealer can't afford to do."

Destroying 10,000 Tapes

Continued from page 4

carrying the address 248 South Sierra St., Reno, Nev.

Agents were told that a law firm, Gottlieb, Locke & Leeds would have information on Malibu. Arthur Leeds advised the FBI Oct. 18, 1972 he was Malibu counsel but would not reveal the label's principals.

Investigation by the FBI indicated that Malibu was releasing both pre-Feb. 15, 1972 recorded material and material made after that date by record labels without authorization, Altpeter added.

FBI investigators tracked down pirate copies of albums by Janis Joplin, Herbie Mann, the Jackson Five, Elvis Presley, Grand Funk, Ten Years After, Black Sabbath and Neil Diamond. They queried Charles Pickett, 5111 Denny, North Hollywood, at a Paramount, Calif., swap meet.

Pickett, who was selling tapes, said he bought 250 to 300 tapes a week from "Bernie of Malibu Records." Pickett had 117 different titles

in his possession all from Malibu, Altpeter added.

Altpeter in his deposition said that Malibu dealt with firms, including Sommers Music Custom Distributors, Box 306, Logan, Utah; Muntz House of Music, Maitland, Fla.; Tom Magezlon, Kennewick, Wash.; Coquina Auction, Florida; Martin Distributing, Tallahassee; Bod Taylor, Ft. Lauderdale; Circle Sales, Tampa; Son's Distributors, Daytona Beach; and Peterson Audio/Care, Sarasota.

Altpeter said the FBI has photographed invoices of the Becht Electronics Co., Burbank, Calif., indicating it had shipped to Mazel doing business as Stereo Tape Associates, 11 slave units, model BE901 and one master duplicator, model BE1010. Receiving invoices were signed by Mazel and Natalia Bernall.

Altpeter said agents had witnessed 12 women leaving the plant premises Sept. 4, 1973. On the next morning 13 women were seen entering the plant.

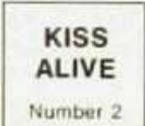
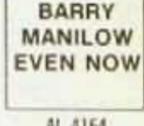
FEBRUARY 25, 1978, BILLBOARD

GALGANO SPECIALS

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 <p>BABY'S CHR 1150 LP \$7.98—\$3.99 Tape \$7.98—\$4.25</p>	 <p>STYX SP 4637 LP \$7.98—\$3.99 Tape \$7.98—\$4.25</p>	 <p>SOUNDTRACK CLOSE ENCOUNTERS AL 9500 LP \$8.98—\$4.75 Tape \$8.98—\$4.75</p>	 <p>SOUNDTRACK YOU LIGHT UP MY LIFE AB 4159 LP \$7.98—\$3.99 Tape \$7.98—\$4.25</p>	 <p>BSK 3092 LP \$7.98—\$3.99 Tape \$7.98—\$4.25</p>	 <p>BARRY MANILOW EVEN NOW AL 4164 LP \$7.98—\$3.99 Tape \$7.98—\$4.25</p>	

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BMI Limits Live Use Of More Than 3 Presley Songs

• Continued from page 1

"Pursuant to our license agreement with you, we hereby give notice that you are restricted from permitting live public vocal performance at any one time of more

than three of the musical compositions listed on the attached sheet in order to protect the dramatic performing rights therein."

The missive, dated Feb. 1, 1978, contains titles of some 150 songs ei-

ther written by or indelibly associated with Presley, including "Heartbreak Hotel," "Blue Suede Shoes," "Don't Be Cruel," "Love Me Tender," "Old Shep" and "In The Ghetto."

Smith, contacted in his New York BMI office, flatly denied that BMI had anything to do with the decree. "We don't have any dramatic performing rights to give," he says. "We only have the non-dramatic rights."

To illustrate the difference between dramatic rights and non-dramatic rights, Smith gave the Beatles as an example. "You do three Beatles tunes in a live performance and all you have is a medley of Beatles tunes. However, when you do, say, 14 Beatles tunes, coupled with dance and costumes and sets, then you've got something called 'Beatlemania.'"

Who, then, is responsible for the attempted restriction? Smith attributes it to the publishers of the Presley tunes and named two—Hudson Bay Music (BMI) and Hill & Range (BMI).

"This is not our restriction," he reiterates. "It's not even anything that we're enforcing. It's just that a couple of publishers said they are protecting their dramatic rights."

Frank Mandel, manager of the copyrights and licensing departments at Chappel Music in New York, which has taken over administration of the Hill & Range catalog, says Chappel was blameless in that his firm does not have a "free hand" with the catalogs. "The Aberbach family owns them; we just administer."

Neither Jean Aberbach, president of Hill & Range, nor his attorney, Tom Levy, were available for comment. Ditto Hudson Bay Music topers, John and Fred Bienstock.

Meanwhile, some feathers have been ruffled. Taking the news the hardest is singer Alan, whose manager Chet Actis claims is the originator of all the Presley tributes. Commenting on the BMI letter, Actis says:

"We regard BMI's suggestion to their licensees as taking away Alan's right to sing Elvis. Alan is the pioneer of the tribute to Elvis concept and has been performing as such for the past five years with great success and no problems.

"Alan even performed in Las Vegas at the same time as Elvis himself and members of Presley's staff would often drop in and catch Alan's performance. We intend to bring an expanded tribute show called 'Elvis Fever' starring Alan to the Aquarius Theater in Los Angeles May 4 for an extended run.

"We will certainly fight this BMI ruling because it is not a dramatic presentation—just a guy singing someone else's songs. Nowhere does Alan pretend he is Elvis. He merely pays careful and sincere tribute to one man's life and music. A gold lame suit doesn't make it a dramatic performance. That's just the same as staging and lighting a performance," Actis concludes.

When asked why the publishers' intended restriction went out on BMI stationery and not that of the publishers, Smith answers: "We try to be nice guys, especially to our licensees," adding that because the missive has apparently created so much confusion, "we will be sending out a letter of clarification in a few days."

What is also puzzling is that since Gladys Music (named after Elvis' mother) is an ASCAP affiliate, why a similar letter did not go out to licensees on ASCAP letterheads.

Edward Chapin, general counsel for BMI in New York, also stresses the innocuousness of the letter. "It's not even aimed at Presley," he says. "The point of the whole thing is to remind licensees that we do not give them dramatic rights. The Presley issue just brought it all to a head."

Bernard Korman, general counsel for ASCAP in New York, had no knowledge of the BMI letter, but says that ASCAP has had several

(Continued on page 98)



THE MUSIC AND PERFORMING ARTS DIVISION, ADL APPEAL

AND THE

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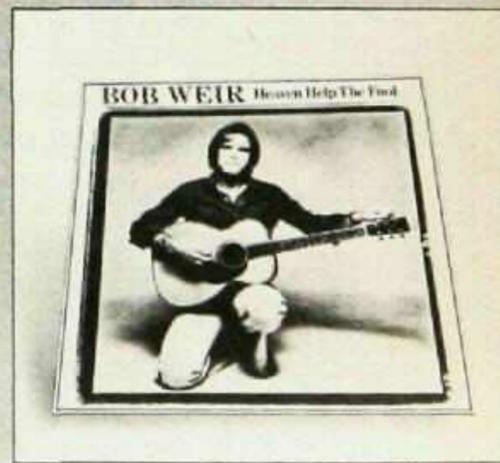
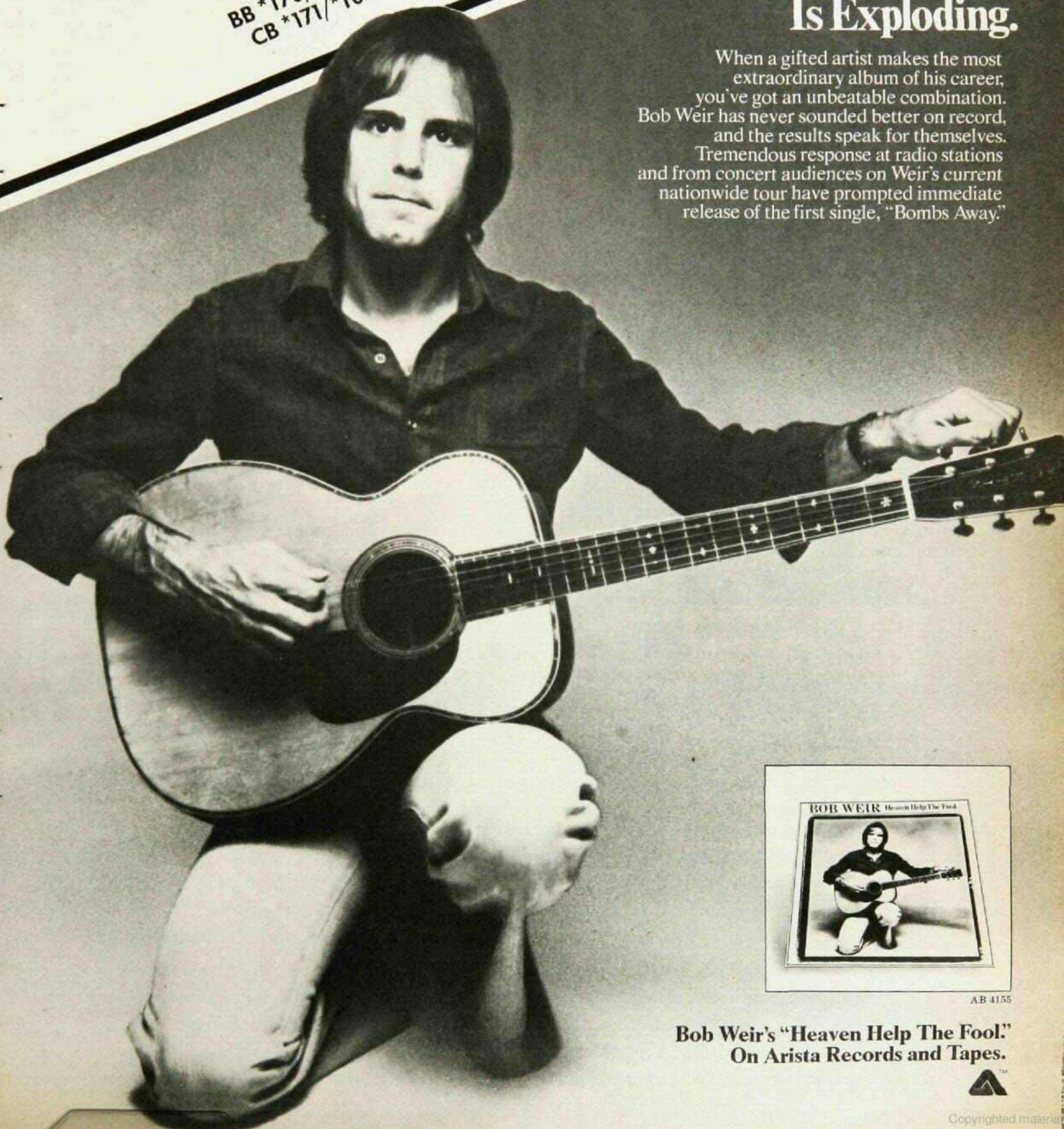
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When a gifted artist makes the most extraordinary album of his career, you've got an unbeatable combination. Bob Weir has never sounded better on record, and the results speak for themselves. Tremendous response at radio stations and from concert audiences on Weir's current nationwide tour have prompted immediate release of the first single, "Bombs Away."



AB 4155

Bob Weir's "Heaven Help The Fool."
On Arista Records and Tapes.



Copyrighted material

BMI, SESAC, Harry Fox Ink NPR, PBS-TV For Fees

Continued from page 1

With the senior society expected eventually to achieve an annual license fee in excess of the \$250,000 won by BMI, total new income to publishers and writers from this

source might well near, or perhaps exceed, the \$1 million mark.

Both the BMI and SESAC deals with the Public Broadcasting Service (PBS), for television, and National Public Radio (NPR) are blanket li-

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WB Promo

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Add New Distributions

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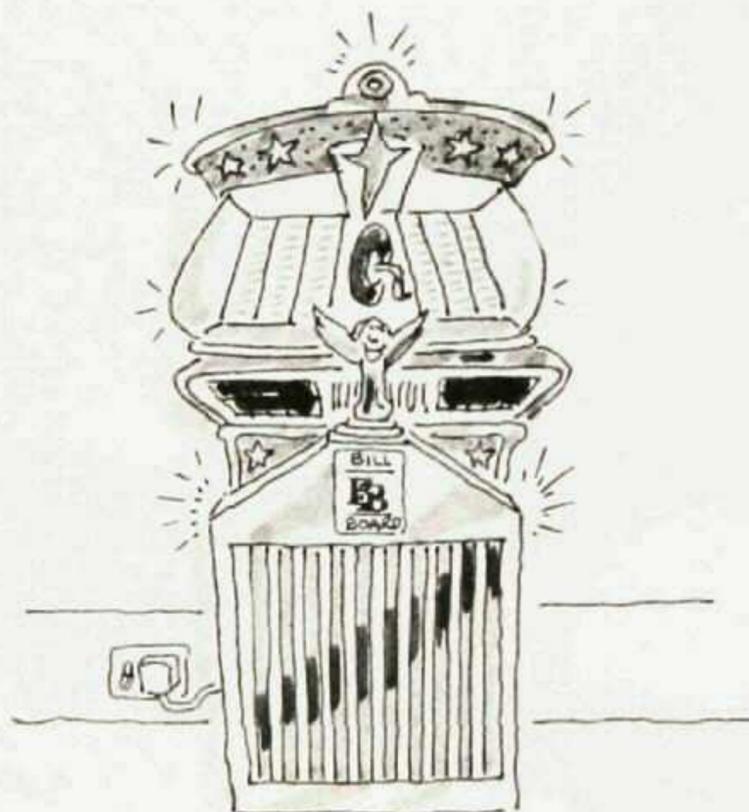
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BUNNY SIGLER

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"LET ME PARTY WITH YOU"

Chart Positions	R&B Single	Pop Single	R&B Albums	Pop Album
BILLBOARD	14 ★	97	46	165 ★
RECORD WORLD	26 ★		35	
CASH BOX	28 ★		33 ★	189

Let me party with you. Producer, writer, arranger, performer, Bunny Sigler's overflow of musical imagery has created "You And Me," "Sunshine" and "You Got Your Hooks In Me," major hits for the O'Jays and "From Now On," a big one for Lou Rawls. Personalized by his writing and his own dynamic performances, "Keep Smilin," and "Somebody Loves You" have become standards and his recordings of "Let The Good Times Roll" and "Love Train" have drawn big numbers. Sigler, on his own again, strikes out with a brand new hit, "LET ME PARTY WITH YOU," his first album and single on Gold Mind. Back-up band Instant Funk generates high energy combined with a steady stream of heat. The next time you party, let Bundino party with you.

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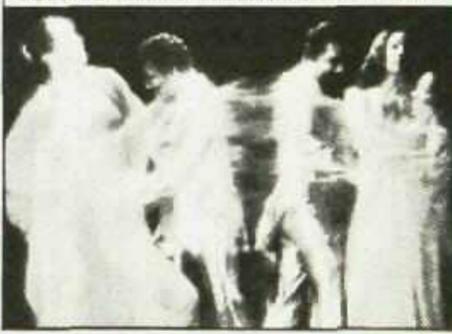
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The single,
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GM 4008

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Radio-TV Programming

'Best Cuts From Hottest Albums' At WPLJ New Records a No-No On N.Y.'s ABC-Owned FMer

By ROMAN KOZAK

NEW YORK—WPLJ is cutting a course for itself in this highly competitive market by "playing the best cuts from the hottest albums," boasts Larry Berger, its program director.

The ABC-owned FMer advertises itself as "the most listened to FM station in America." It competes for the lucrative young adult and teen market with WABC and WNBC on the AM side and on the FM band with WBLS (black progressive), WCBS-FM (oldies), WKTU (soft rock), WNEW-FM (progressive), WYNY (soft rock), WPIX (album rock) and WXLO (album rock).

According to the latest Arbitron ratings, WPLJ has a 3.7 share which translates into 92,500 persons in an average quarter hour and a weekly cumulative of 1,717,500 listeners. Closest competitor is WBLS which also claims to be the number one FM station in the country.

"When we say we are the most listened to FM station it is on the basis of a cumulative audience," explains WPLJ's Berger. "What it means is that we reach more different listen-

ers in the country. Prior to that it experimented with free form radio and automated radio. Berger himself joined the station as program director in October 1974, and early the next year the first big ratings came in.

Berger says the way the station has evolved, it now plays an even mix of rock oldies and about 30 to 40 top songs from the best selling albums. The disk jockeys don't yell at you or whisper to you. They try to speak to the audience as if they would be speaking face to face," says Berger.

He says that though LPs from superstars may be programmed into the mix as soon as they come in, generally the music is selected on the basis of the station's research and then screened by a music committee that meets every Tuesday.

The committee consists of Berger and the station's general manager, music director, disk jockeys and some staffers. Candidate albums are played and the committee decides on the best cuts. An average of four or five are added each week.

WPLJ does not use passive research, Berger says. Its market information comes from the trade charts, calls to local retailers and information obtained from sister stations around the country including WABC, which extensively researches the New York market.

Once an LP has been selected for play, "obviously the most difficult task of any album station is to decide which cuts on the LP to play," says Berger.

He says members of the music committee do not preview the LP before they hear it at the meeting. "We want them to hear it as would a listener who hears it for the first time. If on the first time the song sounds horrible, then obviously that is something we do not want on the air."

Berger says the various DJs have a music library of the selected tunes from which they put together their shows.

"The DJ knows he has to play a certain number of this and a certain number of that, and that there are certain ingredients which go into the mix, but he doesn't have it all decided for him. There is no way to get the music mix to sound right if it isn't done that way. It isn't all done by computer, and it's mathematical only to a point. But the jock is the extra ingredient that makes it all fit," says Berger.

He adds that unless a specific cut is especially difficult to cue up by the engineers, all the music played is directly off the LP. Oldies, which comprise about half of the mix, are



Billboard photos by Chuck Pulin

Pat St. John keeps the LP cuts popular to maintain the station's emphasis on playing album product.

in a separate 1,000-title library from which the disk jockeys can choose their selections. Most popular oldie by far at WPLJ is "Stairway To Heaven" by Led Zeppelin.

station also since 1970. Afternoon jock Pat St. John started in early 1973, and Tony Pigg, the evening man, came a few months later.

Berger says that WPLJ was the first station to use woman jocks back-to-back with Carol Miller on from 10 p.m. to 2 a.m., and Viv Roundtree doing the overnight trick.

So far WPLJ has not played any new wave music, because, Berger says, "it hasn't come through the

normal procedures that we use. For new music to be played on WPLJ it has to have some sort of sales support behind it."

"We do not see it as our position in the marketplace to introduce new artists to our listeners. There are other stations who do that. If we did it, we would sound like they do," declares Berger.

As far as the rotation of what is
(Continued on page 35)

FEBRUARY 25, 1978, BILLBOARD



Larry Berger: WPLJ's guiding light.

ers in the course of the week than any other FM station.

"WBLS's claim is based on the average quarter hour audience. They reach fewer people in the course of the week, but their listeners stay tuned for a longer period of time," continues Berger. He says the average WPLJ listener, aged 15 to 34, listens to an average of about 60 to 68 minutes per day.

Berger says that in 1971 WPLJ, formerly known as WABC-FM, became the first formatted rock station



"We're the Top 40 station of the future."

Though popular disk jockey Jim Kerr left the station in the fall, Berger says that the station has since actually picked up on the ratings for the morning slot with Jim Fink, who has been part-time since 1970.

In fact, Berger says, the core of WPLJ jocks is very strong and steady with little turnover. Zacherle, who follows Fink, has been with the

TO PROGRAM THEMSELVES

Stations In N.Y., Cincy Drop Bonneville Soft Rock

By DICK NUSSER

NEW YORK—Bonneville broadcasting's syndicated soft rock format is being dropped by New York's WXNY-FM and Cincinnati's WSAI-FM with both stations opting for in-house program control.

A quicker, more accurate response to local market conditions was the reason given for the shift by both outlets.

"We have to react faster than the Bonneville programming allowed us," says WYNY's program director, Craig Simon. "We had to be able to get with a hot album a lot faster than three weeks."

"We were getting the power plays too late," agrees WSAI's general manager, Brian Stone. "We were over-laying our own tapes so often that it became obvious we'd have a lot of hassles doing the whole thing ourselves."

The Bonneville format, heralded

as the answer to stations up against strong album-oriented rockers or Top 40 outlets, bowed a little more than a year ago in the New York and Cincinnati markets.

Both stations thought the soft rock format would enable them to grab a share of the 18-34-year-old audience without going directly into competition with the leading album-oriented rockers, which played heavier cuts.

"One of the problems we had was keeping up with changes in what they (Bonneville) conceived as soft rock," says Stone. "We went through a folksy format, heavy on Baez and Lightfoot, into pop with Neil Diamond and Barry Manilow, and then eventually into soft rock."

"Then there was a time when they went into playing what you call secondary or tertiary cuts from albums

(Continued on page 36)



"We've all been alone...we've all been together...together is better."

THE BEACH BOYS

on the Robert W. Morgan Special of the Week

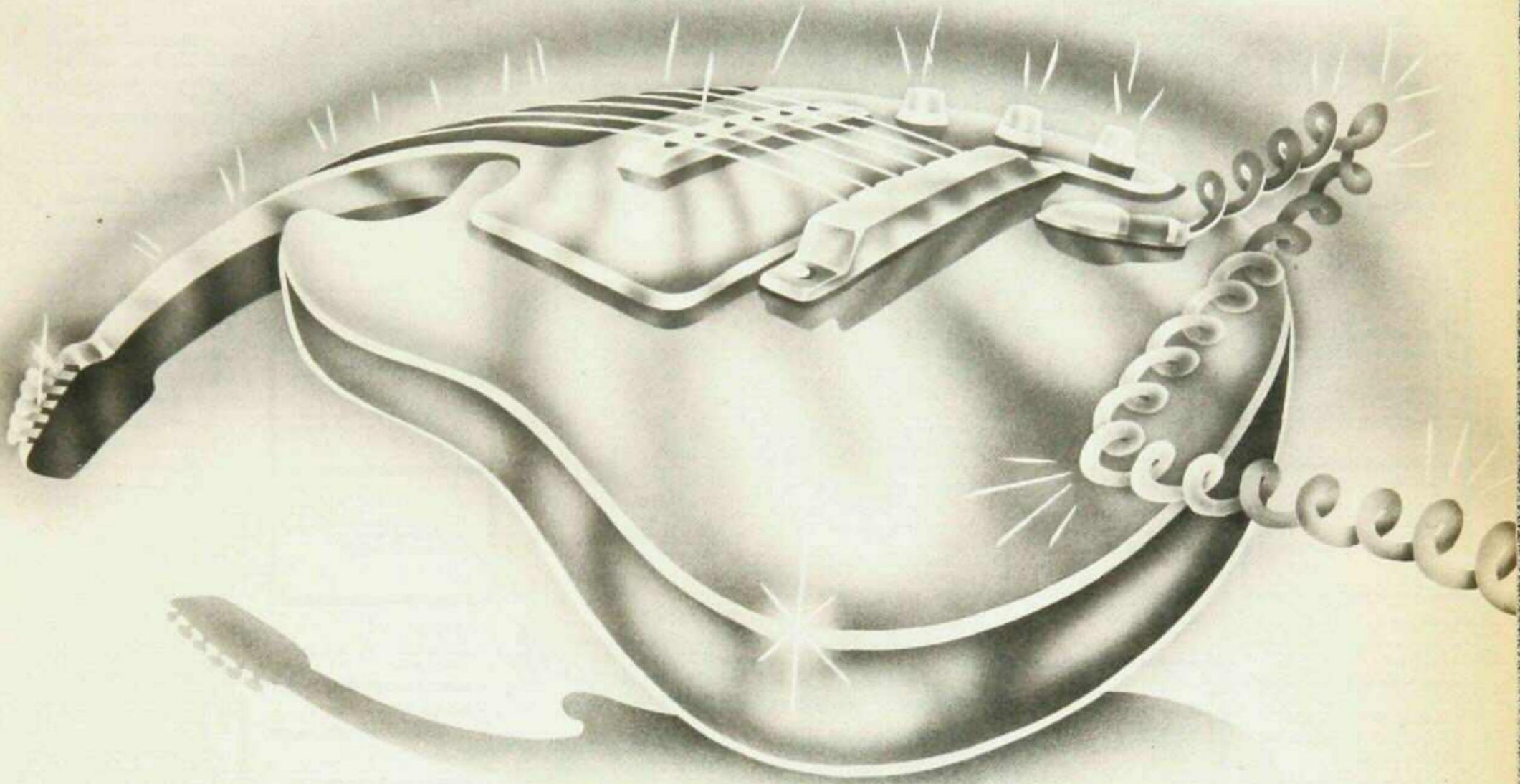
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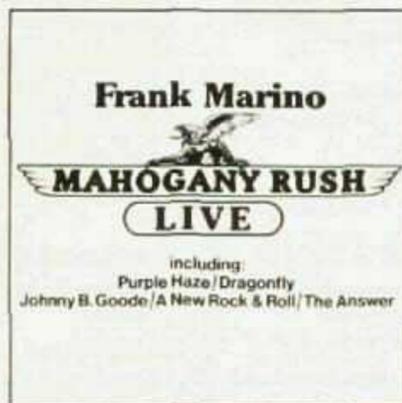
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Watch for them on tour with Nazareth and Styx.

2/18	San Antonio, Tex.	Municipal Auditorium	3/4	Fort Worth, Tex.	Will Rogers Auditorium
2/19	Houston, Tex.	Sam Houston Coliseum	3/5	Wichita Falls, Tex.	Memorial Auditorium
2/21	Nashville, Tenn.	Municipal Auditorium	3/7	El Paso, Tex.	Civic Auditorium
2/22	Knoxville, Tenn.	Coliseum	3/8	Amarillo, Tex.	Civic Auditorium
2/23	Atlanta, Ga.	Omni	3/9	Austin, Tex.	Municipal Auditorium
2/24	Orlando, Fla.	Jai-Lai	3/10	Oklahoma City, Okla.	Civic Center Music Hall
2/25	Hollywood, Fla.	Sportatorium	3/12	Corpus Christi, Tex.	Coliseum
2/26	Jacksonville, Fla.	Coliseum	3/17	San Francisco, Calif.	Winterland
3/1	Tulsa, Okla.	Cain's Ballroom	3/18	Ontario, Calif.	California Jam
3/3	Beaumont, Tex.	Civic Auditorium			

More dates to follow

Management David Krebs & Steve Leber for Leber-Krebs, Inc.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/16/78)

TOP ADD ONS - NATIONAL

- ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
- ROD STEWART—Hot Legs (WB)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)

PRIME MOVERS - NATIONAL

- (D) BEE GEES—Night Fever (RSO)
- ERIC CLAPTON—Lay Down Sally (RSO)
- BARRY MANILOW—Can't Smile Without You (Arista)

BREAKOUTS - NATIONAL

- KANSAS—Dust In The Wind (Kirshner)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- NATALIE COLE—Our Love (Capitol)

D—Discotheque Crossover

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

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

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

KAFY—Bakersfield

- HEATWAVE—Always & Forever (Epic)
- BOB WELCH—Ebony Eyes (Capitol)
- BARRY MANILOW—Can't Smile Without You (Arista) 22-13
- LE BLANC & CARR—Falling (Big Tree) 27-20

KRIZ—Phoenix

- KANSAS—Dust In The Wind (Kirshner)
- BOB WELCH—Ebony Eyes (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 25-17
- SAMANTHA SANG—Emotion (Private Stock) 20-14

KTKT—Tucson

- LITTLE RIVER BAND—Happy Anniversary (Harvest)
- DOLLY PARTON—Two Doors Down (RCA)
- PAUL DAVIS—I Go Crazy (Bang) 18-10
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 22-19

KQEO—Albuquerque

- CHUCK MANGIONE—Feels So Good (A&M)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ERIC CLAPTON—Lay Down Sally (RSO) 22-13
- KANSAS—Dust In The Wind (Kirshner) HB-26

KENO—Las Vegas

- CHIC—Dance, Dance, Dance, Yowzah (Atlantic)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- BEE GEES—Night Fever (RSO) 35-27
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 40-33

Pacific Northwest Region

TOP ADD ONS:

- NATALIE COLE—Our Love (Capitol)
- LE BLANC & CARR—Falling (Big Tree)
- DAVID GATES—Goodbye Girl (Elektra)

PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- ERIC CLAPTON—Lay Down Sally (RSO)
- BARRY MANILOW—Can't Smile Without You (Arista)

BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- SAMANTHA SANG—Emotion (Private Stock)

KFRC—San Francisco

- RAYDIO—Jack & Jill (Arista)
- EARTH, WIND & FIRE—Fantasy (Columbia)
- BEE GEES—Night Fever (RSO) 26-17
- ERIC CLAPTON—Lay Down Sally (RSO) 19-12

KYA—San Francisco

- ROD STEWART—Hot Legs (WB)
- ODYSSEY—Native New Yorker (RCA)
- KANSAS—Dust In The Wind (Kirshner) 24-19
- SAMANTHA SANG—Emotion (Private Stock) 7-3

KLIV—San Jose

- BARRY MANILOW—Can't Smile Without You (Arista)
- HEATWAVE—Always & Forever (Epic)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 15-8
- ERIC CLAPTON—Lay Down Sally (RSO) 23-18

KNDK—Sacramento

- LE BLANC & CARR—Falling (Big Tree)
- JOURNEY—Where In The Sky (Columbia)
- BARRY MANILOW—Can't Smile Without You (Arista) 28-10
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 26-15

KROY—Sacramento

- NATALIE COLE—Our Love (Capitol)
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 29-20
- ERIC CLAPTON—Lay Down Sally (RSO) 25-17

KYNO—Fresno

- SAMANTHA SANG—Emotion (Private Stock)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- BEE GEES—Night Fever (RSO) 26-6
- ERIC CLAPTON—Lay Down Sally (RSO) 20-14

KGW—Portland

- BOZ SCAGGS—Hollywood (Columbia)
- GORDON LIGHTFOOT—The Circle Is Small (WB)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M) 26-21
- KARLA BONOFF—I Can't Hold On (Columbia) 23-19

KING—Seattle

- ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
- NATALIE COLE—Our Love (Capitol)
- BEE GEES—Night Fever (RSO) 16-10
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 11-6

KIRB—Spokane

- NATALIE COLE—Our Love (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- STEELY DAN—Peg (ABC) 10-4
- LE BLANC & CARR—Falling (Big Tree) 21-16

KTAC—Tacoma

- BARRY MANILOW—Can't Smile Without You (Arista)
- ABBA—The Name Of The Game (Atlantic)
- STEELY DAN—Peg (ABC) HB-26
- BOB WELCH—Ebony Eyes (Capitol) HB-27

KCPX—Salt Lake City

- LE BLANC & CARR—Falling (Big Tree)
- LITTLE RIVER BAND—Happy Anniversary (Harvest)
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 28-22
- ERIC CLAPTON—Lay Down Sally (RSO) 20-15

KRSP—Salt Lake City

- DAVID GATES—Goodbye Girl (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ABBA—The Name Of The Game (Atlantic) 9-4
- PAUL DAVIS—I Go Crazy (Bang) 12-7

KTLX—Denver

- DAVID GATES—Goodbye Girl (Elektra)
- CORY WELLS—Starlight (A&M)
- BEE GEES—Night Fever (RSO) 21-14
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 19-13

KIMN—Denver

- BEE GEES—Night Fever (RSO)
- GENE COTTON—Before My Heart Finds Out (Ariola America)
- SAMANTHA SANG—Emotion (Private Stock) 16-10
- STYX—Come Sail Away (A&M) 10-5

North Central Region

TOP ADD ONS:

- ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)

PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- SAMANTHA SANG—Emotion (Private Stock)
- ANDY GIBB—Love Is Thicker Than Water (RSO)

BREAKOUTS:

- KANSAS—Dust In The Wind (Kirshner)
- STEELY DAN—Peg (ABC)
- ERIC CLAPTON—Lay Down Sally (RSO)

CRLW—Detroit

- BOB WELCH—Ebony Eyes (Capitol)
- SAMANTHA SANG—Emotion (Private Stock) 18-6
- BEE GEES—Night Fever (RSO) 28-17

WRQ—Detroit

- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ERIC CLAPTON—Lay Down Sally (RSO) 28-19
- BEE GEES—Night Fever (RSO) 10-2

WTAC—Flint

- ROD STEWART—Hot Legs (WB)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- BEE GEES—Night Fever (RSO) 25-20
- ODYSSEY—Native New Yorker (RCA) 28-21

Z 96 (WZZM-FM)—Grand Rapids

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 25-10
- CHIC—Dance, Dance, Dance, Yowzah (Atlantic) 15-5

WAKY—Louisville

- DAVID GATES—Goodbye Girl (Elektra)
- NATALIE COLE—Our Love (Capitol)
- STEELY DAN—Peg (ABC) 24-19
- ANDY GIBB—Love Is Thicker Than Water (RSO) 6-2

WBGN—Bowling Green

- KANSAS—Dust In The Wind (Kirshner)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
- LITTLE RIVER BAND—Happy Anniversary (Harvest) 27-23
- RITA COOLIDGE—The Way You Do The Things You Do (A&M) 30-26

WGCL—Cleveland

- ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
- TAVARES—More Than A Woman (Capitol)
- LITTLE RIVER BAND—Happy Anniversary (Harvest) 26-17
- STEELY DAN—Peg (ABC) 14-9

WSAI—Cincinnati

- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- KANSAS—Dust In The Wind (Kirshner) 23-14
- SAMANTHA SANG—Emotion (Private Stock) 18-10

Q-102 (WKRR-FM)—Cincinnati

- NONE
- STEELY DAN—Peg (ABC) 17-12
- SAMANTHA SANG—Emotion (Private Stock) 11-7

WCOL—Columbus

- ERIC CLAPTON—Lay Down Sally (RSO)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 24-19
- KANSAS—Dust In The Wind (Kirshner) 20-15

WNCI—Columbus

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- SAMANTHA SANG—Emotion (Private Stock) 13-7
- PLAYER—Italy Come Back (RSO) 9-4

WCUE—Akron

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- STARGARD—Which Way Is Up (MCA)
- BEE GEES—Night Fever (RSO) 33-10
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 19-12

13-Q (WRTQ)—Pittsburgh

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 17-13
- KANSAS—Dust In The Wind (Kirshner) 21-17

WPEZ—Pittsburgh

- ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
- MICHAEL ZAGER BAND—Let's All Chant (Private Stock)
- RAYDIO—Jack & Jill (Arista) 40-33
- NATALIE COLE—Our Love (Capitol) HB-34

Southwest Region

TOP ADD ONS:

- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ABBA—The Name Of The Game (Atlantic)
- BARRY MANILOW—Can't Smile Without You (Arista)

PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)

BREAKOUTS:

- ERIC CLAPTON—Lay Down Sally (RSO)
- NATALIE COLE—Our Love (Capitol)
- ROD STEWART—Hot Legs (WB)

KILT—Houston

- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ABBA—The Name Of The Game (Atlantic)
- BEE GEES—Night Fever (RSO) 31-17
- LE BLANC & CARR—Falling (Big Tree) 40-31

KRBE—Houston

- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ASHFORD & SIMPSON—Don't Cost You Nothing (WB)
- NATALIE COLE—Our Love (Capitol) 13-7
- STARGARD—Which Way Is Up (MCA) 22-17

KLIF—Dallas

- HEATWAVE—Always & Forever (Epic)
- ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
- BEE GEES—Night Fever (RSO) HB-16
- PAUL DAVIS—I Go Crazy (Bang) 21-11

KNUS-FM—Dallas

- ABBA—The Name Of The Game (Atlantic)
- JAY FERGUSON—Thunder Island (Asylum)
- NONE

KFIZ-FM (Z 97)—Fl. Worth

- ERIC CLAPTON—Lay Down Sally (RSO)
- BEE GEES—Night Fever (RSO)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 15-5
- STEELY DAN—Peg (ABC) 7-2

KINT—El Paso

- KANSAS—Dust In The Wind (Kirshner)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
- BEE GEES—Stayin' Alive (RSO) 10-2
- ERIC CLAPTON—Lay Down Sally (RSO) 25-17

WKY—Oklahoma City

- BARRY MANILOW—Can't Smile Without You (Arista)
- RAYDIO—Jack & Jill (Arista)
- ERIC CLAPTON—Lay Down Sally (RSO) 15-9
- RITA COOLIDGE—The Way You Do The Things You Do (A&M) 16-12

KOMA—Oklahoma City

- BARRY MANILOW—Can't Smile Without You (Arista)
- KANSAS—Dust In The Wind (Kirshner)
- CHIC—Dance, Dance, Dance, Yowzah (Atlantic) 18-10
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 22-15

KAKC—Tulsa

- BOZ SCAGGS—Hollywood (Columbia)
- NATALIE COLE—Our Love (Capitol)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M) 18-8
- BJ THOMAS—Everybody Loves A Rain Song (MCA) 15-7

KELI—Tulsa

- LOU RAWLS—Lady Love (Epic)
- NATALIE COLE—Our Love (Capitol)
- BEE GEES—Night Fever (RSO) HB-18
- DAN HILL—Sometimes When We Touch (20th) 13-6

WTIX—New Orleans

- TRAMMPS—Disco Inferno (Atlantic)
- JOHNNY PAYCHECK—Take This Job And Shove It (Epic)
- BEE GEES—Night Fever (RSO) 15-1
- ROD STEWART—Hot Legs (WB) 18-6

WNQE—New Orleans

- TRAMMPS—Disco Inferno (Atlantic)
- BEE GEES—More Than A Woman (RSO)
- BEE GEES—Night Fever (RSO) 16-9
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 17-10

KEEL—Shreveport

- STARGARD—Which Way Is Up (MCA)
- WAYLON & WILLIE—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA) HB-14
- NATALIE COLE—Our Love (Capitol) 13-9

Midwest Region

TOP ADD ONS:

- BARRY MANILOW—Can't Smile Without You (Arista)
- ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
- ABBA—The Name Of The Game (Atlantic)

PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- ERIC CLAPTON—Lay Down Sally (RSO)
- STEELY DAN—Peg (ABC)

BREAKOUTS:

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- KANSAS—Dust In The Wind (Kirshner)
- LEIF GARRETT—Put Your Head On My Shoulder (Atlantic)

WLS—Chicago

- NONE
- BILLY JOEL—Just The Way You Are (Columbia) 4-2
- SAMANTHA SANG—Emotion (Private Stock) 10-8

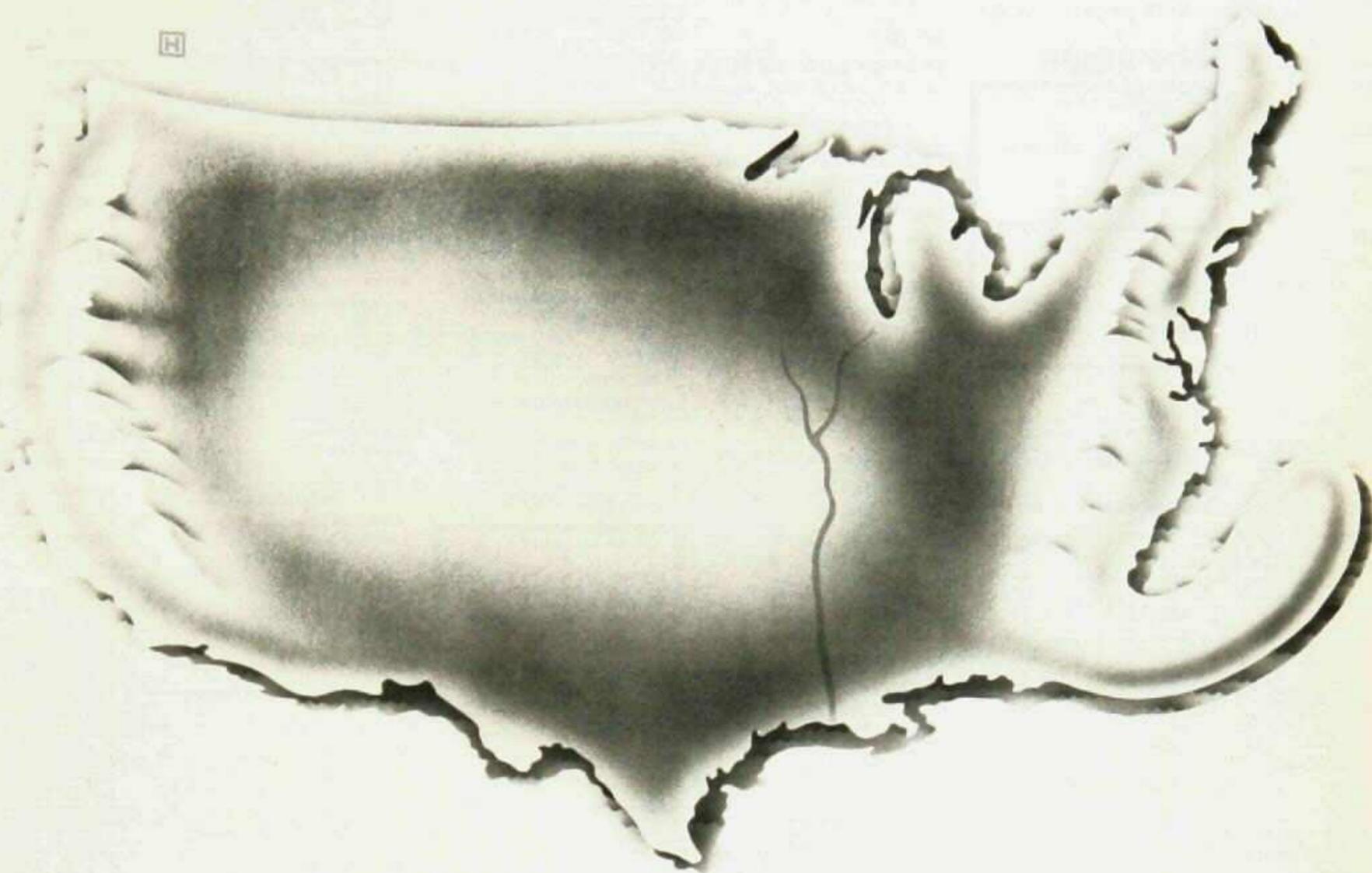
WMET—Chicago

- ABBA—The Name Of The Game (Atlantic)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ERIC CLAPTON—Lay Down Sally (RSO) 16-9
- SAMANTHA SANG—Emotion (Private Stock) 9-6

(Continued on page 24)

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FEBRUARY 25, 1978, BILLBOARD



AMERICA GETS STIFF.

In what is surely the year's most provocative international development, Arista Records has concluded an arrangement to distribute Stiff Records in the United States and Canada. Established in England as a haven for unclassifiably exciting artists, the Stiff label has quickly become an industry trendsetter. Their keen ear for unique talent and a totally distinctive approach to advertising and marketing have made Stiff the fastest-growing and most publicized record company in Britain.



Shipping immediately are two highly-anticipated releases: Ian Dury's "New Boots And Panties!!," an album already creating tremendous excitement as an import, will feature his U.K. hit single "Sex & Drugs & Rock & Roll." In addition, the much-heralded "Stiffs Live" documents the whirlwind tour of the U.K. made this year by a contingent of the label's artists, including performances by Dury, Elvis Costello, Nick Lowe, Wreckless Eric, and Larry Wallis. America will never be the same.



Billboard Singles Radio Action

Based on station playlists through Thursday (2/16/78)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 22

- WROK—Rockford**
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - BOB WELCH—Ebony Eyes (Capitol)
 - STEELY DAN—Peg (ABC) 32-22
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 15-9
- WIRL—Peoria**
 - ERIC CLAPTON—Lay Down Sally (RSO)
 - LITTLE RIVER BAND—Happy Anniversary (Harvest) 29-22
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 27-21
- WNDE—Indianapolis**
 - BEE GEES—Night Fever (RSO)
 - ABBA—The Name Of The Game (Atlantic)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 12-5
 - STEELY DAN—Peg (ABC) 19-14
- WOKY—Milwaukee**
 - NONE
 - BEE GEES—Night Fever (RSO) 19-9
 - KANSAS—Dust In The Wind (Kirschner) 20-12
- WZUU-FM—Milwaukee**
 - CHUCK MANGIONE—Feels So Good (A&M)
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - BEE GEES—Night Fever (RSO) 19-10
 - KANSAS—Dust In The Wind (Kirschner) 12-5
- KSLO-FM—St. Louis**
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
 - BEE GEES—Night Fever (RSO) 32-20
 - BARRY MANILOW—Can't Smile Without You (Arista) 23-12
- KXOK—St. Louis**
 - BOBBY ARVON—Until Now (First Artists)
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - LEIF GARRETT—Put Your Head On My Shoulders (Atlantic) 32-15
 - ERIC CLAPTON—Lay Down Sally (RSO) 38-25
- KIDA—Des Moines**
 - DAVID GATES—Goodbye Girl (Elektra)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - LITTLE RIVER BAND—Happy Anniversary (Harvest) 21-14
 - ERIC CLAPTON—Lay Down Sally (RSO) 12-10
- KDWB—Minneapolis**
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - KANSAS—Dust In The Wind (Kirschner)
 - BEE GEES—Night Fever (RSO) 22-7
 - LYNYRD SKYNYRD—What's Your Name (MCA) 21-16
- KSTP—Minneapolis**
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 21-14
 - STEELY DAN—Peg (ABC) 12-7
- WHG—Kansas City**
 - LOU RAWLS—Lady Love (Epic)
 - LE BLANC & CARR—Falling (Big Tree)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 28-18
 - ABBA—The Name Of The Game (Atlantic) 25-19
- KBEQ—Kansas City**
 - WAYLON & WILLIE—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA)
 - BEE GEES—Night Fever (RSO)
 - ERIC CLAPTON—Lay Down Sally (RSO) 21-13
 - SAMANTHA SANG—Emotion (Private Stock) 8-3
- KKLS—Rapid City**
 - ERIC CLAPTON—Lay Down Sally (RSO)
 - SEA LEVEL—That's Your Secret (Capricorn)
 - BEE GEES—Night Fever (RSO) 22-16
 - JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 10-6

- KQWB—Fargo**
 - BEE GEES—Night Fever (RSO)
 - JACKSON BROWNE—Running On Empty (Asylum)
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 23-13
 - ERIC CLAPTON—Lay Down Sally (RSO) 19-11

Northeast Region

TOP ADD ONS

- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
- ROD STEWART—Hot Legs (WB)
- STEELY DAN—Peg (ABC)

PRIME MOVERS

- (D) BEE GEES—Night Fever (RSO)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ANDY GIBB—Love Is Thicker Than Water (RSO)

BREAKOUTS

- KANSAS—Dust In The Wind (Kirschner)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- LITTLE RIVER BAND—Happy Anniversary (Harvest)

- WABC—New York**
 - NONE
 - BEE GEES—Night Fever (RSO) 15-8
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 10-6

- 99 X—New York**
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - WET WILLIE—Street Corner Serenade (Epic) 26-15
- D—BEE GEES—Night Fever (RSO) 22-12**

- WTRY—Albany**
 - RAYDIO—Jack & Jill (Arista)
 - BOZ SCAGGS—Hollywood (Columbia)
- D—BEE GEES—Night Fever (RSO) 22-11**
- BARRY MANILOW—Can't Smile Without You (Arista) 29-21**

- WKBW—Buffalo**
 - ROD STEWART—Hot Legs (WB)
 - STEELY DAN—Peg (ABC)
 - JAY FERGUSON—Thunder Island (Asylum) 21-13
- D—BEE GEES—Night Fever (RSO) 24-19**

- WYSL—Buffalo**
 - STARGARD—Which Way Is Up (MCA)
 - BABYS—Silver Dreams (Chrysalis)
 - LITTLE RIVER BAND—Happy Anniversary (Harvest) 26-16
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 17-11

- WBBF—Rochester**
 - BEE GEES—Night Fever (RSO)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - KANSAS—Dust In The Wind (Kirschner) 18-11
 - SAMANTHA SANG—Emotion (Private Stock) 11-5

- WRKO—Boston**
 - YVONNE ELLIMAN—If I Can't Have You (RSO)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
- D—BEE GEES—Night Fever (RSO) 28-17**
- STYX—Come Sail Away (A&M) 14-8**

- WBZ-FM—Boston**
 - SWEET—Love Is Like Oxygen (Capitol)
 - ROD STEWART—Hot Legs (WB)
 - NONE

- F-105 (WVBF)—Boston**
 - LITTLE RIVER BAND—Happy Anniversary (Harvest)
 - JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista)
 - KANSAS—Dust In The Wind (Kirschner) 10-7
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M) 13-10

- WDRC—Hartford**
 - STARGARD—Which Way Is Up (MCA)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 17-9
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 22-18

- WPRO (AM)—Providence**
 - TAVARES—More Than A Woman (Capitol)
 - DONNA FARGO—Do I Love You (WB)
- D—BEE GEES—Night Fever (RSO) 21-9**
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 18-20**

- WPRO-FM—Providence**
 - ROD STEWART—Hot Legs (WB)
 - ERIC CLAPTON—Lay Down Sally (RSO)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 8-2
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 22-18

- WICC—Bridgeport**
 - LOU RAWLS—Lady Love (Epic)
 - WET WILLIE—Street Corner Serenade (Epic)
 - BARRY MANILOW—Can't Smile Without You (Arista) 20-9
 - KANSAS—Dust In The Wind (Kirschner) 22-15

- WQD—Atlanta**
 - YVONNE ELLIMAN—If I Can't Have You (RSO)
 - STARGARD—Which Way Is Up (MCA)
 - BEE GEES—Night Fever (RSO) 14-3
 - BARRY MANILOW—Can't Smile Without You (Arista) 17-9

- Z-93 (WZGC-FM)—Atlanta**
 - ROD STEWART—Hot Legs (WB)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
 - NATALIE COLE—Our Love (Capitol) 13-7
 - HEATWAVE—Always & Forever (Epic) 20-15

- WBQQ—Augusta**
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
 - GORDON LIGHTFOOT—The Circle Is Small (WB)
 - STEELY DAN—Peg (ABC) 17-14
 - LITTLE RIVER BAND—Happy Anniversary (Harvest) 21-18

- WFOM—Atlanta**
 - ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
 - BEE GEES—Night Fever (RSO) 27-20
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 21-15

- WWSA—Savannah**
 - YVONNE ELLIMAN—If I Can't Have You (RSO)
 - DAVID GATES—Goodbye Girl (Elektra)
 - ODYSSEY—Native New Yorker (RCA) 22-17
 - BEE GEES—Night Fever (RSO) 7-3

- WFIL—Philadelphia**
 - LE BLANC & CARR—Falling (Atlantic)
 - DAVID GATES—Goodbye Girl (Elektra)
 - BEE GEES—Night Fever (RSO) 18-16
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 18-10

- WZZD—Philadelphia**
 - HEATWAVE—Always & Forever (Epic)
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 20-1
 - BEE GEES—Night Fever (RSO) 25-17

- WIFI-FM—Philadelphia**
 - ROD STEWART—Hot Legs (WB)
 - BOB WELCH—Ebony Eyes (Capitol)
 - BEE GEES—Night Fever (RSO) 21-13
 - SAMANTHA SANG—Emotion (Private Stock) 11-5

- WPGC—Washington**
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - PARLIAMENT—Flashlight (Casablanca)
 - BARRY MANILOW—Can't Smile Without You (Arista) 14-6
 - DAVID GATES—Goodbye Girl (Elektra) 25-20

- WCAO—Baltimore**
 - STARGARD—Which Way Is Up (MCA)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - BARRY MANILOW—Can't Smile Without You (Arista) 15-8
 - BEE GEES—Night Fever (RSO) 20-14

- WYRE—Annapolis**
 - JACKSON BROWNE—Running On Empty (Asylum)
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - ERIC CLAPTON—Lay Down Sally (RSO) 88-21
 - BEE GEES—Night Fever (RSO) 21-16

- WLEE—Richmond**
 - BOB WELCH—Ebony Eyes (Capitol)
 - JAY FERGUSON—Thunder Island (Asylum)
 - STEVE BASSET—No Good For Her (16-9)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 11-7

- WRVQ—Richmond**
 - ROD STEWART—Hot Legs (WB)
 - KC & THE SUNSHINE BAND—Boogie Shoes (TK)
 - BOB WELCH—Ebony Eyes (Capitol) 30-23
 - BEE GEES—Night Fever (RSO) 21-15

- WQPD—Lakeland**
 - ROD STEWART—Hot Legs (WB)
 - VAN HALEN—You Really Got Me (WB)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M) 18-8
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 18-10

- WQD—Atlanta**
 - YVONNE ELLIMAN—If I Can't Have You (RSO)
 - STARGARD—Which Way Is Up (MCA)
 - BEE GEES—Night Fever (RSO) 14-3
 - BARRY MANILOW—Can't Smile Without You (Arista) 17-9

- Z-93 (WZGC-FM)—Atlanta**
 - ROD STEWART—Hot Legs (WB)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
 - NATALIE COLE—Our Love (Capitol) 13-7
 - HEATWAVE—Always & Forever (Epic) 20-15

- WBQQ—Augusta**
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
 - GORDON LIGHTFOOT—The Circle Is Small (WB)
 - STEELY DAN—Peg (ABC) 17-14
 - LITTLE RIVER BAND—Happy Anniversary (Harvest) 21-18

- WFOM—Atlanta**
 - ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
 - BEE GEES—Night Fever (RSO) 27-20
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 21-15

- WWSA—Savannah**
 - YVONNE ELLIMAN—If I Can't Have You (RSO)
 - DAVID GATES—Goodbye Girl (Elektra)
 - ODYSSEY—Native New Yorker (RCA) 22-17
 - BEE GEES—Night Fever (RSO) 7-3

- WFIL—Philadelphia**
 - LE BLANC & CARR—Falling (Atlantic)
 - DAVID GATES—Goodbye Girl (Elektra)
 - BEE GEES—Night Fever (RSO) 18-16
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 18-10

- WZZD—Philadelphia**
 - HEATWAVE—Always & Forever (Epic)
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 20-1
 - BEE GEES—Night Fever (RSO) 25-17

- WIFI-FM—Philadelphia**
 - ROD STEWART—Hot Legs (WB)
 - BOB WELCH—Ebony Eyes (Capitol)
 - BEE GEES—Night Fever (RSO) 21-13
 - SAMANTHA SANG—Emotion (Private Stock) 11-5

- WPGC—Washington**
 - ROBERTA FLACK—Closer I Get To You (Atlantic)
 - PARLIAMENT—Flashlight (Casablanca)
 - BARRY MANILOW—Can't Smile Without You (Arista) 14-6
 - DAVID GATES—Goodbye Girl (Elektra) 25-20

- WQAM—Miami**
 - NONE
 - BEE GEES—Night Fever (RSO) 19-7
 - QUEEN—We Are The Champions (Elektra) 11-2

- WNIX (95X)—Miami**
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - STARGARD—Which Way Is Up (MCA)
 - NATALIE COLE—Our Love (Capitol) 19-7
 - HEATWAVE—Always & Forever (Epic) 20-11

- Y-100 (WHY-FM)—Miami**
 - TRAMMPS—Disco Inferno (Atlantic)
 - JIMMY BOHORNE—Dance Across The Floor (TK)
 - DAN HILL—Sometimes When We Touch (70th) 21-14
 - HEATWAVE—Always & Forever (Epic) 24-17

- WLOF—Orlando**
 - HEATWAVE—Always & Forever (Epic)
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - LITTLE RIVER BAND—Happy Anniversary (Harvest) 16-5
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 19-8

- WRBQ-FM—Tampa**
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista)
 - SAMANTHA SANG—Emotion (Private Stock) 24-17
 - ELECTRIC LIGHT ORCHESTRA—Turn To Stone (J&J) 21-15

- BJ-105 (WBJW-FM)—Orlando**
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - ABBA—The Name Of The Game (Atlantic)
 - BEE GEES—Night Fever (RSO) 19-8
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 7-1

- WQPD—Lakeland**
 - ROD STEWART—Hot Legs (WB)
 - VAN HALEN—You Really Got Me (WB)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M) 18-8
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 18-10

- WMFJ—Daytona Beach**
 - HOTEL—You'll Love Again (Mercury)
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - CAZZ—Let's Live Together (Number One) 25-15
 - ERIC CLAPTON—Lay Down Sally (RSO) 28-18

- WAPE—Jacksonville**
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - ODYSSEY—Native New Yorker (RCA)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M) 18-9
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 14-7

- WAYS—Charlotte**
 - ROD STEWART—Hot Legs (WB)
 - BOB WELCH—Ebony Eyes (Capitol)
 - BEE GEES—Night Fever (RSO) 24-14
 - BARRY MANILOW—Can't Smile Without You (Arista) 17-10

- WKIX—Raleigh**
 - ROD STEWART—Hot Legs (WB)
 - KC & THE SUNSHINE BAND—Boogie Shoes (TK)
 - BEE GEES—Night Fever (RSO) 24-15
 - BARRY MANILOW—Can't Smile Without You (Arista) 25-17

- WTOB—Winston-Salem**
 - KC & THE SUNSHINE BAND—Boogie Shoes (TK)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M) 28-19
 - STARGARD—Which Way Is Up (MCA) 29-22

- WTMA—Charleston**
 - DAVID GATES—Goodbye Girl (Elektra)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
 - BARRY MANILOW—Can't Smile Without You (Arista) 27-6
 - ERIC CLAPTON—Lay Down Sally (RSO) 20-5

- WORD—Spartanburg**
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - KATIE SOUTHERN—Two Doors Down (Epic) 21-14
 - NATALIE COLE—Our Love (Capitol) 15-9

- WLAC—Nashville**
 - RAYDIO—Jack & Jill (Arista)
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - BILL WITHERS—Lovely Day (Columbia) 28-12
 - BEE GEES—Night Fever (RSO) 20-5

- WMAK—Nashville**
 - ROD STEWART—Hot Legs (WB)
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - BEE GEES—Night Fever (RSO) 24-17
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 30-24

- WHBQ—Memphis**
 - RAYDIO—Jack & Jill (Arista)
 - KC & THE SUNSHINE BAND—Boogie Shoes (TK)
 - BEE GEES—Night Fever (RSO) 18-12
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 15-8

- WMPS—Memphis**
 - JOHN DENVER—It Amazes Me (RCA)
 - WAYLON & WILLIE—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA)
 - LE BLANC & CARR—Falling (Big Tree) 16-8
 - ERIC CLAPTON—Lay Down Sally (RSO) 28-20

- WRJZ—Knoxville**
 - ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye (Big Tree)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - BEE GEES—Night Fever (RSO) 17-8
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 18-6

- WGW—Chattanooga**
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - BJ THOMAS—Everybody Loves A Rain Song (MCA)
 - BEE GEES—Night Fever (RSO) 23-13
 - KANSAS—Dust In The Wind (Kirschner) 19-14

- WERC—Birmingham**
 - BEE GEES—More Than A Woman (RSO)
 - ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (J&J)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 15-7
 - BARRY MANILOW—Can't Smile Without You (Arista) 21-17

- WSGN—Birmingham**
 - ROD STEWART—Hot Legs (WB)
 - KC & THE SUNSHINE BAND—Boogie Shoes (TK)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M) 19-12
 - HEATWAVE—Always & Forever (Epic) 17-11

- WHYY—Montgomery**
 - STYX—Fooling Yourself (A&M)
 - ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
 - NATALIE COLE—Our Love (Capitol) 20-10
 - YVONNE ELLIMAN—If I Can't Have You (RSO) 15-8

- KAAT—Little Rock**
 - ERIC CLAPTON—Lay Down Sally (RSO)
 - STARGARD—Which Way Is Up (MCA)
 - BEE GEES—Night Fever (RSO) 18-11
 - LYNYRD SKYNYRD—What's Your Name (MCA) 11-5

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FEBRUARY 25, 1978, BILLBOARD

When the people who made
SATURDAY NIGHT FEVER wanted
some disco music,
they wanted the best.
So they got
THE TRAMMPS.

"Disco Inferno." The Trammps

On Atlantic Records and Tapes.



SD 18211

A Baker-Harris-Young Production



Billboard Album Radio Action

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

—BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 2-15-1978—

Top Add Ons-National

- WHA-KOO—Berkshire (ABC)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- WARREN ZEVON—Excitable Boy (Asylum)
- LITTLE FEAT—Waiting For Columbus (W.B.)

Top Requests/Airplay-National

- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- ERIC CLAPTON—Slowhand (RSO)
- ELVIS COSTELLO—My Am Is True (Columbia)

National Breakouts

- WARREN ZEVON—Excitable Boy (Asylum)
- SWEET—Level Headed (Capitol)
- TED NUGENT—Double Live Gonzo (Epic)
- BOB WEIR—Heaven Help The Fool (Arista)

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

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

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

KSJO FM—San Jose (Paul Wells)

- NO DICE—(Capitol)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- BLONDIE—Plastic Letters (Chrysalis)
- IGGY POP & JAMES WILLIAMSON—Kill City (Bomp)
- THE TUBES—Live (A&M)
- RONNIE MONTRÖSE—Open Fire (W.B.)
- AEROSMITH—Draw The Line (Columbia)
- YOUNG NUGENT—Double Live Gonzo (Epic)
- LYNDRY SKYNYRD—Street Survivors (MCA)

KZEL FM—Eugene (Stan Garrett)

- YVONNE ELLIMAN—Night Flight (RSO)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- BRUCE COCKBURN—Circle In The Stream (Trak North)
- MICHAEL MURPHEY—Lonewolf (Epic)
- THE MICHAEL WYNN BAND—Queen Of The Night (Arista)
- STRIKER—(Arista)
- ELVIS COSTELLO—My Am Is True (Columbia)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
- EMMYLOU HARRIS—Quartermaster 3000 (A&M)
- QUEEN—News Of The World (Elektra)

KZOK FM—Seattle (Moses Mackoff)

- NOVA—Wings Of Love (Arista)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STYX—The Grand Illusion (A&M)
- ERIC CLAPTON—Slowhand (RSO)

KLBJ FM—Austin (Steve Smith)

- GEORGE BENSON—Weekend In L.A. (W.B.)
- WARREN ZEVON—Excitable Boy (Asylum)
- VAN HALEN—(W.B.)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- STEELEYE SPAN—Stream Faces (Chrysalis)
- JACKSON BROWNE—Running On Empty (Asylum)
- IGNI MITCHELL—Don Juan's Reckless Daughter (Arista)
- ERIC CLAPTON—Slowhand (RSO)
- BOZ SCAGGS—Down Two Then Left (Columbia)

WRNO FM—New Orleans (Sambo)

- RONNIE MONTRÖSE—Open Fire (W.B.)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- GROVER WASHINGTON JR.—Live At The Blues (Kudu)
- FRESH—Foolie Fresh (Prodigy)
- TED NUGENT—Double Live Gonzo (Epic)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- THE BABYS—Broken Heart (Chrysalis)
- ERIC CLAPTON—Slowhand (RSO)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (A&M)
- BILLY JOEL—The Stranger (Columbia)

KY102 FM—Kansas City (Max Floyd)

- MICHAEL MURPHEY—Lonewolf (Epic)
- WHA-KOO—Berkshire (ABC)
- NO DICE—(Capitol)
- KATK—Starlight Dancer (Janus)
- RONNIE MONTRÖSE—Open Fire (W.B.)
- VAN HALEN—(W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- TED NUGENT—Double Live Gonzo (Epic)
- ANGEL—White Hot (Casablanca)
- SWEET—Level Headed (Capitol)

WMMS FM—Cleveland (John German)

- ROBERT GORDON—Fresh Fish (Special Private Stock)
- THE TUBES—Live (A&M)
- WHA-KOO—Berkshire (ABC)
- YVONNE ELLIMAN—Night Flight (RSO)
- BILLY FALCONS—Burning Wine (United Artists)
- JACKSON BROWNE—Running On Empty (Asylum)
- EDDIE MONEY—(Columbia)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
- ERIC CLAPTON—Slowhand (RSO)

WYOD FM—Pittsburgh (Steve Downs)

- THE BABYS—Broken Heart (Chrysalis)
- CHARLIE AINLEY—Too Much Is Not Enough (Newport)
- WHA-KOO—Berkshire (ABC)
- ERIC CLAPTON—Slowhand (RSO)
- QUEEN—News Of The World (Elektra)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (A&M)

WQFM FM—Milwaukee (Jim Roberts)

- STALLION—Hey Everybody (Casablanca)
- WHA-KOO—Berkshire (ABC)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- RONNIE MONTRÖSE—Open Fire (W.B.)
- HEAD FAST—(A&M)
- TED NUGENT—Double Live Gonzo (Epic)
- BILLY JOEL—The Stranger (Columbia)
- QUEEN—News Of The World (Elektra)
- KANSAS—Point Of Know Return (Karbenter)

KSJH FM—St. Louis (Ted Haebbeck)

- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- MICHAEL MURPHEY—Lonewolf (Epic)
- WHA-KOO—Berkshire (ABC)
- THE MICHAEL WYNN BAND—Queen Of The Night (Arista)
- WARREN ZEVON—Excitable Boy (Asylum)
- JOURNEY—Infamy (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

Southeast Region

TOP ADD ONS

- WARREN ZEVON—Excitable Boy (Asylum)
- BEAVERTEETH—Dam It (RCA)
- VANGELIS—Spiral (RCA)
- WHA-KOO—Berkshire (ABC)

★TOP REQUEST / AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
- SEA LEVEL—Cats On The Coast (Capricorn)

BREAKOUTS

- BOB WEIR—Heaven Help The Fool (Arista)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- SWEET—Level Headed (Capitol)

WVLS FM—Atlanta (Keith Allen)

- WHA-KOO—Berkshire (ABC)
- SWEET—Level Headed (Capitol)
- WARREN ZEVON—Excitable Boy (Asylum)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (A&M)
- JACKSON BROWNE—Running On Empty (Asylum)
- LINDA RONSTADT—Simple Dreams (Elektra)
- QUEEN—News Of The World (Elektra)

WRQJ FM—Washington (Phil de Marnes)

- GORDON LIGHTFOOT—Sylvia Was (W.B.)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
- BILLY JOEL—The Stranger (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

Northeast Region

TOP ADD ONS

- CAFE JACQUES—Round The Back (Columbia)
- BAT McGRATH—The Spy (Amherst)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- DOUCETTE—Maine, Let Him Play (Mushroom)

★TOP REQUEST / AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- STEELEY DAN—Ay (ABC)
- ELVIS COSTELLO—My Am Is True (Columbia)

BREAKOUTS

- SWEET—Level Headed (Capitol)
- WARREN ZEVON—Excitable Boy (Asylum)
- BLONDIE—Plastic Letters (Chrysalis)
- TED NUGENT—Double Live Gonzo (Epic)

WNEW FM—New York (Tom Morera)

- KATY MOFFATT—Kiss In The California Sun (Columbia)
- BOB MORRISON—Home Again (Measurement)
- NO DICE—(Capitol)
- CAFE JACQUES—Round The Back (Columbia)
- THE VIBRATORS—Put Me In (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ELVIS COSTELLO—My Am Is True (Columbia)
- HORSLIPS—Amen (DIM)
- BLONDIE—Plastic Letters (Chrysalis)

WCMF FM—Rochester (Gary Whipple)

- BE BOP DE LUKE—Drastic Plastic (Capitol)
- CAFE JACQUES—Round The Back (Columbia)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- THE NIELSEN PEARSON BAND—(Epic)
- QUEEN—News Of The World (Elektra)
- JACKSON BROWNE—Running On Empty (Asylum)
- TED NUGENT—Double Live Gonzo (Epic)
- HORSLIPS—Amen (DIM)

WYSF FM—Philadelphia (Stephen Johnson)

- SWEET—Level Headed (Capitol)
- PICKENS—First Time Around (Arista)
- DOUCETTE—Maine, Let Him Play (Mushroom)
- STYX—The Grand Illusion (A&M)
- KANSAS—Point Of Know Return (Karbenter)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- WPLR FM—New Haven (Gordon Wengert)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- VAN HALEN—(W.B.)
- TUFF DARTS—(Sire)
- WARREN ZEVON—Excitable Boy (Asylum)
- IAN HAMMER—Melodies (Newport)
- DOUCETTE—Maine, Let Him Play (Mushroom)
- BILLY JOEL—The Stranger (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- BOB WEIR—Heaven Help The Fool (Arista)
- STEELEY DAN—Ay (ABC)

WSAN FM—Allentown (Rick Harvey)

- KATK—Starlight Dancer (Janus)
- GEORGE THOROGOOD & THE DESTROYERS—(Rounder)
- CRACK THE SKY—Safety In Numbers (L.Rising)
- BLONDIE—Plastic Letters (Chrysalis)
- TED NUGENT—Double Live Gonzo (Epic)
- WARREN ZEVON—Excitable Boy (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- BOB WELCH—French Kiss (Capitol)
- ELVIS COSTELLO—My Am Is True (Columbia)
- KANSAS—Point Of Know Return (Karbenter)

Western Region

TOP ADD ONS

- THE TUBES—Live (A&M)
- NO DICE—(Capitol)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- THE HOO DOO RHYTHM DEVLIS—All Kidding Aside (Fantasy)

★TOP REQUEST / AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- ELVIS COSTELLO—My Am Is True (Columbia)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

BREAKOUTS

- IGGY POP & JAMES WILLIAMSON—Kill City (Bomp)
- WARREN ZEVON—Excitable Boy (Asylum)
- VAN HALEN—(W.B.)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)

KSAN FM—San Francisco (Bonnie Simmons)

- IGGY POP & JAMES WILLIAMSON—Kill City (Bomp)
- THE TUBES—Live (A&M)
- THE HOO DOO RHYTHM DEVLIS—All Kidding Aside (Fantasy)
- DOUG SAHM & AUGIE MEYERS—Live Love (Texas)
- NO DICE—(Capitol)
- IGGY POP & JAMES WILLIAMSON—Kill City (Bomp)
- WARREN ZEVON—Excitable Boy (Asylum)
- BLONDIE—Plastic Letters (Chrysalis)
- SONNIE MONTRÖSE—Open Fire (W.B.)

KNST FM—Los Angeles (Charlie Kendall)

- THE TUBES—Live (A&M)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- STARZ—Attention Shoppers (Capitol)
- WARREN ZEVON—Excitable Boy (Asylum)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- STATUS QUO—Rockin' All Over The World (Capitol)
- STYX—The Grand Illusion (A&M)
- ELVIS COSTELLO—My Am Is True (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)

RPSB FM—San Diego (Geule)

- VAN HALEN—(W.B.)
- KATK—Starlight Dancer (Janus)
- SWEET—Level Headed (Capitol)
- WARREN ZEVON—Excitable Boy (Asylum)
- HORSLIPS—Amen (DIM)
- BILLY FALCONS—Burning Wine (United Artists)
- JACKSON BROWNE—Running On Empty (Asylum)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (A&M)

KOME FM—San Jose (Dana Lang)

- THE TUBES—Live (A&M)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- VAN HALEN—(W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- Journey—Infamy (Columbia)
- EDDIE MONEY—(Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

KZAP FM—Sacramento (Bruce Meier)

- THE TUBES—Live (A&M)
- CAFE JACQUES—Round The Back (Columbia)
- CHICK COREA—The Mad Hatter (Polydor)
- HOO DOO RHYTHM DEVLIS—All Kidding Aside (Fantasy)
- NO DICE—(Capitol)
- DAVID SPINOZZA—Spinozza (A&M)
- KATK—Starlight Dancer (Janus)
- JACKSON BROWNE—Running On Empty (Asylum)
- ELVIS COSTELLO—My Am Is True (Columbia)
- THE NIELSEN PEARSON BAND—(Epic)

Southwest Region

TOP ADD ONS

- MICHAEL MURPHEY—Lonewolf (Epic)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- WHA-KOO—Berkshire (ABC)
- VAN HALEN—(W.B.)

★TOP REQUEST / AIRPLAY

- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

BREAKOUTS

- GEORGE BENSON—Weekend In L.A. (W.B.)
- RONNIE MONTRÖSE—Open Fire (W.B.)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- TED NUGENT—Double Live Gonzo (Epic)

KZEW FM—Dallas (Bob Shannon)

- JOURNEY—Infamy (Columbia)
- YVONNE ELLIMAN—Night Flight (RSO)
- MICHAEL MURPHEY—Lonewolf (Epic)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

KIWD FM—Dallas/Ft. Worth (Tim Spence)

- MICHAEL MURPHEY—Lonewolf (Epic)
- HEAD EAST—(A&M)
- HORSLIPS—Amen (DIM)
- WHA-KOO—Berkshire (ABC)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- LYNDRY SKYNYRD—Street Survivors (MCA)
- JAY FERGUSON—Thunder Island (Asylum)

KLEJ FM—Houston (Jackie McCauley)

- NO REPORT

Midwest Region

TOP ADD ONS

- WHA-KOO—Berkshire (ABC)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- THE MICHAEL WYNN BAND—Queen Of The Night (Arista)
- WARREN ZEVON—Excitable Boy (Asylum)

★TOP REQUEST / AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
- QUEEN—News Of The World (Elektra)
- ERIC CLAPTON—Slowhand (RSO)

BREAKOUTS

- BOB WEIR—Heaven Help The Fool (Arista)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- THE TUBES—Live (A&M)

WVWW FM—Detroit (Joe Urbel)

- ELVIS COSTELLO—My Am Is True (Columbia)
- EDDIE MONEY—(Columbia)
- ANGEL—White Hot (Casablanca)
- CRACK THE SKY—Safety In Numbers (L.Rising)
- SWEET—Level Headed (Capitol)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- KANSAS—Point Of Know Return (Karbenter)
- JACKSON BROWNE—Running On Empty (Asylum)

WXXT FM—Chicago (Bob Geims)

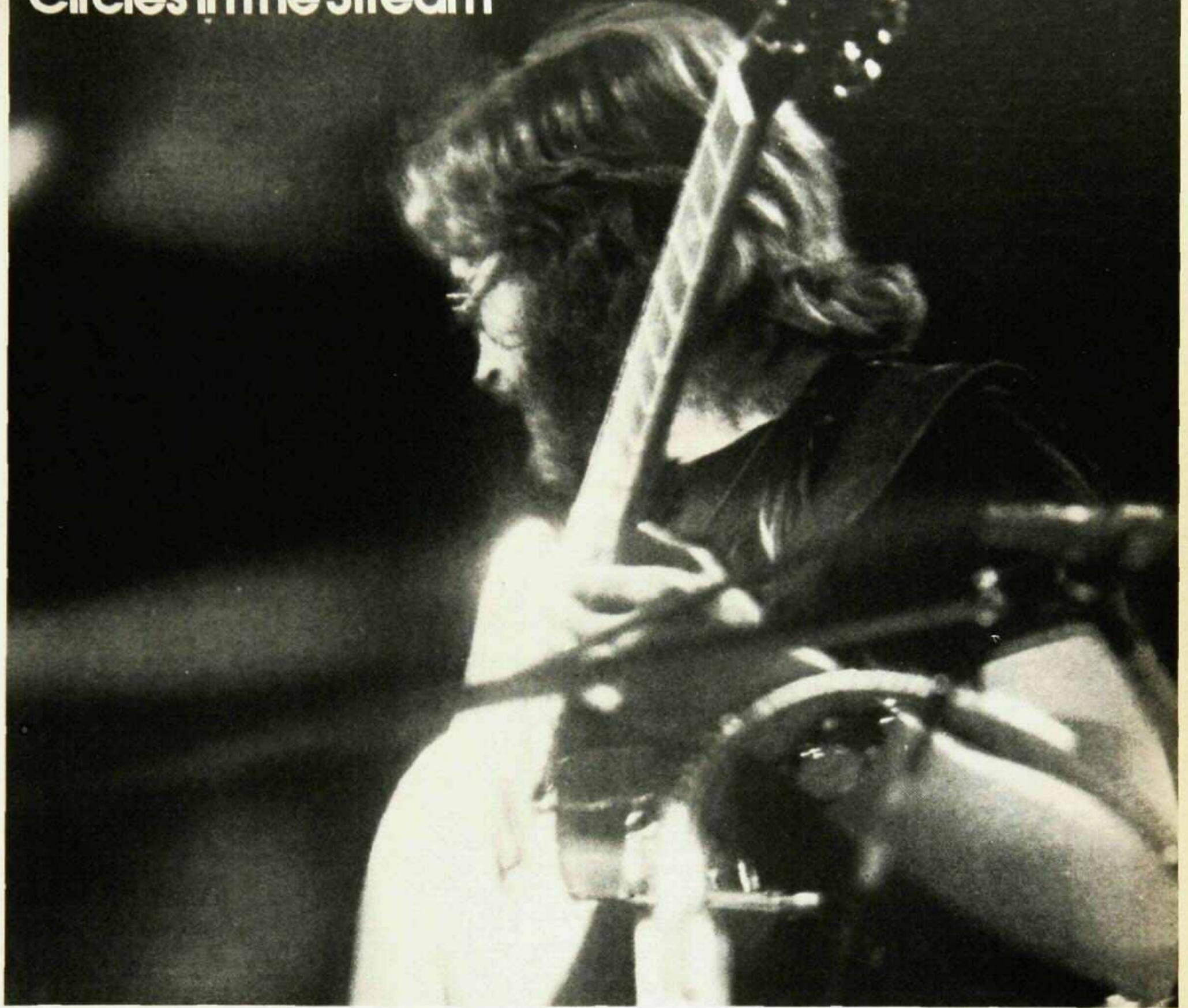
- NEW GRASS REVIVAL—The Late July Turn Back Now (Flying Fish)
- STEELEYE SPAN—Stream Faces (Chrysalis)
- THE DAISY DELLMAN BAND—(United Artists)
- CAFE JACQUES—Round The Back (Columbia)
- JEAN PIERRE KAMPAL—Greatest Hits (Columbia)
- LYNDRY SKYNYRD—Street Survivors (MCA)
- JACKSON BROWNE—Running On Empty (Asylum)
- STEELEY DAN—Ay (ABC)
- ELVIS COSTELLO—My Am Is True (Columbia)
- WHA-KOO—Berkshire (ABC)
- BOB WEIR—Heaven Help The Fool (Arista)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- THE MICHAEL WYNN BAND—Queen Of The Night (Arista)
- WARREN ZEVON—Excitable Boy (Asylum)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
- TED NUGENT—Double Live Gonzo (Epic)
- STYX—The Grand Illusion (A&M)
- BILLY JOEL—The Stranger (Columbia)

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FEBRUARY 25, 1978, BILLBOARD

BRUCE COCKBURN

Circles In The Stream

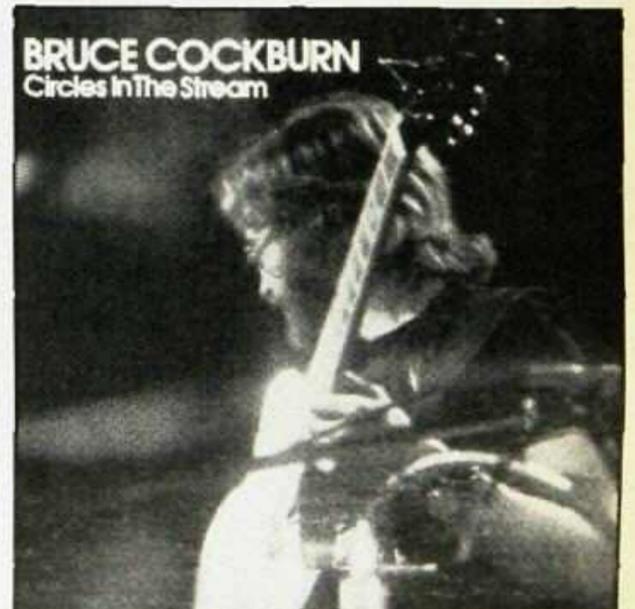


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Bruce Cockburn as he's never been heard before. "Circles in the Stream" is the album, a specially priced two-record set that contains new performances of such Cockburn classics as "Mamma Just Wants to Barrelhouse All Night Long," "One Day I Walk," "All the Diamonds in the World" and "Joy Will Find a Way," as well as five never-before recorded songs, including two new instrumentals, "Cader Idris" and "Deer Dancing Around a Broken Mirror."

"Circles in the Stream." Bruce Cockburn, Live, a special occasion, captured on a special album.

Produced by Eugene W. Martyn for TRUE North Productions



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STAR WARES—"Captain Quirk" alongside WNEU's "Starship 16" which toured Wheeling, W. Va., streets to award listeners "U.F.O.s"—"unidentified fun-filled objects."

Fox Gearing KCBQ To 'Entertain' Drops 'Scripted Programming,' Surfaces Personalities

By RAY HERBECK JR.

LOS ANGELES—After nearly two weeks of what he calls "putting the pieces back together again" at Bartell's KCBQ in San Diego, new program director Jimi Fox has emerged with a format he's happy with.

The problem is, he doesn't know what to call it.

"I don't know that you could give it a description," he says. "But it's fun and entertaining, I'm convinced that's what the people here want."

Fox sees himself as someone "who has never been known to make a DJ subservient to a playlist," and he's revamped KCBQ accordingly.

On-Air talent no longer reads one-liners or what Fox describes as "scripted programming, where the DJ has everything down in writing that he's supposed to do, scratch or sniff."

Instead, Fox supplies written idea sheets which allow DJs to interject more of their own personalities. "They can be themselves," he explains. "They sound now as if they're not being badgered."

Fox is convinced San Diego listeners want to be entertained. "It's a concept they haven't enjoyed here for some time," he adds.

He points to research recently conducted at KCBQ using call-outs, door-to-door surveys and store inquiries, from "mon and pops to outlets in malls."

Allowing more DJ personality to surface on-the-air, though, is only one of the changes being developed

by Fox. Also, promotions are receiving a facelift.

"I think they should be more fun," he says. "One of the things lacking in radio today is that promotions are too restricted. High-low games are just not fun."

He plans to instigate promotions which will include on-air personalities as participants "right along with the listeners, and I plan to use our DJs more in activities outside the station as well."

KCBQ's playlist also has been massaged by Fox, one of the casualties being Shaun Cassidy. But Fox refuses to categorize any cuts from the list as "bubblegum."

"I don't know if 'bubblegum' music really exists anymore," he says. "I think the growth in audience intellectual level has pretty much left that kind of music behind."

The new playlist is comprised of "about 35" Top 40 hits, plus any number of oldies.

Although all of his plans have not had a chance to be instituted yet, Fox insists listeners can tell a difference. "We're just getting going," he says. "And the DJs already sound like they're having fun."

The new strong point of the station, he believes, is that music, personalities and promotions are all more "relatable" to San Diego, a city on which he qualifies himself to be an expert.

"I know the breakdown of this market," he explains, "including all the ethnic influences and how a

record will break, primarily because I was born and reared here."

Fox entered broadcasting in 1964 with KGB in San Diego. "But I was weaned on KCBQ," he says. "In fact, as a kid I'd stare up at the glass office windows and swear that someday, I'd be up there."

He arrived "up there" in 1974 as music director, but subsequently left to help create San Diego's KFMB-FM B-100.

Fox also has held programming spots at KTNQ in Los Angeles, KENO in Las Vegas and KUPD in Phoenix.

His immediate predecessor at KCBQ was Gerry Peterson, who departed in December of last year.

WAGG Firms 25th Anniversary Plans

NASHVILLE—Claiming to be the first radio station to program all country music in the mid-South-eastern area, WAGG, Franklin, Tenn., celebrates its 25th anniversary this year.

To honor the milestone year, the station plans a free concert and appearances by deejays who have worked at the station such as Ralph Emery, now with WSM, and Johnny Duncan, now an artist on Columbia Records.

WAGG recently hosted True Records artist Leon Everett on its "Second Cup" show.

Vox Jox

LOS ANGELES—Charlie Warren must have his seasons mixed up. He has departed WFTL, Ft. Lauderdale, to become afternoon drive personality for WBEN—Buffalo. ... **Chuck "the Chucker" Dean** is new Top 40 program director at KRIZ, Phoenix. Former p.d. **Charlie Foxx** has moved on to WDRQ, Detroit, as p.d. ... **Jason McCarter** takes over as p.d. at WCNX, Middletown, Conn., as well as holding down midday air. New music director there is **Hank "brown-eyed-handsome-man" Tenney**, afternoon personality.

one interested should contact Mulder at TROS-Radio, Box 450, Hilversum, Holland.

Bobby Rich joins RKO's WXLO-FM "99X" in New York as program director, after exiting KFMB-FM as p.d. in San Diego. ... **Thom Welby**, afternoon personality at WEJL, Scranton, has been upped to program director for sister station WEZX-FM 107, an album-oriented rocker. ... **Charlie Camlic**, formerly of KBEA, Kansas City, is looking for air on the East coast after losing out in the station's move to automation. Contact at 913/432-1480. ... **WMP**, a Plough Broadcasting contemporary outlet in Memphis, will switch to "Country Music Radio" in March. **Craig Scott**, Plough's national operations manager, moves to Memphis to head up programming.

Roy M. Schwartz has purchased WQTK in Parsippany-Troy Hills, N.J., from **Oscar T. Grann**, president of Sound of America, Inc. Schwartz also is negotiating for an FM outlet in Northern N.J. WQTK serves a market of about 70,000. Schwartz is a former manager of WVNJ-AM and FM, Newark, WHN, New York and KGBS, LA.

Dave Sholin has been upped to national music coordinator for the RKO radio chain, according to Dwight Chase, president of the 12-station web.

Sholin has been music director for KFRC, RKO's outlet in San Francisco, for the past four years. Prior to that, he was program director at KLIV in San Jose, Calif.

Craig West, new program director at KOHL, St. Helens, Ore.—"the bedroom community of Portland"—passes along thanks for inspiration to **Don Langford**, PD at KLAC, Los Angeles. Langford's guidelines are paying off at the Top 40 country formatted outlet, says West.

Bob Moke, programming director of WEMP and WNUW-FM, serving Milwaukee, reports an address change for the outlet: 11800 W. Grange, Hales Corners, Wis. 53130.

Bob Scholz, general manager of KHYT in Tucson, is looking for a program director who can double on the air and also "shake up things around here." It is an adult contemporary format and Scholz says it's a position in which "someone can learn a lot very quickly." Phone: 602/623-7501. ... **Buddy Goodwin**, formerly **Dave Benson** of KVCR-FM in San Bernardino, Calif., is now "**Captain Ozone**" on the airwaves of WTGL, Hammond, La. It's a 100,000-watt station with listeners

(Continued on page 36)

FEBRUARY 25, 1978, BILLBOARD

Bubbling Under The HOT 100

- 101—PLAYING YOUR GAME, Barry White, 20th Century 2361
- 102—WITH PEN IN HAND, Dorothy Moore, Malaco 1047 (TK)
- 103—WOMAN TO WOMAN, Barbara Mandrill, ABC/Dot 17736
- 104—SOFT AND EASY, Blackbyrds, Fantasy 809
- 105—ON FIRE, T-Connection, Dash 5041 (TK)
- 106—GOOD LUCK CHARM, Ohio Players, Mercury 73974
- 107—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 108—TWO HOT FOR LOVE, THP Orchestra, Butterfly 1206
- 109—NIGHT FEVER, Carol Douglas, Midsong 40860 (MCA)
- 110—THE PARTY SONG, Slave, Cotillion 44231 (Atlantic)

Bubbling Under The Top LPs

- 201—LOVE UNLIMITED ORCHESTRA, My Musical Bouquet, 20th Century T-554
- 202—SUPERTRAMP, Supertramp, A&M 4665
- 203—KAYAK, Starlight Dancer, Janus JXS 7034
- 204—JAN AKKERMANN, Jan Akkerman, Atlantic SD 19159
- 205—RHYTHM HERITAGE, Sky's The Limit, ABC AA 1037
- 206—DELLS, Love Connection, Mercury SRM1 3711
- 207—THIRD WORLD, 96 In The Shade, Island ILPS 9443
- 208—STARCASTLE, Citadel, Epic PE 34935
- 209—CLOVER, Love On The Wire, Mercury SRM 1-3708
- 210—HAWKWIND, Quark Strangness & Charm, Sire SRK 6047 (Warner Bros.)

10 YEARS WITH COUNTRY

WINN Climbing Up In Ratings

By GERRY WOOD

LOUISVILLE—Celebrating its 10th anniversary as a country music station, WINN hopes to continue its slow but sure climb up the Louisville ratings ladder.

On the air since 1940, WINN was a leading pop adult station in the '40s and '50s, but was on the wane in the mid-'60s when WAKY and WKLO battled for Louisville airwave supremacy.

"Since we went country, we've been right back in the fight," comments Bucks Braun, the station's program director and music director.

The October Arbitron shows WLSR, an FM progressive operation with a superstar format, as Derbytown's top dog. Barking at its heels are two MOR stations—WAVE and WHAS, the latter the 50,000-watt member of the giant Louisville Courier-Journal & Louisville Times newspaper/tv/radio complex.

WAKY, undisputed king of Kentucky when Gordon McLendon's chain ran it, is now in fourth place, followed by WVEZ, and then WINN which is tied with WKLO and WQHI for sixth place in the overall ratings. However, WINN points proudly to the 25-49 adults sector where it scores No. 1.

WINN plays current hits on a very tight list—30 records or less. "The basis for going on a record is national action," says Braun. "We're also watching people who have a good track record locally who may or may not do that well nationally. We test new artists or new songs we're unsure of during nighttime play to garner listener reaction to it."

Braun describes the station's mu-

sic policy as "a little to the left of middle of the road" and "contemporary country."

WINN adds one or two records a week. "If it's a big hit, it doesn't matter who the artist is, or the style—we're going to be with it." Past hits also receive strong play.

Braun believes the time is right for country music radio. "Since I came here four years ago, the changes have been enormous. In the early '60s, MOR was a very big thing. All those stations are playing rock music now, and the adults have been looking for some place to go. Country music is right there waiting for them."

The country spirit is infectious, says Braun. "Watching that three-hour NBC-TV special a couple weeks ago made all of us here proud to be involved in country music radio."

WINN is heavy into promotions. "We're probably the promotingest radio station around," comments Braun, noting the station frequently uses its 25-foot motor home, named the WINN Wagon, for promoting advertisers through live broadcasts.

Noting that many radio maxims say that remotes are bad for numbers, Braun points out that WINN, during the last Arbitron, ran remotes against broadcasts of the popular nationally ranked Univ. of Kentucky football team and scored close to them.

"Remotes evidently didn't hurt us at all."

On remotes, WINN personalities give away WINN bags—litter bags for the car with coupons for free goods from advertisers, bumper

stickers, matches and other items. More than 75,000 WINN bags have been distributed thus far.

Besides the paid appearances, WINN deejays are encouraged to make free appearances for charity groups and civic organizations in efforts to "keep WINN out there in the community in front of the people."

The country outlet gets involved in the Louisville concert scene and recently gave away \$26,000 in cash during the syndicated contest, Country Music Game.

Last August, the station began running a monthly one-page WINN World in the highly circulated Scene section of the Louisville Times. It carries photos and news items on the station, its air personalities and country music stars and their upcoming Louisville concerts.

"Before we went on the air with promotion of the Feb. 27 Marty

(Continued on page 62)

New Walter Series Begins On KUSC

LOS ANGELES—Ten 90-minute programs which focus on the recordings and taped performances of the late Bruno Walter will be aired by KUSC-FM here. The initial show was broadcast Feb. 5 by the NPR station operated by the Univ. of Southern California.

Walter, German-born, was one of the world's most honored conductors. He died in 1962. His voice, via old interviews, is heard repeatedly throughout the series, says Ara Guzelimian, KUSC's director of arts and music programs.

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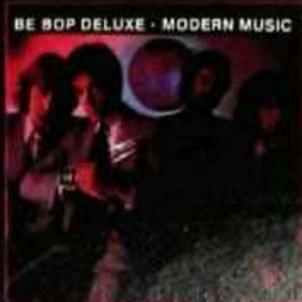
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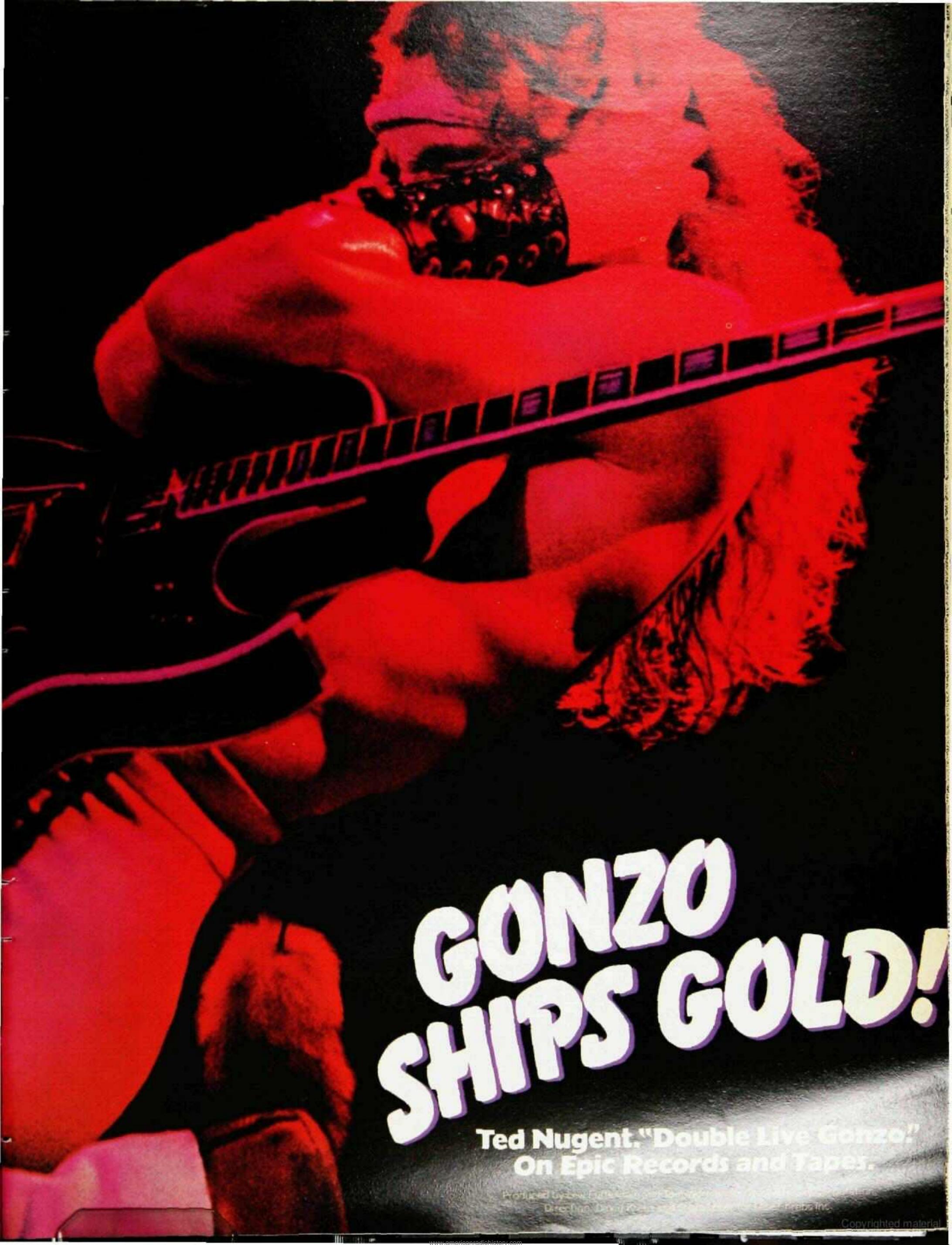
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JAZZ BALANCE

Los Angeles KBCA-FM Policy Of New, Old Mix Is Paying Off

By ELIOT TIEGEL

LOS ANGELES—KBCA-FM's recent return to a balance of mainstream and new recordings has settled solidly with its listeners, claims Saul Levine, station co-owner.

"People want good, solid mainstream jazz with the hits," claims Levine. "But they don't want to listen to just the Top 40 hits."

Levine says the station now attempts for a "skillful blending of new product along with the mainstream."

A committee meets "daily" Levine says, to discuss new product and select material for programming. Who's on this committee? Levine won't say.

Levine says "intraoffice guidelines" are given to all the disk jockeys concerning the perimeters of the music they can play. But within their own time slots, they have the freedom to program their own selections.

The air personality lineup includes veteran staffer Jim Gosa 6 a.m.-10 a.m.; Bob Cole 10-3 p.m.; Chuck Niles 3-7 p.m. (another on

and off station veteran); Sam Fields 7-11 p.m. (in his second go around with the station); Zan Stewart 11-2 a.m. and Marvin Cherry 2-6 a.m.

On all his new men, Levine is particularly high on Cole, a former rock DJ at Honolulu's KQMO-FM. On Sunday the staff is augmented by Gary Vercelli from 10-noon, Ron Russ-noon-4 p.m. and Nancy Ellison 7-10 p.m.

Levine says that having balance should mean 50% mainstream and 50% new product. "But it doesn't mean it has to be that way," he clarifies.

"It also doesn't mean that crossover cannot mean straight ahead jazz like George Benson.

"We're concerned about the sound of jazz," Levine emphasizes, adding that new releases can also mean reissues.

"There are a lot of fine reissues available," he continues. "Bill Henderson's record is a fine example of someone singing with today's sound but he also has the sound of the '60s." New releases can also incorporate reissues by Charlie Parker or Dizzy Gillespie.

There are no hourly requirements on the number of selections in a broadcast hour. Says Levine: "Formulas don't mean a thing in jazz radio. I think they're mechanical. The disk jockey has the freedom to pick the sequencing. In jazz it's the feel; that's why we don't feel jazz lends itself to automation."

Although not automated, the Sunday program includes several pretaped programs in the afternoon and evening. Following public serv-

ice canned shows from 6-10 a.m., the station returns to live shows with Vercelli and Russ from 10-4 p.m.

Then it's the taped "Jazz From The Swing Era" featuring Levine from 4-6 p.m., followed by "Jazz Dialog," a taped interview hosted by Jim Gosa. Nancy Ellison works live from 7-10 p.m., followed by the taped "Strictly From Dixie" with Benson Curtis, a show which has been scheduled at various other times on Sundays.

Midnight Vercelli returns until 2 a.m. with John Phillips handling 2-6 a.m.

Last year when the station had a full-time program director, Dennis Egan, there was a tendency to play the same cuts a la a Top 40 station and the emphasis was on today's crossover sounds—to the detriment of mainstream artists like Count Basie, Gerry Mulligan, Dave Brubeck, Zoot Sims.

Today, one can hear the broad spectrum of jazz—even dixieland—and according to Levine: "Our listeners are happy so you know you must be doing something right."

New Material For 'Rock' Radio Show

LOS ANGELES—Previously unreleased interviews with Peter Frampton, Paul McCartney, Chuck Berry, Brenda Lee and Pat Boone, among others, will be featured in a 24-hour radio special, "Rock," due from Chicago Radio Syndicate April 1, according to firm president, Sandy Orkin.

Jacobs Transforms KKUA Into Hawaiian Ratings Pacer

By DON WELLER

HONOLULU—Twenty radio stations servicing Hawaii's statewide population of under one million makes for fierce competition between station owners and more so among local disk jockeys.

The latest Arbitron ratings taken in October and November of last year and just released show that Top 40 station KKUA is number one in all but one time slot, that jazz may be taking hold in the 50th state, and that former KHJ and KGB program director Ron Jacobs (now with KKUA here in his home state) is almost ahead of J. "Akuhead" Pupule of K-59 in the dramatic morning time period.

The top five stations in Honolulu (Monday through Sunday from 6 a.m. to midnight, total persons) are Top 40 KKUA with an 18.4 share (down 1.2 from the last rating period in the spring of 1977), Top 40 KORL with 13.2 (up 4.6), MOR K-59

(formerly KCMB) with 12.8 (down 3.0), MOR KGU with 7.8 (up 3.1), and Hawaiian music KCCN with 7.7 (up 2.4).

For the first time in many years, morning leader "Aku" (Hal Lewis) of K-59 is barely holding onto his top position. One reason is the return to Hawaii of Ron Jacobs, who after a fabulously successful career on the mainland as p.d. of such stations as KHJ in Los Angeles and KGB in San Diego, has settled into morning radio on KKUA and in less than two years has eaten into Aku's audience.

Arbitron shows the controversial Aku with a 21.9 share (total persons), down .4 since the last rating period six months ago. Jacobs, on the other hand, has increased .7 since the last ratings and now holds a 17.4 share for total persons, Monday through Friday, 6 a.m.-10 a.m.

Aku, who plays music of the 1930s and 1940s because "there's not much entertainment music being made today," pleads a lack of concern about Jacobs' popularity.

"Look," he says, "Jacobs has been here a year. What the hell does that mean? I've been on the air for 31 years with the same show, number one. Besides, I make 10 times more (money) than anybody here, and the criterion of success is money."

"And one other thing. Our demographics show that age 30 on up, I have three times as many listeners as anybody else."

Whether Aku's statement has any validity depends upon what statistical breakdown one uses. The ratings do show that he leads Jacobs in total persons 12 or older. But a survey of Arbitron shows that Aku's thin lead hangs on listeners in their 40s and 50s. If one considers the Monday



Billboard photo by Bonnie Tiegel

Jazz Time: Bob Cole, KBCA's mid-morning man, cues an LP cut of newly released modern music.

HALTS SWITCH TO ROCK

WEFM-FM Transfer To GCC Hits Another Snag

• Continued from page 3

The agreements have twice been approved in initial decisions by Commission administrative law judges since 1973.

But the FCC has now said that GCC and the citizens' group have no right to agree unilaterally on a temporary suspension of service to the public as part of their agreement.

The Commission says the parties can work this out so that the station maintains continuous operation.

Otherwise, there is a horrible alternative; either side can dis-

solve the whole complex and painfully achieved agreement and start the battle of legal briefs, motions and exceptions all over again.

The originally proposed transfer and change of format was approved in 1973 by the Commission, but without a public hearing. In 1974, the citizens' group fighting the format change won a U.S. Appeals Court decision revoking the transfer, and sending the case back to the FCC for hearing.

Nevertheless, in 1974, the FCC declared a general policy of

(Continued on page 98)

FEBRUARY 25, 1978, BILLBOARD

APRIL 9-12

NAB Expecting 15,000 At Vegas 4-Day Convention

LOS ANGELES—NAB officials anticipate a record attendance of more than 15,000 for its 56th annual four-day convention, April 9-12 at the Las Vegas Convention Center.

Reason for the popularity of this year's confab, one official suggests, is that broadcasters still remember the convention held in Vegas in 1975, citing "great facilities and an efficient setup."

Last year's convention, held in Washington, D.C., drew nearly 13,000. The 1976 meeting was held in Chicago.

Of special interest should be a general session to be held opening day entitled "The Music Makers." A panel of artists, producers and critics will discuss their roles in today's music and how it is programmed on radio. Names of panelists have not been named for release.

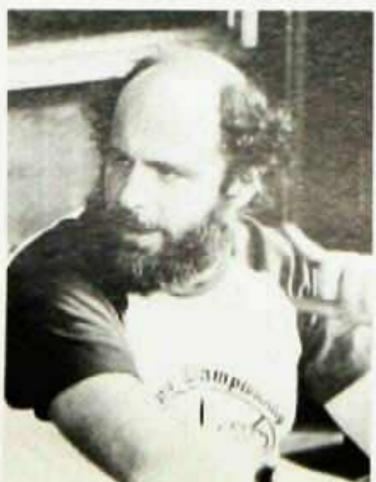
Other topics of musical import will include sessions and workshops covering new techniques for audience measurement, AM stereo, satellite transmission of programming, on-air promotions and how best to avoid citizen petitions to deny FCC renewal of licenses.

Featured speakers will include former California governor Ronald Reagan, Sen. Ernest Hollings, chairman of the Senate subcommittee on communications; Congressman Lionel Van Deerlin, chairman of the House subcommittee on communications; and FCC chairman Charles Ferris.

One unusual panel will consist of a former hostage held at a radio station and the police official who defused the confrontation. Topic will be how best to handle "The Gun And The Microphone."

The convention will begin with a performance by the Mormon Tabernacle Choir and end with a set by country artist Charlie Pride.

Most workshops and panel discussions are scheduled to be held mornings and early afternoons, to allow attendees time for visiting the 27 exhibit booths being readied by various public service organizations and government agencies.



Ron Jacobs: Mainland pizzazz for paradise.



Hal Lewis: top money maker with a nostalgic sound.

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Produced by John Lombardo

'Soap Factory' Disco Dance Show Taping Set For N.Y.

By RAY HERBECK JR.

LOS ANGELES—Taping begins Saturday (25) for "Soap Factory," a 30-minute disco dance television show which will use New York's "The Soap Factory" club as its

weekly anchor, according to executive producer David Bergman of DMB Productions, N.Y.

However, Bergman will have nothing to do with syndication of the

show he is producing. "Soap Factory" has been sold to Brookville Marketing Corp., which specializes in tv sales of repackaged hits.

These have included "Elvis In

Hollywood," "At The Hop," "Leader Of The Pack," "Music From Outer Space" and, most recently, "Stayin' Alive And 19 Other hits."

Brookville buys time for its commercials on 140 stations nationwide, which is expected to provide enough leverage for Bergman's show to be syndicated to the majority of those outlets by early April.

"We're a production company," he explains, "but Brookville has the power and muscle to place the show—that's the hardest part of this business."

Jerry Shapiro, president of Brookville, says, "We spend a lot of money with these stations and, in turn, we're hoping a majority will spend some with us—on a barter basis, primarily."

In other words, stations will be given the program free for airing each week. In return, three of the six minutes devoted to commercials will be retained by Shapiro for broadcast of his own spots. The remaining three minutes will be sold by the station to sponsors.

"We think our timing is right on this one," he adds. "The country is in a disco mood. The success of 'Saturday Night Fever' has proven that, and we're hoping to follow that track."

Bergman insists the show will project "a very alive feeling, with a cross-section of people spanning a style of dress from funky to elegant." He wants to avoid what he terms "the bandstand look," with merely a host introducing records and a handful of amateur dancers.

"We're using professional dancers who will go through a variety of different steps," he says. "We've hand-picked them for style as well as appearance."

Bergman believes much of the show's appeal will rest in its unusual location—inside the six-story former soap plant which now houses The Soap Factory Disco in New York.

"Most disco clubs are tiny little rooms with a glass ball hanging in the middle of the dance floor," he says. "But this place is simply huge and it provides us almost unlimited potential as to camera work and lighting."

He cites the three areas which will be used extensively on the show: the main room, which has three tiers for dancers; the boiler room, which has a 40-foot high ceiling from which hangs "a real Cessna airplane," and the oven room, which still has the ovens and a huge soap vat, now covered with glass for dancing. Bergman says electronically-timed lights are beneath the glass, "just like in the 'Fever' film."

Three programs have been set for production at this point, he adds. On each show, besides in-house dancing sequences to be hosted by Paul Harris, there will be a talent segment to showcase a current disco artist and a "Disco Spotlight" feature.

"The spotlight will focus each week on a different club around the world," he explains. "Each piece will be filmed onlocation." The remainder of the show will be videotaped.

The first show will visit London's Speakeasy punk rock hangout; the second show, Philadelphia's Brazilia; third, New York, N.Y.

The talent lineup in order is West End artist Michele ("Magic Love," "Can't You Feel It"), Spring's Fat-back Band ("Spanish Hustle," "The Booty") and De-Lite's Crown Heights Affair ("Dancin'," "Foxy Lady").

Other shows will have special one-time features, adds Bergman. One will be a disco fashion parade; another, the "roller skating disco phenomenon."

He adds that lining up talent for future shows already is underway.

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Familiarity wins the numbers... and Wolfman Jack is familiar. *A recent national survey of Hosts and Announcers showed Wolfman Jack to be the 3rd most familiar, tied with TV's Johnny Carson, and just behind Bob Barker and Monty Hall.



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'Bill Stewart Show' Logs Its 2,000th Program

Shuns 'Playlist'; Spins Jazz, Big Bands

By DAVE DEXTER JR.

LOS ANGELES—Bill Stewart taped his 2,000th "Bill Stewart Show" for AFRTS here last week. And therein lies a tale.

"I play only the music I prefer," he says. "No one tells me which records to spin. I have never used a playlist and never will."

He couldn't care less which disks dominate today's charts. Since his first broadcast over AFRTS in November 1945, he has watched the military-oriented network develop into a potent web which reportedly

shellac singles, a collection he has built up since he departed stations CKMO and CKWX in Vancouver during World War II to take a job as staff announcer at KTFI in Twin Falls, Idaho.

Stewart had served in the Canadian military. He was hospitalized in 1940-41 as a result. But in Idaho he

KMPC from 1949-1959, then back to KLAC and over to KGIL. From 1966 through 1969 he toiled as a staff spieler and disk-whirler on KRHM-FM here.

"By then," he recalls, "the commercial stations were all governed by playlists—records I didn't like and which I refused to broadcast. So

cian to pop up in years. I'm programming his fine sound a lot.

"Jazz is coming back strong these days. Not all of it is good—synthesizers and electric instruments are bastardizing it, unfortunately—but still there's much that is admirable. I feel an obligation, a mandate, to disseminate good jazz to the world.

Strip, his arms laden with a couple of dozen LPs. He is driving east on Sunset for his weekly Monday evening stint at 1016 North McCadden Pl., in the Hollywood area which he has frequented for more than 30 years.

He finds a parking place, he strides into the AFRTS studio he has used so many times, and he shuffles his records around on a table as an engineer adjusts a microphone and awaits Stewart's personable, knowledgeable narration.



Billboard photos by Bonnie Tiegel

Bill Stewart: broadcasting big bands for worldwide listeners.



Stewart tells his AFRTS listeners about new and up and coming musicians as well as spinning disks by some veteran pop names.



Old Times: Bill Stewart, circa 1957 with Bing Crosby.

has 520 million listeners throughout the world.

Stewart, born in Canada, is a fanatical supporter of the old big bands of the 1930s and '40s and his two-hour weekend stanza on AFRTS reflects his musical tastes.

"Ellington, Lunceford, Goodman, Basie, Shaw, Kenton, Miller, Herman, Savitt, Barnet, the Dorseys—they were all superior musicians and the stuff they played still retains its quality. I don't know if the big bands will ever roar back into popularity but I'm sure going to be pushing that sound so long as I have a mike to speak into and a turntable to spin."

At his home here, Stewart has 10,000 albums and 7,000 78 r.p.m.

found himself in the U.S. Army as a draftee. He served in the cavalry several months, then was switched to the War Dept.'s special staff in Kansas and that's how he landed in Los Angeles in '45 with AFRTS.

Stewart announced "Command Performance" and then launched his own "Quarter Century Of Swing," embracing five one-hour shows every week. In time, he moved up to his own "Bill Stewart Show" and he reckons he has produced and announced more than 4,000 programs in all over AFRTS.

When he was mustered out of the army in November 1947, he continued his AFRTS programs while working on L.A.'s KLAC, then

I went with Alto Communications in 1970 to produce and announce musical shows for airlines. Billboard Publications bought Alto in the fall of 1975 and, with George Church, I continue to program for eight international airlines.

"We play whatever we damn please (on AFRTS). And it isn't restricted to big bands—I like to drop in a disk by the Captain & Tennille, the Carpenters, Peggy Lee, Tony Bennett, Rosie Clooney, Jo Stafford, Vic Damone, Dick Haymes, Ella Fitzgerald and Frank Sinatra. And now there's a sensational young tenor saxophonist named Scott Hamilton on the Famous Door and Concord labels who is unquestionably the most extraordinary musi-

AFRTS and the airlines' programs allow me that opportunity."

As a child, Stewart aspired to become an actor.

In 1932, while still in grammar school, he appeared in dramas aired over the Canadian Broadcasting Corp. network, working with Alan Young and Fletcher Markle, both of whom later became renowned performers in the U.S.

As a rookie staffer on Vancouver's CKMO in 1939, Stewart found himself at a mike at the peak of the period in which big bands dominated the world of entertainment. Thus no one, in or out of radio, can quibble with his knowledge of popular music. His background is too enviable.

But now it is 1978 and Stewart departs his daily chores on the Sunset

Somewhere in the program, he clears his throat, pushes a button and leans into the mike confidently.

"Do you remember Bon Bon?" he inquires as he sets up "720 In The Book" by fiddler Jan Savitt's 1939 band out of Philadelphia. "Bon Bon was one of a kind," Stewart informs.

"He had it all—perfect enunciation, perfect intonation, a rare rhythmic sense and a loyal following that was a major asset to the Savitt band at a time when Georgie Auld was blowing up a hurricane on tenor sax. Here is Bon Bon at his best."

And so another "Bill Stewart Show" is on tape. For producing and announcing it, Bill will receive less than AFTRA's commercial radio scale fee. But he doesn't mind. He is striking a blow for what he says is "good music" and his efforts just may be influencing 520 million listeners around the globe.

5 Puerto Rican Stations Beaming With New Sounds

By LORRAINE BLASOR

SAN JUAN—Sweeping changes in programming are giving Puerto Rico's radio industry a fresh new look.

The changes, which no doubt have taken many listeners by surprise, reflect both a desire by the different radio stations to reach wider—or in some cases more select—segments of the island's radio listening public and keep up with the competition.

Leading the way to change is former WPRM-FM now renamed Salsoul 98.

Programming director Silvio Iglesias says the station pushed aside soft music programming in favor of "a much more lively salsa and soul sound" that goes on 18 hours a day.

"We had an audience before, but we lacked advertisers," he explains.

Why salsa? Santiago says it was simply because, despite an interest in salsa, this musical form was not getting enough play from other local stations. He adds that there was no

COUNTRY SOUNDS GONE

WMADs In Madison Now Dignified Rock

LOS ANGELES—WMAD-AM-FM in Madison, Wis., has not only dropped its established country format but call letters as well in favor of WWQM-AM-FM, according to program director for both operations, David Ross.

The new format for the daytime AM side is automated oldies, featuring minimal commercial interruption.

"But what we're really excited about is the new FM operation," says Ross. "We're up against some entrenched automated FM stations in this market, and we've gone live, Top 40 and 24 hours a day."

Promoting the Hudson Broadcasting outlet as "Q-106," Ross emphasizes lots of music on a 66-song playlist, excluding recurrents and oldies. And he is trying to build "a one-on-one informational relationship" with the Madison community.

"We're tailoring our operation to what we believe the people want," he explains. "There are 10 stations in this market, two of them album ori-

ented rock. Prior to us, there was no live FM rocker."

Ross programs the majority of WWQM's music in "two and three-record sweeps, with 90% being three-record. We have five breaks an hour with eight minutes commercial time an hour maximum."

Citing his belief that "Top 40 has been hype almost from the beginning," Ross has defused the screaming which he says tends to exemplify that format. "When we have a promotional contest, there is none of that yelling about 'I'll take the 10th caller!' Rather, we have listeners either write in to register or call the station. That way, everybody gets a shot at winning."

WWQM's new target audience is 18-34, Ross adds, "and they like their rock music. So that's what we give them—without the screaming."

He's anxiously awaiting the spring ARB sweep, but has no illusions about "coming up number one right out of the box."

He does anticipate good ratings,

Best From Hottest Albums

• Continued from page 20

played on WPLJ. Berger says there are two categories: "those records played a lot and those records played an awful lot."

Berger says that as a rule WPLJ does not run contests. He says that it is part of the identity of the station that it doesn't. The station does do some promotions, he says. Whenever there is a big contest at Madison Square Garden the station gives away buttons to the patrons of the performing group which also identify the station.

As a rule the station does not do big splashes when superstar albums are released, but it does run some special features. On Sunday nights there is an hour devoted each week to a particular artist. The station also has some special weekends. Two of

though, because he'll have several months in which to "get people out there talking about us." Also, reaction of the business community, judged by phone calls and letters, has been positive.

"They like our blending of the music and the absence of screaming," he says.

the most recent were devoted to the Beatles and "to the greatest music ever."

Though some New York stations have been experimenting with no-ad hours, Berger says WPLJ doesn't do it since he feels "it is a gimmick to buy listeners."

"To me if you have an hour of no commercials, the next hour when you do have commercials it sounds that much worse. People in New York are smart enough to see through that. The reality of it is that every radio station is on the air to make money. And how do you make money? You sell advertisements," says Berger. He adds that commercials on WPLJ are limited to 10 minutes per hour.

Looking ahead, Berger sees WPLJ as the "Top 40 station of the future," because it takes into account the reality that the people who buy records and are more music conscious, are the ones who buy albums. "The number of people who buy 45s now is rather limited. WPLJ takes that into account. It is the mass audience station of the future—what Top 40 was in the '60s," concludes Berger.

Vox Jox

• Continued from page 28

in New Orleans, Baton Rouge, etc. Address: Box 70, Hammond, La. 70401. . . . **Bob Sinclair**, general manager of HNE "Honey Radio" in Norfolk, Va., needs a mid-day personality for his 5,000-watt country station. Contact at Box 1350, Norfolk, Va.

Mac Hudson and **Joe Bauer**, morning team at KFMB in San Diego, will co-anchor the station's sixth annual "Radio/Thon" for Leukemia Feb. 25-26, a 30-hour fund-raising event. . . . **Michael Story**, programming director at KLAU 101, Lawton, Okla., is changing format "a little" to adult contemporary with album cuts. But he needs product. Seems labels ask where Lawton is. Better to know that Ft. Sill is located in Lawton with 23,000 music-hungry G.I.s. . . . **Bruce Parsons**, international producer of Radio Nederland's bi-weekly "Cloud Number 9" talk show and the weekly "Letterbox," is coming to the U.S. Feb. 23 through

March 20. He'd like to hear from friends. Leave a message with F.B. Parson, Nokomis, Fla. 813/966-2503

Tom Wilmett, music director at KUNI, NPR station at the Univ. of Northern Iowa, Cedar Falls, says his outlet offers "the only alternative radio" in Eastern Iowa—and it's hungry for product, "any and all promotional LPs, since we have no specific playlist." . . . Anyone out there with a background in radio syndication might be interested that Solaris, the tv syndication/production company, is branching into radio. And they're looking for a syndication consultant. Contact Roger Galloway in Los Angeles, 213/450-6227. Galloway has been in broadcasting since '63, either in news or jockeying for KIMN, Denver; KTKT, Tucson, or KRLA, L.A. "But radio syndication is a very demanding, precise business," he says, "and we'd like to hear from somebody who knows all about it."

Las Vegas' KNPR Sets Sept. Debut

By ALAN PENCHANSKY

CHICAGO—Las Vegas' first classical-format radio station, part of the National Public Radio network, is expected to begin broadcasting this year, say its organizers.

According to LaMar Marchese, chairman of the Nevada Public Radio Corp., September 1978 has been targeted as an on-air date for KNPR, which is to become the gambling capital's first listener-supported station.

The outlet, licensed for the 89.5 frequency, has been in the planning stages for two years, with Marchese heading the development effort.

"It will be primarily a classical music station with a secondary emphasis on jazz, news and public affairs broadcasting," the developer explains.

Marchese says the station was awarded its FCC construction permit in January and has received a \$125,000 HEW equipment grant.

The station faces a March site selection deadline, he says, in order to be included in surveying for a satellite interconnection system being created by National Public Radio.

The satellite network, to be opened in 1979, is being designed now, with surveying teams soon to map the Las Vegas territory.

Marchese says a Corp. for Public Broadcasting development grant will supply funds for the station's first year of operation. He expects KNPR to ask for a grant of \$75,000, a sum that must be matched two to one at the conclusion of the first year.

"We'll probably go into a rented commercial space," explains Marchese, who works in the programming department of the Las Vegas public library. "We're trying to find some kind of site that keeps overhead as low as possible in the development stage."

The station has begun building a classical record library, with the public being asked to donate disks. The station is promising to broadcast the donors' names along with their recordings as an inducement to donations.

And existing Las Vegas radio stations are contributing their out-of-format recordings, Marchese says.

Station is reaching the Las Vegas public prior to air date through mailings and with fund-raising activities.

The need for a classical format frequency was determined through public opinion surveying, according to Marchese.

Pilot For Jazz Series Taped In L.A.

LOS ANGELES—Pilot for "Stars Of Jazz: Nostalgia & New Sounds," a projected new television series spotlighting mainstream and younger jazz talent, was to be taped here Sunday (19) at CBS Television City.

The first one-hour show features performances by Freddie Hubbard, Sarah Vaughan, the Billy May band, the Teddy Buckner band and Bobby Troup.

Executive producer Charles Allen, a Mississippi jazz promoter,

claims negotiations are now underway for a series sponsor.

Music coordinator is Don Bagley; music consultant, Bobby Knight. Associate producers and overall talent coordinators are jazz critics Leonard Feather and Harvey Siders.

Producer is James Carlton Baker; director, Mark Massari.

Allen says the concept for the series is to show that jazz has a place in the music mainstream. "It's not that 'jazz is back,'" he says, "but that it's never left and here is where it's at today."

Hawaiian Radio Stations

• Continued from page 32

ings show that our audience goes up after football goes off."

Indeed, the jazz show, which is on the air from 8 p.m. to midnight, brought in a leading 23.0 share among men 18 or older in the 10-11 p.m. slot, Monday through Friday.

"I'm overjoyed," adds Beuret, "and one consequence of our popularity will be to add another evening, making us seven nights a week. And we're also adding another hour to the show each evening."

Traditional Hawaiian music is also swelling in popularity and is reflected in an overall increase of 2.4 in the Monday through Sunday 6 a.m. to midnight share for station KCCN.

The increase for that station is reflected in every time segment of the day.

KORL, which plays Top 40 music, came out well in the ratings, ranking number two behind KKUA in the Monday through Sunday 6 a.m. to midnight survey with an increase of 4.6 since the last rating period. This is offset when ratings of adults are considered. KORL's audience is very much made up of teens. The station drops to number four with a 8.0 share for men 18+ and to number four with a 8.9 share among women 18+ both during the overall full week Monday through Sunday, 6 a.m. to midnight.

Lane Robinson, or "Mr. Mellow" as he's known on the air, has the distinction of being the number one jock on the number one station, KKUA. He brings in a 19.1 share, Monday through Friday, among all persons during the 10 a.m. to 3 p.m. time slot.

Drop Bonneville Soft Rock

• Continued from page 20

so you'd know it was Elton John singing but you just couldn't place the song," Stone adds.

WSAI officially dropped Bonneville Feb. 1, he says. The station, owned by Affiliated Broadcasting in Boston, has since developed "a more progressive flavor," according to Stone, with a promotional campaign pegged around the slogan "Cincinnati's Best Rock."

"We're going to be doing some heavy television spots before the next book," he notes.

WYNY will be dropping the Bonneville format "sometime in mid-March."

Stone and Affiliated's general manager, E. Alvin Davis, who is based in Cincinnati, make about 500 calls a month to keep track of listeners' tastes. The result now is a mid-range list of rockers featuring artists such as Kansas, Bee Gees, Kenny Loggins, ELO, Player, Steely Dan, Styx, Dan Hill and Billy Joel.

WYNY, NBC's New York FMR, is gradually culminating the Bonneville programming in favor of its own list, which is being prepared by Simon, music director Bree Bushaw and assistant program director John Vidaver.

Bushaw also handles the morning slot on WYNY while Vidaver has the 7 p.m.-midnight assignment. The midnight to 6 a.m. shift, presently automated, will soon be turned over to Rick Hunter, Simon says.

WYNY is also starting its own call-out research.

"In the meantime we're still cutting the Bonneville tapes and redesigning it to fit our needs," Simon adds.

Simon is credited with several recent innovations at WYNY, including special midnight programs featuring hour-long broadcasts of new albums by top artists, classic rock al-

bums and a weekly Beatle retrospective.

"We're more responsive to audience requests now," he adds. "The gist of our programming is more up-tempo."

"Frankly, our research indicates that WKTU (one of the first New York stations to program soft or "mellow" rock) is not our strongest competition," Simon claims.

"We're finding we share listeners with WPLJ (ABC's FM arm which features Top 40 album cuts) and then the beautiful music stations around here," he says.

Both Simon and Stone are also beefing up their format with more frequent news, weather and traffic reports in an effort to get the young professional who, they claim, aren't newspaper readers.

WYNY is also planning to get into live concerts and guest interviews with leading contemporary artists, something WNEW-FM has used to build a strong reputation among New York rock fans.

"How we're using Bonneville these days is strictly a matter of the clock," Simon says. "But it's still a lot of cutting involved and we're looking forward to being able to move completely over to our own mix soon."

WYNY's rotation will be centered around artists such as Jackson Browne, Bee Gees, Dan Hill, Joanie Mitchell, Boz Scaggs, Bob Dylan, Gordon Lightfoot and others, Simon says.

"There's definitely something happening out there in terms of shifting tastes," he adds. "We think this is a sort of waiting period before the next trend. And I can't believe it's going to be punk. I think we're on the right track."

The next Arbitron sweep, set for mid-March, will offer further hints as to radio's direction, he believes.

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Downtown Las Vegas Undergoing Upgrading

By HANFORD SEARL

LAS VEGAS—A new era is dawning in downtown Casino Center entertainment policies in direct relation to current expansion-building projects at major, long standing resort properties.

Motivated by a proposed, politically troubled 18,000-seat athletic-entertainment facility and aging, non-appealing structures, the turnaround can be dramatically seen in all 10 casino-hotels.

Led by Steve Wynn's \$15.5 million refurbishing of the world-renowned Golden Nugget, the Union Plaza's continued successful musicals and plays and the reopening of the Fremont's main showroom, the rebirth of the original Las Vegas has been longoverdue.

"There are some definite changes taking place in this rebirth of the downtown area," says Wynn, who doubles as the Nugget's entertainment boss. "You can see it in the established hotels expanding, newer ones building and better lounge entertainment."

Included in Wynn's renovation of the Nugget to an all-new, 576-room 17-story high rise tower, a \$20,000 sound system has been installed in the 250-capacity Gold Strike Lounge.

A stronghold for country acts, such names as Kenny Rogers, B.J. Thomas, Buck Owens and Doug Kershaw have played the lounge as well as Willie Nelson. Rogers, who first played the Nugget in mid-1976, has worked closely with Wynn encouraging others to come aboard.

Wynn, who's been an executive only a few years, recently changed his entertainment policy from booking two lounge acts, which for example featured a strong second act like Jeff Kutash's Dancin' Machine, to sticking with one main name star.

"We're spending a lot more money in our entertainment budget now," claims Wynn. "We will continue to sign pop and country crossover acts, because that's what appeals to the downtown traffic."

What sets the Nugget's lobby apart from neighboring resorts is the absence of slot machines and noisy casino traffic, an experiment which has paid off. The low, \$5.50 two-drink minimum also enhances lounge patronage.

Meanwhile, at the Union Plaza, under the direction of entertainment director Maynard

Sloate, long-running adult-oriented plays have enjoyed success like the current run of Neil Simon's "Last Of The Red Hot Lovers."

Starring Marty Brill, Jane Kean and Marilyn Chambers, "Lovers" joins an array of smash hits, including "South Pacific," "Can Can" which opens in April and the boxoffice record holder "Mind With A Dirty Man," a 50-week run.

"It will be hard to duplicate that record holder since the hotel show policy has been modified to try at least two shows a year now," says hotel publicity director Jim Brann.

Open since 1971 with 21-story high rise, which contains 504 rooms, the Plaza looms over Main and Fremont Sts. facing east towards the Golden Nugget. The comparatively low \$8.50-\$5.50 ticket range attracts a steady customer flow.

The Plaza Theatre seats 600 for dinner, 675 at the midnight cocktail show. Eighteen-hour entertainment is offered in the Omaha Lounge from contemporary to pop and country acts, says Brann.

Another popular Plaza hangout, the Backstage Restaurant and Bar, features the jazz-piano stylings of Page Cavanaugh, formerly of trio fame of the '50s.

At the Fremont Hotel, a block east, a \$3 million expansion program has closed the lounge temporarily. The new facility, which will increase capacity from 180 to 230, will reopen in late spring.

"Our main showroom will open again in March offering a cast of 22 in a national review, 'Elvis—Memories Of Elvis,'" reports Vince Anselmo, Fremont publicity head.

The first full scale review about Elvis, the Donny More Production will be housed in the 425-seat Fiesta showroom. The birthplace of Wayne Newton, the theatre once offered such stars as Patti Page, Red Skelton, Judy Garland, Milton Berle and Howard Keel in the '50s.

Anselmo foresees the new show minimum set at \$7.95 for two drinks while a \$1.50 charge will be maintained by the new lounge when completed.

Promoter Buddy Lee in the past has produced four-walled shows in the Fiesta showroom featuring such country acts as Jerry Lee

Lewis, Billy Thundercloud and Danny Davis & the Nashville Brass.

A downtown property of Argent Corp., the Fremont's sister hotel on the Strip is the Stardust Hotel and Casino, home of the new \$3 million "Lido" production spectacular.

Joining the Golden Nugget, Union Plaza and Fremont Hotels in multimillion-dollar facelifts is Del Webb's Mint Hotel, which recently completed a facilitywide, \$6 million renovation project.

Of all the major financial upgrading projects in Casino Center, the Mint has the smallest entertainment property, a 200-capacity lounge which carries a low \$1.25 one-drink minimum.

10 Casino-Hotels Improve Facilities

Mostly contemporary pop acts are booked into the lounge, reports Nick Bobrick, hotel publicity chief. Current strip Silverbird Hotel sensation Johnny Harra, an uncanny Elvis look-and-sound-alike, was the hotel's last major attraction.

The other entertainment at the Mint, involves signing big name stars, such as Jerry Vale, Jackie Gayle and Vic Damone to holiday contracts, namely at Christmas.

Neighboring Four Queens Hotel and Casino maintains a small, intimate lounge as do newer built resorts, the California Club, Nevada Hotel and the about-to-open Holiday Inn.

Golden Nugget proprietor Steve Wynn claims the successful downtown formula of low show prices and reasonable economic accommodations is being copied by the richer, bigger hotels to the south on the Strip.

"We're spending the same amount of money here that the Riviera's Ed Torres used to set aside when he guided entertainment at the Fremont years ago," says Wynn. "And that's more than any other downtown hotel."

Other casino-hotel officials echo Wynn's belief that soaring Strip entertainment prices will have to come down in direct competition with the present downtown rebirth.

Struggle Stirring To Save Venerable N.Y. Town Hall

By ADAM WHITE

NEW YORK—The latest bite out of the Big Apple's musical and cultural heritage, swiftly following the bad news about Radio City Music Hall, is the decision by New York Univ. to shed Town Hall. But the venue's executive director, Jesse

Reese, does not appear too pessimistic about its future.

He believes that a strong independent board of directors can be recruited to raise funds and ensure the hall's continuance as a music center. He is already talking to two

interested parties, though he is naturally reluctant to name them at this stage.

Reese does not doubt that NYU wants to pass the location into responsible hands, but says that there is no way of knowing what might

happen. He, as others, is concerned that Town Hall's widely-acknowledged assets as an auditorium, particularly its acoustics, could be lost to New York for good.

The university claims the hall is a financial liability. Vice president for administration, William von Raab, puts the deficit at between \$50,000 and \$150,000 annually, at a time when NYU is placing more emphasis on its academic programs.

Reese characterizes the deficit as "very low," especially in comparison with other venues in New York. Most of the expense comes from ordinary overheads, he adds.

During the 1976-77 season, the executive director continues, Town

Hall generated boxoffice business of \$400,000 across 356 events, attracting, according to approximate usher count, some 265,000 persons. Seating capacity is 1,500.

The acts which appeared last season were typical of the cosmopolitan talent spread for which the hall has become known in recent years. They included Julian Bream, Charlie Mingus, the Prague Chamber Orchestra, Lily Tomlin, Jonathan Richman and the Modern Lovers, Liam Clancy and Tommy Makem, Hildegard, Webster Lewis, Mary Travers, Los Indios Tabajaros and Celeste Holm. Various ethnic

(Continued on page 42)

Kool Shindig Heats Louisville Country Program Attracts 6,000 In Frigid Weather

By GERRY WOOD

LOUISVILLE—It was not only a Kool night, it was a cold night—nine degrees to be exact—in this "Sunny South" city that has endured a winter of climatic discontent.

Record-smashing snowfalls of Arctic proportions have glazed this Kentucky tobacco and bourbon capital with an ever-present sheen of ice. The Dixie deep freeze forced the closing of the Commonwealth Convention Center box-office for 10 of the days prior to the Feb. 9 premiere of the Kool Country Music Shindig.

The venerable Kentucky tobacco giant, known for its sponsorship of successful jazz festivals, now was trying a three-city pilot project into country music.

It was supposed to have started in St. Louis and then shift to Memphis before winding up in Louisville where Kool's parent corpora-

tion, Brown & Williamson, is headquartered.

However, howling winter storms forced postponement of the first two concerts (from February to April dates), leaving Louisville as the kickoff city. The Convention Center seats 8,240 and, amazingly, more than 6,000 fans fought the harsh winter conditions to attend the well-publicized show. Tickets were scaled at \$5.50-\$6.50-\$7.50.

Promotions included a full-page color poster in the Louisville Courier-Journal and Louisville Times—hitting more than 400,000 subscribers, newspaper ads, television and radio spots, plus Kool's own promotion efforts.

As the fans filed in and were treated to a tight, fast-paced show featuring premium country music and comedy, the Kool/Brown & Williamson officials grew warm with praise. "It's off to a very im-

pressive start," commented a Brown & Williamson vice president whose indoctrination into the complexities of country music left him impressed.

Company spokesmen admit that the results of the three-city Kool Country Music Shindig would be monitored closely as Kool expands its venture into music (Billboard, Feb. 18, 1978).

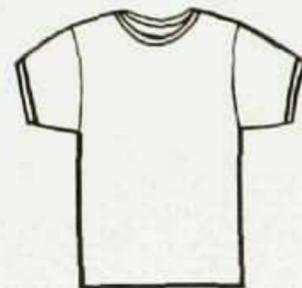
Familiar with the more reserved nature of the jazz fan, the Kool officials found the earthy approach of the country music aficionados refreshing, if not diversifying and amusing.

The fans cluttered the aisles taking enough flash photos to create a strobe effect, clamored for encores and autographs, and were comfortable enough to shout from the wings, respectful enough to shut up for the ballads, and fanatic

(Continued on page 56)

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Billboard photo by Chuck Pulin

ANNIVERSARY SHOW—Phoebe Snow joins headliner David Bromberg on the Bottom Line stage in New York when the venue celebrated its fourth anniversary. Other performers also to take the stage included Loudon Wainwright and Dion. Billy Joel watched the show from the audience.

L.A. Philharmonic Gig For Wolf Tribute

By JIM McCULLAUGH

LOS ANGELES—Zubin Mehta will once again conduct the Los Angeles Philharmonic symphony for a laser-filled, special effect "Music From Outer Space" concert set for Anaheim Stadium April 1.

Sparked by last November's highly successful "Star Wars" concert at the Hollywood Bowl, this new event promises to be musically and visually more adventurous, according to Ernest Fleischmann, executive director of the L.A. Philharmonic Assn.

Included will be music from John Williams' "Star Wars" and "Close Encounters Of The Third Kind" as well as Richard Strauss' "Thus Spake Zarathustra" piped through a rock sound system provided by TFA ElectroSound with effects provided by Laser Media and Sundance Lighting.

Fleischmann also believes it is the

first time a symphony orchestra has ever performed "under its own steam" at a baseball stadium and that it will be the largest paid event for the L.A. Philharmonic.

Adding to the outer-worldly ambience will be a guest appearance by actor William Shatner of "Star Trek" fame who will deliver a dramatic science fiction presentation.

The concert producer will once again be Wolf and Rissmiller which has already produced a touring show duplicating the original Hollywood Bowl production.

In addition, 25% of the profits from this show as well as from the touring show will go to Steve Wolf Memorial Scholarship Fund established at several colleges and universities while another 25% will be donated as matching funds for the National Endowment for the Arts challenge grant to the L.A. Philharmonic in Wolf's memory.

Wolf, who was instrumental in putting together the Hollywood Bowl event Nov. 20, was killed the following morning at his home by intruders.

Jim Rissmiller expects the event to draw some 35,000 to 40,000 people and tickets go on sale Monday (6) by mail-order only.

Ticket prices have been set at \$12.50, \$10 and \$7.50 on a reserved seat basis. No purchasing limit has been set on tickets.

For the event, a special higher stage will be constructed to eliminate audience sight line problems as well as shorter sound towers.

The stage will blanket the second base area of the Anaheim, Calif., stadium located some 40 miles south of greater Los Angeles and seating will be limited to the stands only.

The Saturday concert precedes by one day the annual "Freeway" series baseball game played by the California Angels and the Los Angeles Dodgers.

Rissmiller also adds that the special touring show put together in coordination with Premier Talent in New York is already booked in 45 cities around the U.S. and should eventually play 70-80 before the year ends.

The show was presented in Portland Jan. 31 and in Seattle Feb. 2, using the respective symphonies of those cities.

Shatner appeared at both shows but no decision has been reached yet as to whether the actor will appear in any other cities after the April 1 Anaheim date.

"The Nov. 20 show was a labor of love for Wolf," says Rissmiller, "and we decided to expose it around the country."

London Records has released an album of suites from "Star Wars" and "Close Encounters Of The Third Kind" with Zubin Mehta conducting the L.A. Philharmonic which was cut at UCLA's Royce Hall last December.

A London spokesman indicates the LP is being pushed as a rock/pop project with orders exceeding 150,000.

Acknowledging that there are some "gimmicky" aspects to the April 1 concert, Mehta says, "I find the use of lasers adventurous. In fact, lasers can be esthetic and perhaps next summer at the Hollywood Bowl we will see them being used with more legitimate classical music."

"I enjoy being adventurous," he continues, "and I also believe it will be a good night's entertainment. Williams' music reminds us of other styles we play."

Both Mehta and Fleischmann agree that the concert will help expose the L.A. Philharmonic to newer audiences.

The screen to be used as a backdrop for the date will be three times the size of the Hollywood Bowl screen.

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Dylan Off On Pacific Tour

LOS ANGELES—Bob Dylan launches a saturation tour of Japan and Australia Monday (20) while his film, "Renaldo And Clara," which he completed at an estimated cost of \$1.25 million, is in release in the U.S.

The 13-piece band that will accompany him on tour includes Steve Soles, Rob Stoner and Dave Mansfield from the Rolling Thunder Revue, plus Otis Smith, Billy Cross, Franny Eisenberg and Katie Sagal. Among the originals the band reportedly has been rehearsing with Dylan are "Forever Young," "Blowin' In the Wind," "It's Alright, Ma," "Shelter From The Storm" and "You're a Big Girl Now."

Dylan, who states that all of the old material has been altered drastically, adds, "The arrangements change, that's got to be expected. We've got some new arrangements for the tour that you wouldn't even think were the same songs."

N.Y. Town Hall

• Continued from page 41
groups, teachers and others have also used the auditorium.

The number of bookings is, nevertheless, down in comparison with years past.

One reason, of course, has been the deterioration of the Times Square area. Town Hall is situated on W. 43d St. near Broadway.

But Reese, who sits on the board of directors of the Broadway and Avenue of the Americas associ-

(Continued on page 44)

Asked why he stayed away from touring for so many years (since 1971), Dylan says, "I stayed away because I had been touring so much—10, 11 months a year. It finally got to me—and the sound wasn't right anyway. The sophisticated sound equipment has come into being in the past few years."

Of his movie "Renaldo And Clara," Dylan has this to say: "It might be a little different from what you're used to seeing, but I think in time it'll prove true. If it's still around in 10 or 12 years, then it'll have done well."

PP&M TRIO BACK AGAIN

LOS ANGELES—Peter (Yarrow), Paul (Stookey) and Mary (Travers) are re-uniting after a separation of eight years. Three labels are bidding to cut the trio, including Warner Bros. Records, for which the trio etched 11 LPs, the last of which, "Best Of Peter, Paul & Mary—10 Years Together," was released in May 1970, and Chrysalis Records, for which Travers now records singly. Third label in the bidding could not be determined at presstime.

Also in the offing, according to Travers' manager Richard Steckler, is a string of 15-20 U.S. concerts to follow on heels of the album's release, which George Martin has been asked to produce.

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STANE'S ICE HOUSE

18 Years' Success For Pasadena Club

By JOE X. PRICE

PASADENA—Los Angeles, long known to be about as conducive a place to own a nightclub as Alaska is for growing bananas, has been nothing but green pastures for Bob Stane for the past 18 years.

Stane, owner-operator of the local Ice House since September of 1959 when he first opened the doors to the small outlying boite, explains his success thusly:

"Anyone can do it as long as he's willing to work 10-16 hours a day and listen to 1,000 acts a year and travel extensively around L.A. and surround himself with talented people and listen to several hundred tapes a year and pay very close attention to business. Seriously, you just have to work yourself into the ground. It's that simple."

Stane sustains with little or no help from agents. "Acts call me and managers call me, but for the most part agents just sit there waiting to take orders," he moans. "They're lax because maybe I don't pay top dollar. This irritates me so badly when there are hundreds and hundreds of out-of-work people out there."

Stane prides himself on having made it standard operating procedure throughout the years to lure the press for reviews and cater to celebrities for word-of-mouth draw. "And the funny part of it is we're still doing it. We're still putting these people on our stage and the reviewers and celebs are still coming."

Talent is what does it, he maintains. "I hire entertainers. They

must be able to put on a full show."

Of the couple of dozen acts which Stane claims got their start at the Ice House and have since gone onto fame and fortune, none of them, he says, were headliners—all were supporting acts. Among them were:

Cheech & Chong, the Dillards, the Firesign Theatre, Flash Cadillac & the Continental Kids, Hoyt Axton, Jennifer, Rod McKuen, Mason Williams, Mike Nesmith, the Nitty Gritty Dirt Band, Seals & Crofts, Natural Gas, Gabriel Kaplan, Jud Strunk, Lori Lieberman, Steve Martin and Steven Bishop.

Stane, who claims he spends about \$1,000 per month on advertising and whose publicity push is always "very vigorous," would give his left tier of seats to find an agency he could work with.

"I want to find an agency that's creative," he says. "I'd also love to get calls from the labels—Columbia, Capitol. I just don't hear from them."

Asked if it has always been thus, Stane answers in the negative: "No. It was better in the '60s. Agents are less enthusiastic now. I don't know what it is, but no one's grinding on acts anymore. All they want to do is take orders."

Stane has just booked the Modern Folk Quartet for one week starting Tuesday (28) and is now searching frantically for a supporting act for that date. He's also got March 5 and all of April open for same.

Anyone for a gig?

Talent Talk

Carnival time in Rio found such veteran rockers as Rod Stewart and Elton John partaking in the festivities. But it also numbered among its visitors three quarters of the more or less disbanded Sex Pistols, who have made much ado about the indulgences of the rock establishment. However, according to all reports, the two generations of rock stars never met, or wanted to meet. But when damages for wrecked hotel rooms were counted, it still looks like the old folks can do it better.

Grace Slick was a judge at the "Rick And Ruby Gong Show" in San Francisco, but was so disruptive she was carried off the stage. Her place was taken by two drag queens, Doris Fish and Miss Lebanon. Tommy James of Tommy James & the Shondelles, will be celebrating his 30th birthday when he plays at Richard Nader's "Rock'n'Roll Spectacular" at Madison Square Garden on March 3. Nazareth lead singer Dan McCafferty injured both Achilles tendons when he jumped off a drum riser at a show recently. The show and the tour went on, and next day McCafferty placed his hand in cement for posterity in front of a Peaches store in Columbus, Ohio.

The Carpenters' "Sweet, Sweet Smile" is the duo's first single to crack the country chart, though "Top Of The World" (written by Richard) was a number two country hit some years back for Lynn Anderson. At the Boarding House in San Francisco recently, Roger McGuinn and Gene Clark were joined onstage by David Crosby and Chris Hillman. This is four-fifths of the original Byrds lineup, with only Michael Clarke missing.

Cleo Laine and John Dankworth have been named "show business personalities of the year" by the Variety Clubs of Britain. Considered Mr. and Mrs. Music of Great Britain, the Dankworths are currently celebrating their 25th year in entertainment. Warner Bros. recording artist George Benson is set for a major world tour to coincide with the release of his latest LP, "Weekend In L.A." Tour opens at Sun Plaza, Tokyo, March 2, and includes Australia, New Zealand and Europe.

Dusty Springfield, who just arrived from her native London, intends to stay in Hollywood this time. United Artists Records topper Artie Mogull helped celebrate her arrival and the release of her new UA LP, "It Begins Again," by tossing a bash for her at La Dome eatery on Hollywood's Sunset Strip last week. Donna Summer set to host "Midnight Special" March 24, with special guests Captain & Tennille, Elvin Bishop, Karen Lynn Gorney and Brooklyn Dreams.

Tina Turner, hot off her first solo European tour, set for a three day engagement at the Sahara Tahoe Feb. 24-26. Turner, who did two shows a night in 18 cities in only 20 days, received unanimous plaudits from the European press. The Beach Boys (Mike Love, Brian Wilson, Alan Jardine, Dennis and Carl Wilson) set for a major concert tour in Australia-New Zealand, beginning Monday (26) through March 18. Fivesome will also stop off in Honolulu on their return trip to perform a one-night concert at the H.I.C. Arena on March 20. The Beach Boys' new Caribou CBS album, their first for the label, is due out this spring.

"American Hot Wax," the film of early rock'n'roll centered around the career of Alan Freed, will be released as a soundtrack by A&M. There will be live performances by Jerry Lee Lewis, Screamin' Jay Hawkins and Chuck Berry as well as a selection of '50s classic songs. Television delayed its second LP because of guitarist Richard Lloyd's hospitalization, but now he is well and the record is set for release next month.

BRAMSON TO A&R AT MCA

LOS ANGELES—Danny Bramson, director of the Universal Amphitheatre, will be expanding his duties within MCA to include a&r development for MCA Records, reports Denny Rosencrantz, the label's a&r vice president.

Bramson, who has been with MCA three years, will continue as director of the Amphitheatre and will headquarter in the Amphitheatre facilities.

Signings

Country vocalist Charlie Rich to United Artists Records and is now taping his debut LP for the label in Nashville under a&r supervision of Larry Butler. The album's rush release is scheduled for March 20. Soul artists Sandy Mercer and Milt Matthews to H&L Records. Debut LP for Mercer is "Hey Love, Come And Get It," while Matthews has a single, "Trust Me," with an LP due soon. Canadian singer/tunesmith Dan Hill to ATI for representation in all areas.

Also Canadian singer/songwriter Ray Materick to MCA Music.

Capitol recording act Maze, featuring Frankie Beverly, to Associated Booking Corp. for worldwide representation. ABC has set up a cross-country tour for Maze, commencing March 10. Capitol has released its second LP, "Golden Time Of The Day" and a new single "working Together."

The Overtons, brother-sister quartet, to Oklahoma-based MH Associates for man-

agement and recording. Their bow single, "One In A Million" is being distributed by IRDA of Nashville. Sir Das Rare to management wing of White Plains, N.Y.-based firm Age of Aquarius. Sir Das will be singing and playing three instruments on an album he'll produce for release later this year. The Michael Beargrease Band, a country rock group, to Santa Rosa-based James Bay Productions for booking.

N.Y. Town Hall

• Continued from page 42

ations, theorizes that the neighborhood is on the upgrade, now that New York's real estate market is improving. "Various business interests in our city are anxious to bring about this Times Square turnaround. It can only benefit Town Hall," he comments.

A major renovation of the auditorium would also help, Reese adds. Cost would be in the region of \$250,000.

Prime contender at this point to take over Town Hall is apparently the Alvin Ailey Dance Co., which would use it as a school. It does not plan to remodel the auditorium, according to Allan Cohen, head of the firm's real estate committee, but may make changes to the stage space.

NYU has set an Aug. 31 deadline for disposal. Between now and then, the Hall is continuing with concert programs. Upcoming are shows by the Amadeus Quartet, Ron Carter, the Salzburg Chamber Orchestra, Hildegard and Laine Kazan, among others.

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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	BARRY WHITE/LOVE UNLIMITED ORCHESTRA—Carwyn Entertainment Co./Candyman Prod., Cobo Arena, Detroit, Mich., Feb. 10	10,501	\$8-\$10	\$101,142*
2	WAYLON JENNINGS & THE WAYLORS/JESSIE COLTER/DON WILLIAMS—Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., Feb. 11	12,137	\$6.05-\$8.25	\$95,230
3	ERIC CLAPTON/PLAYER—Bill Graham/Concerts West, Coliseum, Oakland, Ca., Feb. 10	14,500	\$5.50-\$7.50	\$92,893*
4	NAZARETH/SAMMY HAGAR—Brass Ring Prod., Cobo Arena, Detroit, Mich., Feb. 7	9,710	\$7.50-\$8.50	\$85,122
5	PARLIAMENT FUNKADELIC/KOOL & THE GANG/GRAND JURY—Silver Bullet/L&S Prod., Civic Center, Baltimore, Md., Feb. 10	11,662	\$5.50-\$7.50	\$82,247*
6	ROSE ROYCE/BRASS CONSTRUCTION/CON FUNK SHUN/STARGARD/RODNEY WINFIELD—Lewis Grey Prod., Coliseum Arena, Oakland, Ca., Feb. 12	11,276	\$6.50-\$7.50	\$81,481
7	EARTH, WIND & FIRE—Festival East Inc., Memorial Aud., Buffalo, N.Y., Feb. 8	11,063	\$6.50-\$7.50	\$77,364
8	SHA NA NA/DR. HOOK—Sanjo Enterprises, Civic Center, Wheeling, Va., Feb. 6	7,539	\$6.50-\$7.50	\$54,689*
9	TOM JONES—Sound 70 Prod., Civic Center, Montgomery, Ala., Feb. 8	4,951	\$8-\$10	\$46,648
10	STEVE MARTIN/JOHN SEBASTIAN—Artists Consultants, Civic Center, Lakeland, Fla., Feb. 10	6,179	\$6.50-\$7.50	\$45,091*
11	STEVE MARTIN/JOHN SEBASTIAN—Artists Consultants, Centroplex, Baton Rouge, La., Feb. 8	6,522	\$6-\$7	\$43,535*
12	SHA NA NA/DR. HOOK—Sanjo Enterprises, Civic Center, Charleston, W. Va., Feb. 8	5,062	\$6.50-\$7.50	\$37,518

Auditoriums (Under 6,000)

1	SANTANA/ERIC GAYLE—Ron Delsener, Paladium, New York, N.Y., Feb. 9 & 10 (4)	13,548	\$8.50-\$8.50	\$111,604
2	STEVE MARTIN/JOHN SEBASTIAN—Artists Consultants, Fronton, Miami, Fla., Feb. 12 (2)	11,720	\$7-\$8	\$91,917*
3	ROSE ROYCE/BRASS CONSTRUCTION/STARGARD/RODNEY WINFIELD—Lewis Grey Prod., Swing Aud., San Bernardino, Ca., Feb. 11	4,771	\$6.75-\$7.75	\$35,711
4	GROVER WASHINGTON JR./GIL SCOTT HERON—Jam Prod., Arie Crown Theatre, Chicago, Ill., Feb. 10	3,667	\$7.50-\$8.50	\$30,348
5	CHICK COREA & HERBIE HANCOCK—Wolf & Rosmiller, Dorothy Chandler Pavilion, Los Angeles, Ca., Feb. 6	3,249	\$7.50-\$9.50	\$27,835*
6	SANTANA/DEXTER WANSEL & MARS—Monarch Entertainment, Capitol Theatre, Passaic, N.J., Feb. 8	3,356	\$7.50-\$8.50	\$27,405
7	NAZARETH/WET WILLIE/SAMMY HAGAR—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Feb. 11	3,557	\$6-\$7	\$24,045*
8	CHICK COREA & HERBIE HANCOCK—Albatros Prod., Paramount Northwest, Seattle, Wash., Feb. 11	2,808	\$7.50-\$8.50	\$23,641*
9	CHICK COREA & HERBIE HANCOCK—Albatros/Isle Of Man, Orpheum Theatre, Vancouver, B.C., Feb. 8	2,717	\$7-\$9	\$23,321*
10	MARCEL MARCEAU—Northwest Releasing, Opera House, Seattle, Wash., Feb. 8	3,099	\$5-\$8.50	\$23,195*
11	CHICK COREA & HERBIE HANCOCK—Albatros Prod., Paramount Theatre, Portland, Ore., Feb. 10	2,818	\$7.50-\$8.50	\$23,187*
12	MANHATTAN TRANSFER—Northwest Releasing, Civic Aud., Portland, Ore., Feb. 9	3,000	\$5-\$8	\$20,909*
13	MANHATTAN TRANSFER—Northwest Releasing, Opera House, Seattle, Wash., Feb. 7	3,099	\$5-\$8	\$20,530*
14	MANHATTAN TRANSFER—Bill Graham, Paramount Theatre, Oakland, Ca., Feb. 12	2,998	\$5.50-\$7.50	\$19,775*
15	MANHATTAN TRANSFER—Northwest Releasing, Queen Elizabeth, Vancouver, B.C., Feb. 8	2,823	\$5-\$8	\$19,075*
16	NAZARETH/WET WILLIE/SAMMY HAGAR—Contemporary Prod./Chns Fritz, Memorial Hall, Kansas City, Kansas, Feb. 12	2,818	\$6.50	\$18,317
17	RANDY NEWMAN/LODDON WAINWRIGHT III—Monarch Entertainment, Capitol Theatre, Passaic, N.J., Feb. 11	2,440	\$6.50-\$7.50	\$18,186
18	MANHATTAN TRANSFER—Bill Graham, Community Theatre, Sacramento, Ca., Feb. 11	2,400	\$6.55-\$7.55	\$17,945*
19	CHICK COREA & HERBIE HANCOCK—Doug Clark, Celebrity Theatre, Phoenix, Ariz., Feb. 7	2,074	\$8-\$9	\$17,691
20	GROVER WASHINGTON JR.—Star Date Prod., Performing Arts Center, Milwaukee, Wisc., Feb. 8	2,329	\$6-\$8	\$16,825*
21	GARY WRIGHT/STARCASTLE—Jay Stapleton Prod., Rose Arena, Mt. Pleasant, Mich., Feb. 9	2,851	\$4.50-\$6	\$15,197
22	ANDRAE CROUCH & THE DISCIPLES—Polly Grimes, Civic Center Aud., Atlanta, Ga., Feb. 11	3,100	\$4.50-\$5.50	\$15,000
23	KENNY RANKIN/MAC MACANALLY—Barnett Lipman, Morris Stage, Morristown, N.J., Feb. 10 (2)	1,740	\$6.50-\$7.50	\$12,810
24	DR. HOOK/DARK HORSE—Sanjo Enterprises, Nathan Golf Aud., Clarksburg, W. Va., Feb. 9	1,813	\$6.50-\$7.50	\$12,444
25	GROVER WASHINGTON JR.—Star Date Prod., Civic Center, St. Paul, Minn., Feb. 7	1,685	\$6-\$8	\$11,950

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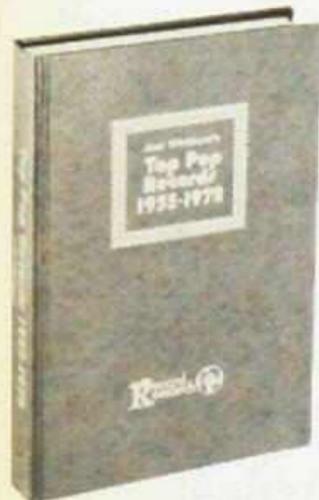
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Talent

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DAVE LOGGINS RONEE BLAKLEY

Exit/In, Nashville

An SRO crowd filled Nashville's Exit/In Feb. 10 for the opening night performance of home-town Epic recording artist Dave Loggins, who infiltrated the pop music scene first with his song-writing talents with "Pieces Of April," recorded by Three Dog Night, then his performing ability with "Please Come To Boston."

Ronee Blakley, probably best known for her portrayal of country songstress Barbara Jean in the movie "Nashville" and now on her own as a composer/instrumentalist/vocalist, opened the evening's showcase with a fast 30-minute, 10-song set of original but lyrically heavy compositions bordering on country flavored blues and highlighted with two familiar offerings from "Nashville."

Although Blakley possesses strong vocal capabilities, her performance as a solo entertainer accompanying herself on piano lacks interest. Perhaps with the aid of band support and stage presence development, she could come into her own as a serious singer/songwriter.

Providing an impressive and dramatic change of pace, Loggins and his five-piece band, consisting of lead guitar, rhythm guitar, bass, keyboards and drums, breezed through a 1½ hour, 14 song set.

Performing material culled mostly from his "One Way Ticket To Paradise" LP, including "Please Remember Me," "Don't Treat Me Like A Stranger" and an eight minute segment of "Ship In A Bottle" that leads into "One Way Ticket To Paradise," Loggins also worked in new material as well as his self-penned "Second Hand Lady," recorded by Mylon LeFevre, "Please Come To Boston" and as an encore, "Pieces Of April."

Backed by solid musicianship, with three of the five providing vocal harmonies, Loggins' music vividly paints refreshing pictures dealing with drifters, young sailors, cowboys, lovers and lonely people set against a musical combination of rock 'n' roll, soul, gospel and country all rolled into one.

SALLY HINKLE



NASHVILLE EXPRESSION — Home-town Epic recording artist, Dave Loggins, fervently delivers a rendition of his current single, "One Way Ticket To Paradise," during his Exit/In appearance.

lary impressive were "Cannon" a reworked West Indian hymn, "Whits It On Me," an intriguing funk tune with great commercial potential, "Bionic Box," an instrumental penned by trombonist Earl McIntyre, and "Good Vibration," which bears no relation to the old Beach Boys classic.

Considering the overall lack of creativity and individuality of most bands that play r&b dance music, Raw Sugar should have little trouble attracting a substantial following.

ROBERT FORD JR.

LOU RAWLS DONNA SUMMER

Las Vegas Hilton

It was billed as an experiment by hotel entertainment director Dick Lane, combining the debut of Philadelphia International's Rawls as a headliner and the first-time appearance of Casablanca's Summer on the Strip Feb. 7. The special-eight day engagement has proved a stroke of show business savvy from the crowds and general excitement generated by both artists.

Summer's opening night performance was nothing short of a revelation, musically and dramatically, as the tall, graceful star notched a pleasing, cohesive 50-minute program which moved with ease and dexterity. Her 11-song set began with Barry Manilow's "Could It Be Magic?" preceded by a shortened segment of "Prelude To Love" in a rocker-type style.

Backed by the 28 piece Hilton orchestra under the new baton of Jimmy Mulada, Summer's moved into further disco material with "Try Me, I Know We Can Make It" off her first break-through album.

Interjecting sensible patter about her career and a general easy-going way with the audience, she shared the ballad-disco movie tune "Last Chance" from her first film effort "Thank God It's Friday," an upcoming Casablanca Records and FilmWorks/Motown venture. Her command in expressing blues to rock here was noteworthy.

The next four songs were combined into a spiffy salute to the old days of black singers, kicking off with LP title "I Remember Yesterday." Involving several onstage costume changes, Summer pranced with hat and cane, belting out in her strong, distinctive style "The Man I Love" talking in-between bridges, continuing with "Some Of These Days" and finishing with a soulful, powerful version of "The Way We Were."

Following the lovable parody of yesterday's music scene, Summer moved back into today's sounds with the funky "If You've Got It, Flaunt It" from her latest LP "Once Upon A Time." She effectively paired the next two tunes, her initial monster hit "Love To Love You Baby" and the faster paced, synthesizer effected "I Feel Love" ballad, stressing her orgasmic rock hook while fondling the mike.

Summer completed her classy, well-written sequence with the latest single "I Love You," a melodic disco ballad. In making her impressive Las Vegas debut, hopefully she will return to spice up the sagging cabaret scene.

Meanwhile, Rawls scored a commendable, somewhat more mellow headliner program of 16 songs in his hour long show. Transferring his successful, sold-out two-week Broadway show to Las Vegas, however, was a mistake time con-

Rock Singles Best Sellers

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As Of 2/13/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|---|--|
| 1 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883 | 21 BABY COME BACK—Player, RSO 879 |
| 2 WE ARE THE CHAMPIONS—Queen, Elektra 45441 | 22 NIGHT FEVER—Bee Gees, RSO 889 |
| 3 SHORT PEOPLE—Randy Newman, Warner Bros. 8492 | 23 WHAT'S YOUR NAME—Lynyrd Skynyrd, MCA 40819 |
| 4 STAYIN' ALIVE—Bee Gees RSO 885 | 24 LAY DOWN SALLY—Eric Clapton, RSO 886 |
| 5 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3 10630 | 25 SENTIMENTAL LADY—Bob Welch, Capitol 4479 |
| 6 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 26 ISN'T IT TIME—Babys, Chrysalis 2173 |
| 7 EMOTION—Samantha Sang, Private Stock 45178 | 27 DANCE, DANCE, DANCE—Chic, Atlantic 3435 |
| 8 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355 | 28 MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU—Waylon & Willie, RCA 11198 |
| 9 COME SAIL AWAY—Styx, A&M 1977 | 29 HARD TIMES—Boyz Scaggs, Columbia 3-10606 |
| 10 THEME FROM CLOSE ENCOUNTERS—John Williams, Arista 0300 | 30 I GO CRAZY—Paul Davis, Bang 733 (Web IV) |
| 11 HEY DEANIE—Shaun Cassidy, Warner/Curb 8488 | 31 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620 |
| 12 PEG—Steely Dan, ABC 12320 | 32 WONDERFUL WORLD—Art Garfunkel, Columbia 3-10676 |
| 13 DESIREE—Neil Diamond, Columbia 3-10657 | 33 SHE'S NOT THERE—Santana—Columbia 310616 |
| 14 HAPPY ANNIVERSARY—Little River Band, Capitol 4524 | 34 POOR POOR PITIFUL ME—Linda Ronstadt—Asylum 45462 |
| 15 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646 | 35 NAME OF THE GAME—Abba, Atlantic 3449 |
| 16 YOU LIGHT UP MY LIFE—Debbi Boone, Warner/Curb 8446 | 36 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978 |
| 17 DAYBREAK—Barry Manilow, Arista 273 | 37 THE WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272 |
| 18 THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge, A&M 2004 | 38 TURN TO STONE—Electric Light Orchestra, Jet 1099 |
| 19 YOU'RE IN MY HEART—Rod Stewart, Warner Bros. 8475 | 39 DON'T LET ME BE MISUNDERSTOOD—Santana Esmeralda—Casablanca 902 |
| 20 NATIVE NEW YORKER—Odyssey, RCA 11129 | 40 GALAXY—War, MCA 40820 |

Rock LP Best Sellers

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As Of 2/13/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|--|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2-4001 | 21 TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA 835H |
| 2 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 22 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 |
| 3 NEWS OF THE WORLD—Queen, Elektra 6E-112 | 23 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic) |
| 4 LIVE—Barry Manilow—Arista AL 8500 | 24 YOU LIGHT UP MY LIFE—Debbi Boone—Warner/Curb WBS 8455 |
| 5 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 25 ELVIS IN CONCERT—Elvis Presley—APL2-2587 |
| 6 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 | 26 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Artist) |
| 7 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 27 GREATEST HITS—Olivia Newton-John, MCA 3028 |
| 8 THE GRAND ILLUSION—Styx, A&M SP 4637 | 28 GREATEST HITS, ETC.—Paul Simon, Columbia JC 35032 |
| 9 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 29 HERE AT LAST... LIVE—Bee Gees, RSO RS-3901 (Polydor) |
| 10 FOREIGNER—Foreigner—Atlantic SD 18215 | 30 THE STORY OF STAR WARS—Soundtrack, 20th Century T 550 |
| 11 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 31 LEIF GARRETT—Leif Garrett, Atlantic SD 19152 |
| 12 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 32 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 |
| 13 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 33 LIVE—Commodores—Motown M9-894-A2 |
| 14 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 | 34 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 |
| 15 ALIVE II—Kiss—NBLP 7076 | 35 FLOWING RIVERS—Andy Gibb—RSO RS-1 3019 |
| 16 AJA—Steely Dan—ABC AB 1006 | 36 ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616 |
| 17 ALL'N' ALL—Earth, Wind & Fire, Columbia JC 34905 | 37 DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum BB 701 |
| 18 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300 | 38 LET'S GET SMALL—Steve Martin—Warner Bros. BSK 3090 |
| 19 BOSTON—Epic PE 34188 | 39 DOUBLE LIVE KONZ—Ted Nugent—Epic KEZ-35069 |
| 20 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 | 40 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 |

summingwise. Co-written by Stig Edgrom and Joe Melle, Rawls' easygoing styles, both musically and personally, would have been less stifling with 15 minutes trimmed.

His program opened with the soft rock tune "I Like Groovy People," followed by the ballad "Stay A While With Me" and a tribute to his hits of the '60s featuring "Natural Man."

A love medley, back to back with the former songs, was a mistake even though a comic turn about his Budweiser Beer commercials contrasted the previous effort. African rhythms

were evident in "This Song" preceding his salute to Nat Cole, Louis Armstrong and Duke Ellington in a media sequence. His handling of "Unforgettable" was impressive in his deep, rich baritone style, but nowhere near what Cole could do.

Rawls picked up the pace of the show again with Barry Mandow's "This One's For You," completing the salute to the three legends in music. His execution of Sondheim's "Send In The Clowns" was distinctive in Rawls' laidback style.

Copy HANFORD SEARL

PETER BROWN

He's no fantasy.

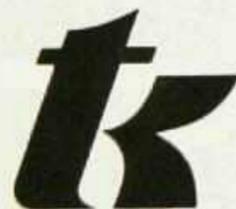
FACT: Peter Brown is 1978's man to watch. Add to "Do You Wanna Get Funky with Me" (the industry's first Gold 12") his new hit, "Dance With Me" and FANTASY LOVE AFFAIR is something to talk about.

FACT: And the critics are talking. On the album, "A near-perfect blend... progressive rock meets progressive soul in a brilliant synthesis." On the single, "Dance With Me... a TK Klassic... a sure crossover." Vince Aletti, Record World.

FACT: The trades saw it coming. Among his other awards in '77, Record World named Peter Brown the #1 New Male Vocalist, R&B Singles.

FACT: Peter Brown will be on tour in late Spring '78.

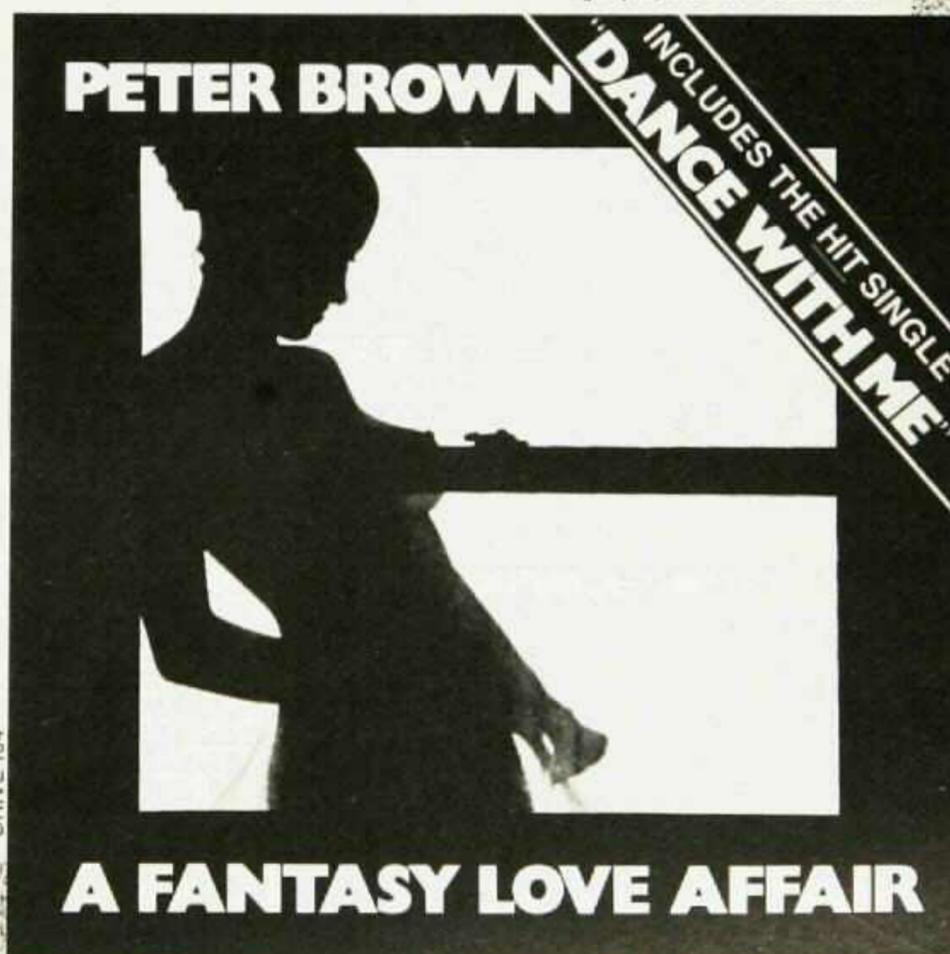
**Peter Brown's no fantasy.
He has arrived.
And that's a fact!**



T.K. Productions, Inc.

DRIVE Records & Tapes. Distributed by  Records.

Astral Management—Cory Wade
Agency Representation—Bob Caviano



DRIVE 104

Billboard No. 1 Awards Presented In L.A.



Fleetwood Mac members Mick Fleetwood and Stevie Nicks with their No. 1 Awards for LP of the year, 'Rumours' top group of the year, top pop LP artists and top pop LP group.



Warner Bros. officials, left, accept seven awards for Rod Stewart's single of the year ('Tonight's The Night'), Stewart for top male pop singles artist; the label being top pop singles company and top pop LP company; for Richard Pryor as top comedy act, George Benson for top jazz LP ('In Flight') and for Benson being the top auditorium boxoffice artist. Holding the No. 1s are Lou Dennis, Don McGregor, Ed Rosenblatt and Russ Thyret.



ABC president, Steve Diener and Bill Craig accept for the Floaters as soul singles new artist.



Kenny Nolan with his awards for new pop singles artist and new male pop singles artist.



Natalie Cole with her award for being the top soul singles artist. That's her husband Chuck Jackson and son sharing the moment.



Jennifer Warnes, left, with her award as new female pop singles artist.



Mary Macgregor with her award as new female pop LP artist.



Thelma Houston, left, with her award as top disco audience response artist with the song 'Anyway You Like It/Don't Leave Me This Way.'



Casablanca president Neil Bogart, right, for his label being named top disco company.



Richard Perry in his studio with his award as top pop producer.



Bill Graham with his awards as top boxoffice stadiums and festivals promoter and top box-office arena promoter.



Peter Frampton with his accolades for being part of the top box-office stadiums and festivals bill and for being the top boxoffice stadium and festivals artist.



Jobete officials Lay Lowy and Robert Gordy with the awards for top pop singles publisher and top soul singles publisher.



Alan and Marilyn Bergman with the award for "A Star Is Born" best soundtrack LP.



Andre Crouch with his award as top soul gospel artist.



Valentin Velasco, Musart's L.A. branch manager, accepts on behalf of Mexican vocalist Chelo, named top LP artist in L.A.



Alhambra Records L.A. branch managers Tony and Rebecca Estevez, left, accept two awards for Spanish singer Julio Iglesias, named top Latin LP artist as well as having the top Latin LP in New York.

Two members of Los Humildes, Rudy Flores, left, and Jose Luis Ayala, right, accept their top Latin LP for the Chicago area in photo right. With them is Fama's promotion director Robert Ruiz, center.



More Labels Than Ever At NECAA Powwow

LOS ANGELES—This year's NECAA national convention will entail more label activity and participation than perhaps at any other.

Nearly every major label and a host of smaller independents will be in attendance, equipped with giveaway albums, posters and other promotional items that have become standards at such parleys.

The importance of the college market in the exposure of new acts is being paid closer attention to by labels which in the past have ignored collegiate bookings.

MCA Records will make its first NECAA appearance this year. Vice president of artist relations and publicity Joan Bullard says the meeting will be "sort of an initiation into the market" and a way to learn which kinds of acts schools are interested in booking.

MCA has been servicing college radio stations and campus press, but its involvement ends there. The MCA contingent will number about eight as artist relations, promotion and regional sales office personnel will be attending.

Bullard says buttons, press kits and other promotional items on new acts will be given away as a means of creating excitement in those acts.

"The conference affords us the opportunity to go as unit at one time," says Bullard, "and reach the mass of college students. We also want to learn more and find out what kind of entertainment they're looking to book."

"We try to keep in touch with the college paper editor of the top 20-30 schools in terms of enrollment."

The presence of MCA at the convention signifies a future drive by the label into the college market. "This will lead to closer and con-

tinued involvement with the NECAA," explains Bullard.

Bullard adds that next year the label will probably showcase its artists.

Capitol Records, which made its first NECAA appearance at last year's convention in San Antonio, is coming back this year in full force.

Its presence this year is unquestionably the label's biggest college thrust. Highlighting that thrust will be a showcase by Norton Buffalo.

The label will be bringing plenty of supplies and video on new acts such as Juice Newton, Poussette Dart, Little River Band, Chuck Crane, Caldera, Maze, Mink De Ville and others.

Press and artist relations personnel as well as regional sales and promotional people will be manning the Capitol booth, with management and booking information available.

A&M Records, one of two labels with a specialized college department, will be showcasing Head East, Ozark Mountain Daredevils, Hometown Band and Michael Katakis (alternative).

Peter Allen and 38 Special will also be in New Orleans for the event. A&M will have a sampler available containing cuts from various artists.

Bob Frymire, director of the college division, reports seven of his college reps will be brought in as well as artist development, artist relations and regional marketing people for a total delegation of 16.

Because many college reps have graduated or have been promoted into full-time jobs, there are rep vacancies in Syracuse, Pittsburgh, Atlanta, New Orleans, Madison, Wis., Boulder and Boston.

A regional r&b college staff is also being de-

veloped in Atlanta. Frymire says his reps "are the eyes and ears and an extension of A&M's local promotion people."

A&M services about 450 stations and has an extensive concert committee mailing list. "With 31 new artists coming out within the next year, the college department will be busy laying the groundwork," says Frymire.

CBS Records, the other label with a separate college division, will have all its Southern regional reps on hand. Although CBS won't be showcasing this year, it will have videotapes of Meatloaf, Journey, Boz Scaggs and others.

Eric Doctorow, manager of the college department, says the division has taken on the added facet of involvement in major national merchandising campaigns.

Recent projects include its tie-in with Budweiser Beer (Billboard, Feb. 4, 1978) as well as other contests with magazines, its ongoing Video Tape Network projects, public service contests and the like.

CBS is putting together what it calls "Intercharts," special artist interviews pressed onto disks, which are available to college stations.

Perhaps the most important facet of the department, says Doctorow, is the acceptance of the college reps as an integral part of the company. "Reps can call a vice president or other company executives and be treated as a vital part of the company," he says.

Reps are now working closely with artists, managers and agents. "There's a lot of excitement within the college department," Doctorow says. "More than ever before."

Bruce Tenenbaum, national college manager, at Atlantic Records, will be the sole company representative. Atlantic's college thrust has been at the radio level, although Tenenbaum is about to alter that course slightly.

"The department has been concerned with radio but we will devote more attention to college concert committees, record stores and newspapers and try to tie-in with all of them," he says.

"I think they are unaware of how they can benefit from each other and increase awareness of what they can do."

ABC Records, a major supporter of the NECAA over the last six years, will be in attendance and will showcase Wha-Koo.

Says Corb Donahue, head of the label's artist development department: "The NECAA is one of the greatest talent forums and one of the least explored. It has terrific potential for acts on the way up."

Arista Records will be making its first NECAA national convention appearance and will showcase the Dwight Twilley Band.

"Arista realizes the college market as a way to expose product," says Marilyn Lipsius, manager of college promotion and marketing.

Other labels are expected to partake in the convention if in attendance only.

A music panel session, always one of the most crowded of panel meetings, will afford student programmers an opportunity to ask record company representatives what can be expected of them.

This year's panel will be constructed a bit differently than prior ones as it will encompass agents and artist development personnel as well.

Sharing the panel will be Frymire, Doctorow, Tenenbaum, Lipsius, Donahue, Stan Goldstein of Magna Artists, Jeff Scheen of Far Out Productions, Steve Powers of Mt. Railroad Records, and Lou Weinstock of TRT Travel/Albatross Records. Phil Lobel, from the Univ. of Colorado at Boulder, will moderate. **ED HARRISON**

FEBRUARY 25, 1978, BILLBOARD

TURNING TO PROFESSIONALS

Two Reasons For Boom In Local Promoters & Agents

By DICK NUSSER

NEW YORK—Tight entertainment budgets and the reluctance of top acts to work with relatively inexperienced student promoters are seen as key factors in the growth of regional concert promoters and booking agents.

In fact, the trend seems to be that many regional booking agents are becoming concert promoters as a result of having to step into that capacity in order to ensure the success of their client's campus appearance.

"A lot of big groups want a professional promoter in the middle," explains Steve Greil, president of Nashville's Sound Seventy Productions, which produces concerts on and off campuses in the Midsouth as well as representing the Charlie Daniels Band, Wet Willie and other acts on an exclusive basis.

"We have been getting more calls from colleges," he says, "but we prefer building a relationship to just going in and doing one show."

Greil explains that campus buyers often "just shop-around for the best buy" while Sound Seventy prefers to work deals on a continuing basis, hoping for a longer commitment.

A survey of regional promoters reveals this to be true elsewhere. Exactly how the deal goes down among campuses, regional promoters and major booking agencies varies from case to case.

Barry Fey of Denver's Feyline Presents Inc. has been active on Colorado campuses for several years, for instance, but he functions strictly as an independent promoter.

"We just use their facilities and pay rent," he says. "Occasionally, as

a courtesy, we will share billing with the campus activity board or whatever, or they'll get a piece of the profit rather than a straight rental, but it's basically our show."

One of the factors involved in the regional promoters' success is availability of production expertise and light and sound equipment that colleges can't supply.

Several promoters and campus buyers tell Billboard that the demands of many of today's contemporary acts demand the presence of an experienced middleman.

"By the time they get it all together themselves and rent equipment and pay deposits and print tickets and advertise, they rarely if ever turn a profit," one regional promoter explains. "So they're learning it's often wiser to call us at the beginning."

In some cases, the trend to regional promoters on campus puts colleges on equal footing with the promoters when it comes to buying acts. Fey reports that when schools have the money to buy direct, they will. When the budget runs out, they come back to him.

"We're not hooking agents," points out Irv Zuckerman of Contemporary Productions of St. Louis. "We market groups to colleges and we sometimes help them get attractions, but we rarely do it on a fee basis just to book an act."

Contemporary books and produces throughout the Midwest, but they will rent a civic auditorium as often as a campus facility.

"We want to promote on campus," Zuckerman notes. "We're into pro-

NECAA Parley To Stress C'right Laws

• Continued from page 1

Shelton Steinbach, chief council for the American Council of Education, who has been negotiating with BMI, ASCAP and SESAC on behalf of the educational organizations, will be on hand to explain how the new law will affect future concerts.

Some 475 different schools will be in attendance, representing the most ever at a national convention. Also, there will be 1,800 college students and staff on hand, with 75% of those being students which is about 300 more than last year.

Exhibitor attendance is also on the increase as 600 delegates representing about 300 firms have taken booths for display. Of those exhibitors, nearly 50% are reportedly first-timers.

One of the major highlights of the convention are the talent showcases. Thirty-two acts will appear representing a broad spectrum of entertainment.

Performers this year include Franklin Ajaye, Peter Alsop, Atlanta Contemporary Dance Company, Li-

ona Boyd, Cole Tuckey, Daisy Dillman Band, Denim, Gatemouth Brown, Bill Haney and the Zassoff Boys, Head East, Hometown Band, Judith Lander, Lavender Hill Mob, Long John Baldry, Mission Mountain Wood Band, Kelly Monteith, Norton Buffalo, Stampede, Ozark Mountain Daredevils, Darryl Rhodes and the Mahavishnu Orchestra, Silverado, Snopek, Bill Summers and Summers Heat, Symbol 8, Tanglefoot, Dwight Twilley Band, Stan Waterman, The Wha-Koo, Hank Williams Jr., Mike Williams and the Wolverines Classic Jazz Orchestra.

Serving as emcees for the showcases are Sandy Baron, Gil Eagles, Edmonds & Curley, Fats Johnson, the Graduates, Michael Marlin and Ronnie Prophet.

Other entertainment lined-up includes coffeehouse showcases, a showcase cabaret, film screenings and a novelty artist showcase. The showcase cabaret is a new feature, designed for artists from the performing arts field. The intimate environment will include candlelight tables.

More than 90 hours of educational sessions are planned covering arts and exhibits, contemporary entertainment, film, lecture, minority programming, outdoor recreation, performing arts, research services, theatre and others.

Each of the NECAA regions will have its own block booking meetings.

Comedian Red Skelton will keynote the opening session. Seals & Crofts will be special guest speakers at the opening banquet.

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Reveal Acts At Group's Convention

LOS ANGELES—A diverse yet balanced assortment of entertainment will be presented at the NECAA national convention, reflecting the broad range of student tastes.

The showcase cabaret, novelty artists and coffeehouse and film screenings offer college bookers a variety of low-cost booking opportunities.

The showcase cabaret will feature mime Keith Berger, impersonator Parker Drew, classical guitarist Eliot Fisk, mimes Barbara Berlovitz and Dominique Serrand, the Symbolic America multi-media program featuring Phil White Hawk, Tin Pan Alley starring Ian Whitcomb and Dick Zimmerman and the Troika Balalaikas.

Novelty artists will include "the world's most famous hypnotist" Edwin L. Baron, magician Bob Dubac, Dupont Marionettes, Geno the Clown, comedian James Wesley Jackson, the Loco-Motion Circus, Mr. Fingers Show, mime Tim Settimi, Sgt. Pepperoni's One Man Band, hypnotist Ken Weber and Stephen Russell & Tracy Lund's Magic Show Express.

Coffeehouse entertainment will feature guitarist/singer Ray Boston, singer Bobby Bridger, dulcimer player Dorothy Carter, guitarist Bill Hearne and his piano playing wife Bonnie, singer Erin Isaac and progressive country band Kiwi.

Films are becoming more of an integral part of college entertainment and the growing number of movie rental firms which show up at the NECAA conventions attests to their popularity.

STARWOMEN

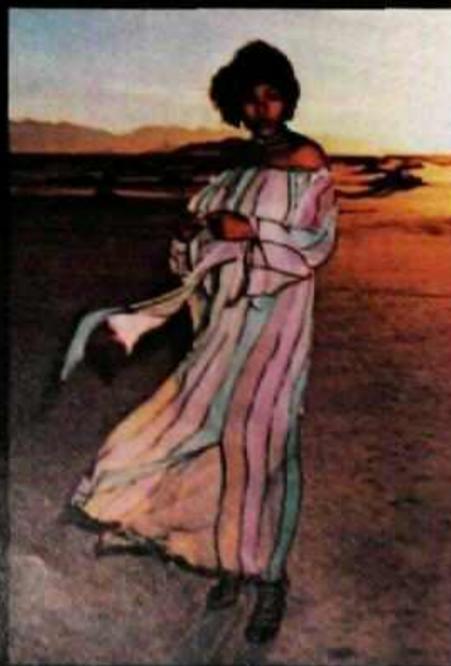
MUSIC'S SHINING GLAMOUR STORY
A BILLBOARD SPOTLIGHT

"THE VOICE" IS BORN



She is remembered for her performance in *The Wiz* (winning a Tony Award for the hottest five minutes in Broadway history). She's won international applause as a featured vocalist with Stanley Clarke, Norman Connors, and Roy Ayers. Now, with close friend and producer Stanley Clarke, she's created an album and a sound all her own in the great tradition of E/A female vocal artists.

DEE DEE BRIDGEWATER "JUST FAMILY" GE-1111



An album on the bright side of the future from Elektra. Available on tape.

PRODUCED BY STANLEY CLARKE

Wiz
Fusion
ELEKTRA



Ella Fitzgerald



Janis Joplin



Abba



MUSIC IN LADYLAND

WHERE THE CHARTS ARE

By SUSAN PETERSON

matic increases appear in the country LP charts—an 87% growth in a decade—and jazz, which is up 100%, since no females appeared on the 1967 year-end jazz charts.

The reasons for this increasing share of the action are not so easily established. The most obvious first place to look is the women's rights movement and the profound effects it is having on society as a whole. Says producer Brooks Arthur (who has recently completed work on Debby Boone's second LP and who has produced so many successful female vocalists that Elektra's Joe Smith has dubbed him "President of Yenta Rock") feels there has developed "a kind of a feeling around the country for a lot more liberated expression." He feels that people are now willing and able to hear more of what is really on their minds from articulate spokespeople like Janis Ian, Bette Midler and Carole Bayer Sager (all of whom Arthur has produced). And he adds, "Most sophisticated men realize that women are equals and they've got a point of view, and a lot of guys are into what they are saying, because it makes them a little hipper too."

Drew agrees: "There's a greater awareness of the presence of females in our whole society. There is a greater identification on the part of the audience, because women in all fields are more equal to their male counterparts. Part of what's happening in music is a reflection of what basically is happening in our society."



Leonor Gonzalez Mina from Venezuela.



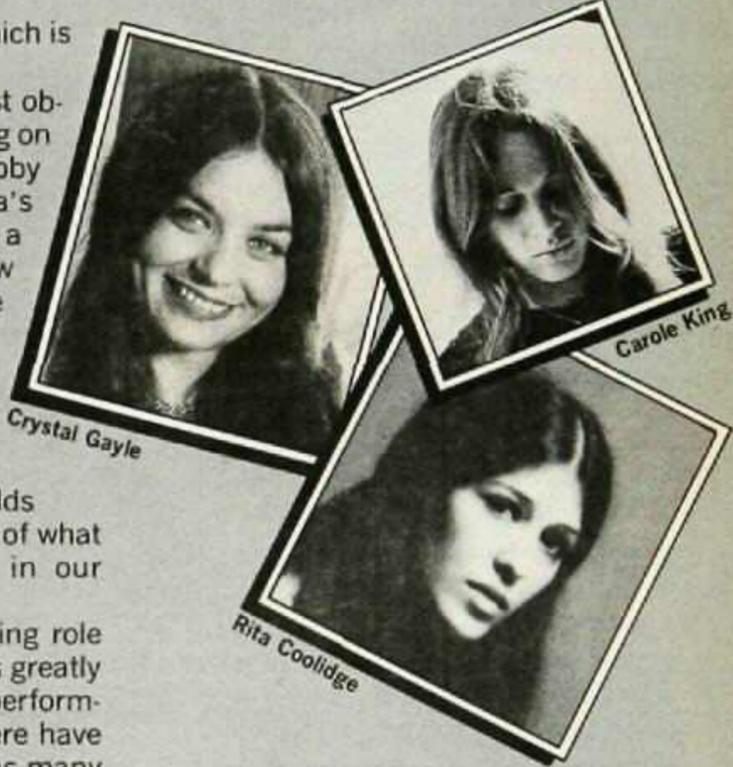
Donna Summer



Emotions



Bette Midler



Crystal Gayle

Carole King

Rita Coolidge

Ross feels the changing role of women in society has greatly affected their role as performers. He explains, "There have not in the past been as many female entertainers per se.

Lots of them have been vocalists, but there haven't been that many like Bette Midler who have really been an entertainer first. It's become more acceptable for them to be able to be more aggressive on the stage, to go out and attack an audience."

But besides being more aggressive onstage, Ross believes that liberation has made more female artists willing to tour in the first place. He continues: "It's rough to be on the road. It's a handicap to be a female on the road, the reason female artists have tended not to want to tour that much. Now, as they've gotten more into it, they've been able to handle it better. But of course music is an expression of one's soul, and as they feel freer in sharing that, they are coming out and are more prone to take the critical attacks and all."

Yvonne Elliman, just now preparing to launch her first solo tour after being a long-time part of the Eric Clapton entourage, is an excellent example of this willingness to face the road. She feels, however, "It's not really all that difficult—it's just how much you abuse your body. I mean it is a responsibility, so you must treat it with respect. You have to make those gigs every night, just like with any other job. Women are really quite strong. I know now I don't have Eric to hide behind, I've got to stand on my own two feet."

As far as a change in women's consciousness affecting their music listening habits, Elliman agrees, "I think a lot of people are willing to listen to what women have to say now. That's why "Love Me" was such a hit, because women bought it. Women love to have their heartstrings pulled, and they know exactly what a woman is saying."

(Continued on page SW-18)

Pop Singles

- Pos., Artist (No. of Charted Singles), Label, Total Chart Points
1. Barbra Streisand (2) Columbia, 2,934
 2. Rita Coolidge (2) A&M, 2,868
 3. Linda Ronstadt (4) Asylum, 2,465
 4. Thelma Houston (2) Tamla, 2,128
 5. Donna Summer (4) Casablanca, 1,957
 6. Jennifer Warnes (2) Arista, 1,663
 7. Carly Simon (1) Elektra, 1,654
 8. Debby Boone (1) Warner/Curb, 1,522
 9. Natalie Cole (2) Capitol, 1,477
 10. Helen Reddy (2) Capitol, 1,475

Pop Albums

- Pos., Artist (No. of Charted Albums), Label, Total Chart Points
1. Linda Ronstadt (3) Asylum (1) Capitol, 12,305
 2. Donna Summer (3) Casablanca, 7,921
 3. Rita Coolidge (2) A&M, 6,052
 4. Thelma Houston (1) Motown (1) Tamla, 5,934
 5. Olivia Newton-John (3) MCA, 5,301
 6. Natalie Cole (2) Capitol, 4,341
 7. Deniece Williams (2) Columbia, 3,878
 8. Diana Ross (3) Motown, 3,786
 9. Barbra Streisand (1) Columbia, 3,494
 10. Joan Armatrading (2) A&M, 3,442

Country Singles

- Pos., Artist (No. of Charted Singles), Label, Total Chart Points
1. Donna Fargo (3) Warner Bros. (1) ABC/Dot, 3,757
 2. Crystal Gayle (3) UA (1) MCA, 3,202
 3. Barbara Mandrell (4) ABC/Dot, 2,837
 4. Tanya Tucker (4) MCA, 2,834
 5. Billie Jo Spears (4) UA, 2,641
 6. Loretta Lynn (4) MCA, 2,537
 7. Emmylou Harris (3) Warner Bros. (1) Reprise, 2,425
 8. Lynn Anderson (4) Columbia, 2,384
 9. Linda Ronstadt (1) Elektra (2) Asylum, 2,167
 10. Tammy Wynette (2) Epic, 1,947

Country Albums

- Pos., Artist (No. of Charted Albums), Label, Total Chart Points
1. Crystal Gayle (2) UA, 2,529
 2. Linda Ronstadt (3) Asylum (1) Capitol, 2,339
 3. Dolly Parton (4) RCA, 1,742
 4. Donna Fargo (2) Warner Bros. (1) ABC/Dot, 1,629
 5. Emmylou Harris (2) Warner Bros., 1,465
 6. Loretta Lynn (5) MCA, 1,225
 7. Olivia Newton-John (3) MCA, 911
 8. Tammy Wynette (3) Epic, 552
 9. Tanya Tucker (2) MCA (1) Columbia, 515
 10. Barbara Mandrell (2) ABC/Dot (1) Columbia, 406

STARWOMEN CHARTS

Easy Listening Singles

- Pos., Artist (No. of Charted Singles), Label, Total Chart Points
1. Barbra Streisand (2) Columbia, 1,605
 2. Rita Coolidge (2) A&M, 1,359
 3. Jennifer Warnes (2) Arista, 1,248
 4. Helen Reddy (4) Capitol, 1,131
 5. Yvonne Elliman (3) RSO, 1,082
 6. Carly Simon (1) Elektra, 905
 7. Olivia Newton-John (4) MCA, 894
 8. Linda Ronstadt (4) Asylum, 750
 9. Crystal Gayle (1) UA, 707
 10. Debby Boone (1) Warner/Curb, 654

Soul Singles

- Pos., Artist (No. of Charted Singles), Label, Total Chart Points
1. Donna Summer (4) Casablanca (1) Oasis, 3,124
 2. Thelma Houston (3) Tamla (1) Motown, 3,045
 3. Natalie Cole (3) Capitol, 2,893
 4. Aretha Franklin (3) Atlantic, 2,868
 5. Dorothy Moore (3) Malaco, 1,874
 6. Candi Staton (3) Warner Bros., 1,607
 7. Deniece Williams (4) Columbia, 1,480
 8. Millie Jackson (2) Spring, 1,388
 9. Shirley Brown (2) Arista, 1,312
 10. Kellee Patterson (2) Shady Brook, 1,231



Donna Fargo (left), Diana Ross and Emmylou Harris (top).

Thelma Houston (above) and Jennifer Warnes.

Soul Albums

- Pos., Artist (No. of Charted Albums), Label, Total Chart Points
1. Donna Summer (3) Casablanca, 1,731
 2. Natalie Cole (2) Capitol, 1,370
 3. Thelma Houston (2) Tamla, 1,175
 4. Aretha Franklin (2) Atlantic, 1,082
 5. Deniece Williams (2) Columbia, 1,054
 6. Diana Ross (2) Motown, 800
 7. Millie Jackson (2) Spring, 797
 8. Marlena Shaw (1) Columbia, 698
 9. Dorothy Moore (1) Malaco, 380
 10. Minnie Riperton (1) Epic, 306

Jazz Albums

- Pos., Artist (No. of Charted Albums), Label, Total Chart Points
1. Marlena Shaw (1) Columbia, 205
 2. Flora Purim (1) Warner Bros. (1) Milestone, 204
 3. Bobbi Humphrey (1) Epic, 116
 4. Patrice Rushen (1) Prestige, 80
 5. Phoebe Snow (1) Columbia, 72
 6. Esther Phillips (1) Kudu (Motown), 57
 7. Jean Carn (1) Philadelphia International, 55

Disco Audience Response

- Pos., Artist (No. of Charted Singles), Label, Total Chart Points
1. Donna Summer (3) Casablanca (1) Oasis, 1,241
 2. Grace Jones (2) Beam Junction (1) Island, 1,040
 3. Thelma Houston (1) Tamla (1) Motown, 715
 4. Loleatta Holloway (2) Gold Mind, 560
 5. Vicki Sue Robinson (2) RCA, 538
 6. Claudja Barry (1) London, 481
 7. Carrie Lucas (1) Soul Train, 433
 8. Saint-Tropez (1) Butterfly, 379
 9. Denise McCann (2) Polydor, 353
 10. Esther Phillips (1) Kudu (Motown), 312

Pop Singles Labels By Female Activity

- Pos., Labels (No. of Charted Singles), Total Chart Points
1. Columbia (7) 4,244
 2. Capitol (5) 3,528
 3. A&M (2) 2,868
 4. Elektra (3) 2,627
 5. Asylum (4) 2,465
 6. Tamla (2) 2,128
 7. Casablanca (4) 1,957
 8. UA (2) 1,684
 9. Arista (2) 1,663
 10. Warner/Curb (1) 1,522

Pop Albums Labels By Female Activity

- Pos., Labels (No. of Charted Albums), Total Chart Points
1. Columbia (10) 13,330
 2. Asylum (4) 13,130
 3. A&M (7) 10,446
 4. Motown (4) 8,939
 5. Capitol (7) 8,820
 6. Casablanca (3) 7,921
 7. Warner Bros. (3) 5,343
 8. MCA (3) 5,301
 9. Atlantic (4) 3,692
 10. Arista (5) 3,665

Pop Singles Publishers By Female Activity

- Pos., Publishers (No. of Charted Singles), Total Chart Points
1. United Artists, ASCAP (3) 3,125
 2. Rick's, BMI (5) 1,919
 3. Chappell, ASCAP (5) 1,746
 4. Chevis, BMI (2) 1,742
 5. First Artists, ASCAP (3) 1,689
 6. Big Hill, ASCAP (1) 1,522
 7. American Broadcasting, ASCAP (1) 1,413
 8. Jay's Enterprises, ASCAP (2) 1,404
 9. Swallow Turn, ASCAP (2) 1,244
 10. Acuff Rose, BMI (1) 1,155

Pop Singles Producers By Female Activity

- Pos., Producers (No. of Charted Singles), Total Chart Points
1. Booker T. Jones (1) 1,742
 2. Jim Ed Norman (2) 1,663
 3. Richard Perry (1) 1,654
 4. Joe Brooks (1) 1,522
 5. Larry Butler (1) 1,471
 6. Gary Klein (2) 1,336
 7. Peter Asher (3) 1,310
 8. Freddie Perrin (2) 1,193
 9. Tony Neehan (1) 1,155
 10. David Anderle (1) 1,126

Charts are from period Jan. 1, 1977 to Dec. 24, 1977 or 51 issues with simple inversion formula and no bonus points. They include only solo female artists.

ALL STARS

OLIVIA NEWTON-JOHN



LORETTA LYNN



TANYA TUCKER



STARGARD



Rochelle Runnels

Debra Anderson

Janice Williams

WOMEN FROM DAY ONE

By DAVE DEXTER JR.



Doris Day



Patti Page

Women on records? One can provoke a maelstrom of arguments as to which singers were first to have their talents permanently inscribed in sound grooves.

The globally acclaimed Ada Rehan, a glamorous stage performer, unarguably was among the earliest of the femmes to be plattered. Her skills were recorded about a decade after the phonograph was introduced by Thomas Alva Edison in 1877.

And as sound reproduction improved with Emile Berliner's revolutionary disk—superior to the Edison cylinder—Ada Jones, Marcella Sembrich and Emma Eames won popularity not only in the U.S. but in Europe as well for their respective vocal accomplishments.

The "new" disks, of course, were in no way comparable to the records Debby Boone sold in 1977. Before 1900 they spun on hand-wound, undependable turntables at speeds varying from 70 to more than 80 r.p.m. Most all records were from five to seven inches in size (180 millimeters) and sold without labels. Information as to the repertoire and performing artist was etched into each disk, few of which contained more than two minutes of music.

With the arrival of the 20th century, the Victor Talking Machine Co.'s Eldridge R. Johnson in New Jersey marketed a clockwork-powered phonograph, and with the inevitable improvement in recording and reproduction came an enormous leap forward in the popularity of records—and female artists.

It was in 1902 that the Gramophone Co. of England recorded Enrico Caruso in Italy—a move which instantly provided the industry with a hypodermic shot. And

with Caruso's bountiful sales internationally came uncommon success for now-legendary women singers like Nellie Melba, the Australian coloratura soprano; Luisa Tetrazzini, Italian pupil of Ceccherini; Ernestine Schumann-Heink, the Bohemian contralto who died in Los Angeles as recently as 1936, and Alma Gluck, the soprano from Bucharest, whose soulful singing of "Carry Me Back To Old Virginny" in 1915 became the first Victor Red Seal disk to sell in excess of one million copies as World War I raged.

Not until the postwar period of the 1920s did the pop thrushes become a major attraction on records.

Few, perhaps, are remembered today. Yet in their time they dominated the world of entertainment. Alphabetically, some of us who were acquiring records well before the chaotic Wall Street Crash of 1929 recall the names and sounds and songs of Nora Bayes, Belle Baker, Lucienne Boyer, Fanny Brice, Edith Day, Vaughn De Leath, Ruth Etting, Gracie Fields, Annette Hanshaw, Marion Harris, Gertrude Lawrence, Grace Moore, Helen Morgan, Lee Morse, Isabella Patricola, Blossom Seeley, Kate Smith, Aileen Stanley, Sophie Tucker and Margaret Young, who became Margaret Whiting's aunt and who still was recording (for Capitol) in the 1940s.

(Continued on page SW-16)

Judy Garland



Carter Family



Sophie Tucker

Kate Smith

A Billboard Spotlight

FEBRUARY 25, 1978, BILLBOARD

"La belleza está en RCA"



MARIA DE LOURDES



LUCIA MENDEZ



ESTELA NUÑEZ



MARIA DEL CARMEN



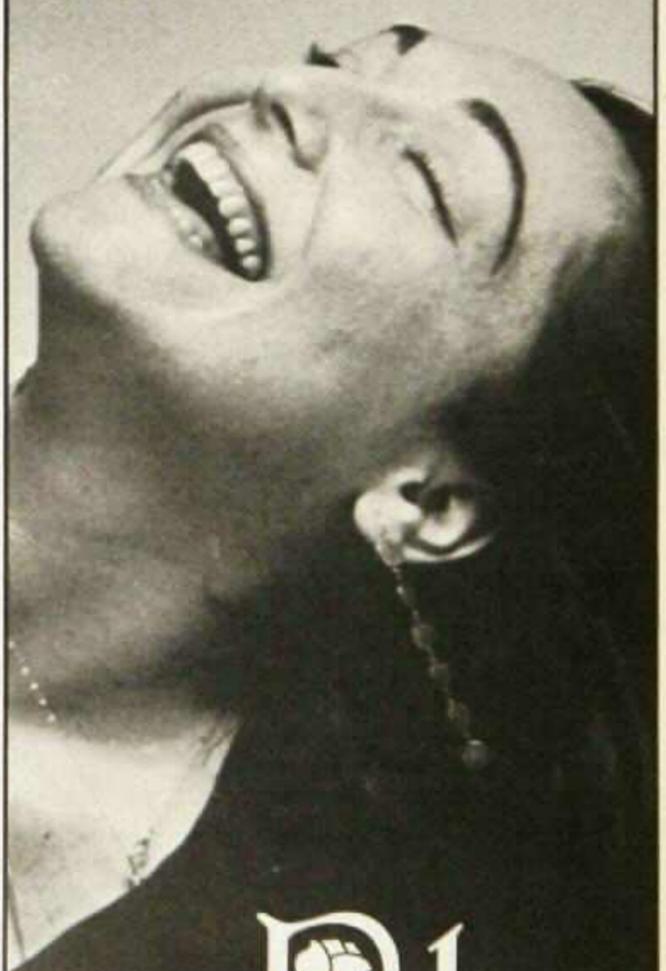
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*Frida Lyngstad, Anna Fältskog/Ulvaeus
(ABBA)*

Roberta Flack

Aretha Franklin

*Cathy Carson, Juanita Curriel, Gwen Owens
(Hot)*

Margie Joseph

*Laurel Masse, Janis Siegel
(Manhattan Transfer)*

Bette Midler

Marilyn Scott

Sister Sledge

*Atlantic Records takes great pride in being a part
of one of the few industries where the talents of women have
always been encouraged, promoted and appreciated.*

INTERNATIONAL CHARTS: WHERE THE STARWOMEN ARE



EUROPE

By MIKE HENNESSEY and PETER JONES

The breakthrough of female performers on a European recording scene hitherto dominated by male singers and groups is attributable to two major factors, according to industry observers.

The first element, which became apparent around 1975, was the greater acceptance of women artists as a result of the growth of the women's liberation movement.

Mike Mansfield, producer of the "Supersonic" pop series on British Independent Television, says: "The women's lib movement is undoubtedly responsible to a large extent for the recent chart invasion by girl singers."

In 1975, after a relatively lean period during the 1960s and early 1970s, girl artists began to make a big impact on the European scene. At one time there were 18 girl singers in the U.K. top 50 in that year, a previously unheard-of proportion.

The second, and more recent factor, is the advent of punk rock, which has created a gap in the middle-of-the-road area of popular music. Aidan Day, programmer of Capital Radio in London, sees the feminine breakthrough as a reaction against the male-dominated punk rock idiom. An additional factor, particularly in the case of artists like Donna Summer and Meri Wilson, is a much more liberal attitude in the broadcasting media to sexual innuendo.

Decca's Frank Rodgers, brother of chart artist Clodagh Rodgers, says: "It used to be very hard for girl singers to make it to the top, but the climate is different now and once the girls break, they break big."

Yet another factor is the strong visual attraction of many contemporary girl singers who are ideal for television spots.

For many years the best chance a girl artist had of success in Europe was participation in the Eurovision song contest. This is a fact which emphasizes the importance of the visual element where girl performers are concerned. In 22 Eurovision contests since 1956, there have been no fewer than 15 female winners, plus four others in mixed groups. In 1969 when four artists tied for first place, all were female—Salome (Spain), Lulu (U.K.), Lennie Kuhr (Holland) and Frieda Boccaro (France).

Of the handful of European female acts who have had a long and successful career in pop, all without exception have said at some time or other that their rise to stardom would have been far easier had they been of the opposite sex.

Female artists with abundant talent and dedication who have triumphed over the male chauvinist barrier include Shirley Bassey, Dusty Springfield, Elkie Brooks, Sandie Shaw, Mary Hopkin, Lulu, Dana, Petula Clark and Suzi Quatro. Then there are Kiki Dee, Tina Charles, Cilla Black, Julie Driscoll, all also of the U.K.

Also included in the above group should be Gigliola Cinquetti and Rita Pavone from Italy, Salome and Massiel from Spain, Sheila, Sylvie Vartan, Nana Mouskouri and Mireille Mathieu from France, Vicky Leandros, Donna Summer and Peggy March from Germany. The list is by no means complete, and some artists make it from countries other than their own, for example, Mouskouri, Greek-born, but with on-disk success stemming from France.

It is doubtful if, 10 years ago, a singer like Claire Hamill, who has four albums and two U.S. tours to her credit, could have made such a fast upward climb as she has today. She landed a recording contract with Island when she was only 16 and she says: "A whole new chapter is starting for me now."

The same is true of diminutive Welsh star Bonnie Tyler who has had tremendous success in Europe with the singles "Lost in France" and "More Than A Lover," yet only 18 months ago she was working in a small-time group in her native Swansea.

Contrast this with the story of Elkie Brooks who had the misfortune to come into the business at a time when the public face seemed firmly set against girl performers. Says Elkie: "It has taken me 15 years to get to the top and I think this may possibly be because I always determined to do things my way even though it was the hard way."

Elkie's big breakthrough came last year from two successive hits, "Pearl's A Singer" and "Sunshine After The Rain."

Another huge success on the distaff side is Donna Summer, who rose to fame on the crest of the disco wave. "Love To Love You Baby" was one of the sexiest songs ever recorded, but even Donna was no overnight success because she had been working in the business for eight years before that huge record hit.

Mike Mansfield notes: "This time last year out of 20 tapes I received only two were by solo ladies. The rest were groups and male singers. Today the trend is almost totally reversed."

(Continued on page SW-16)



Kiki Dee from England.



Shirley Bassey, one of the newest international stars.



Edith Piaf, one of the first international stars.



Nana Mouskouri from France.



Toulouse of Canada.



Mercedes Sosa from Argentina.



Pink Lady from Japan.



Suzi Quatro from England.



Patsy Gallant of Canada.

LATIN AMERICA

By MARV FISHER

Latin American women artists, even those in the Iberian peninsula, have surged forth in the past two decades to attain considerable prominence. However, there is still a great barrier they have to hurdle before they can ever attain (in numbers) the heights of success of their male counterparts. It is called: machismo!

For many obvious reasons in the past, women in this part of the world have always been overshadowed by men. Not only in music, but in other fields of endeavor. That is, generally speaking.

But times are changing, and, if any Latin American international women stars are to impressively emerge in music, it will be from the present crop. Basically, they are in Mexico,

Spain, Brazil and Argentina, all potentially gigantic markets of the future.

Within their own countries, women singers and composers are beginning to make their marks and are finding a niche in many sectors of the respective publics. A handful are even stretching over into other territories. International, in the true sense of the word, "mujeres" (women) could include the likes of: Angelica Maria (Melody, Mexico); Elis Regina (Polygram, Brazil); Mercedes Sosa (Polygram, Argentina); Celia Cruz (Fania, USA); and Mirta Perez of Venezuela.

There are many others ready to bust loose in droves. Among some of those poised to break through the boundaries with consistency are: Manoella Torres (CBS, Mexico), Mari Trini and Maria Ostiz (Hispano, Spain), Claudia (CBS, Colombia), Valeria Lynch (Polygram, Argentina), Denise De Kalate (RCA, Brazil), Lucia Mendez (RCA, Mexico), Rosenda Bernal (EMI Capitol, Mexico).

The woods are full of potential Latin American "estrellas"

(Continued on page SW-18)

A&M STARWOMEN



RITA COOLIDGE



KAREN CARPENTER



TONI TENNILLE



JOAN ARMATRADING



MICHELLE PHILLIPS



JEAN TERRELL



LETTA MBULU



ELKIE BROOKS



WE

THE FIRST LADY OF LOVE

DONNA SUMMER

Billboard Magazine's
#1 Top Female Disco Singles Artist
#1 Top Female Soul Singles Artist
#1 Top Female Soul Album Artist



MANAGEMENT:
Susan Munao and
Joyce Bogart

WILLIAM MORRIS

XXX

Among the brightest



Casablanca
Records

FROM CASABLANCA RECORD

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Billboard Number One Awards:
 Group of the Year
 Album of the Year — **Rumours**
 No. 1 Pop Album Artist
 No. 1 Pop Album by a duo/group



Cashbox:
 No. 1 Group — albums

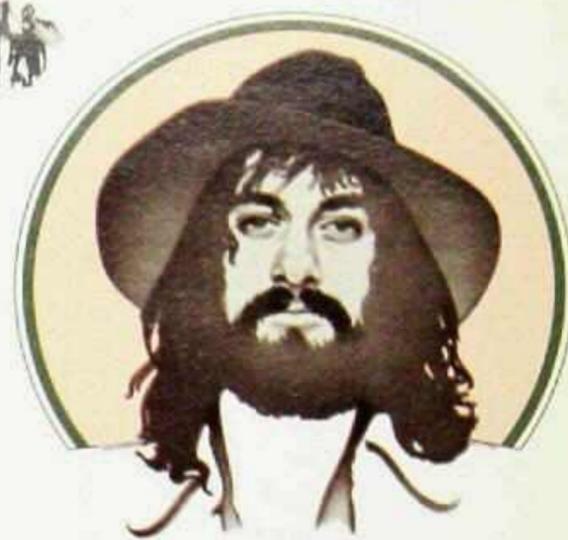


Single of the Year for "Dreams."
 Fleetwood Mac was also named
 Band of the Year in the Critics'
 Awards in Rolling Stone: "Not
 because **Rumours** was the
 best-selling album of the year, but
 because it may well have been
 the best."

Performance magazine, a trade
 publication covering the area of
 live concerts, named Fleetwood
 Mac the Outstanding Rock Act and
 Trendsetting Rock Act of 1977.

Undoubtedly more awards are
 ahead, for in the imminent NARAS
 Awards, **Rumours** has been
 nominated for Grammys in the
 following categories:

sales of **Rumours** are approaching
 2½ million copies. **Rumours**



went platinum in Australia and also
 in New Zealand. It went gold
 in Belgium, Germany, Holland,
 Japan, and Hong Kong.

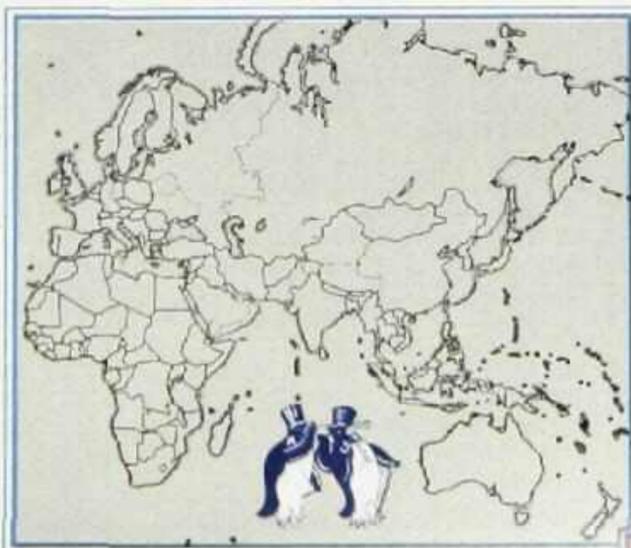
ODD MAC

RUMOURS

No. 1 Group — singles
 No. 1 Mixed Group — albums
 No. 1 Mixed Group — singles
 Top Album of the Year — **Rumours**
 No. 1 MOR Group — singles
 Record World
 No. 1 Vocal Combination —
 singles & albums
 No. 1 album group — **Rumours**
 Special Achievement Award

In Rolling Stone magazine's
 Year-end Readers' Poll, Fleetwood
 Mac walked away with awards for
 Artist of the Year and Album of the
 Year, earning them the cover of
 the year-end issue, the only group
 to appear on Rolling Stone's
 cover twice this year. They also won

Best LP-**Rumours**
 Best Pop or Rock Vocal
 Performance by a duo/group
 or chorus
 Best engineered LP
 Best Arrangement for Voices —
 "Go Your Own Way"



Meanwhile, overseas sales were
 rising steadily. Outside the U.S.,



In South Africa **Rumours** is
 double gold and in Great Britain it
 is now double platinum.

As this advertisement goes to
 press, **Rumours** in the United
 States has sold an astonishing
 8,241,590 copies, and is still going
 strong, which means it is likely to
 become the best-selling record
 album of all time.

Happy Birthday **Rumours**.
 You have brought everybody —
 programmers, retailers, listeners
 and Warner Bros. Records — great
 happiness in a very fine musical year.



Thank you Christine,
 John, Lindsey, Michael
 and Stephanie.

SONGWRITERS: SUSTAINING THE CREATIVE PULSE

By GERRY WOOD

First, a definition is in order. There are women writers and there are women writers.

Actually, there are Women writers and women Writers. The former is more likely to be caught up in a cause; the latter caught up in commerciality. The Women writers tend to write by, for, to, of and with themselves. Their cause is that kitchen revolution that erupted some years back when too many brilliant women were being strangled by apron strings, purse strings and umbilical cords.

They speak forcefully and musically of a problem that's taking centuries to correct: the suppression of talents, desires and dreams. Their music carries a message for men, too.

The women Writers are those commercial songcrafters who turn out tunes with little or no conscious attempt to deal with the unique problems of women. Early Carole King, Late Cynthia Weil. But tremendous talents.

Let's talk about these commercially-oriented talents first. Some of the names may be familiar, some not.

Ann Ronell, for instance. She was the first woman to compose and conduct for films. She scored "One Touch Of Venus" and wrote songs for such movies as "Champagne Waltz" and "Main Street To Broadway."

Elsie Janis, a top songwriter and vaudeville star, was a charter member of ASCAP in 1914. She was the first American to entertain the Allied Expeditionary Force in World War I. Janis wrote songs, musicals, films and books.

Dorothy Fields has written scores of hits over the years, including "The Way You Look Tonight," an Academy Award winner in 1936. She collaborated with such writers as Jerome Kern, Sigmund Romberg, Cy Coleman and Morton Gould who is now writing a Broadway musical with Carolyn Leigh.

The names of great women Writers enrich the ranks of songwriters: Carly Simon, Carole King, Janis Ian, Judy Collins, Valerie Simpson, Cynthia Weil, Phoebe Snow, Helen Reddy, Joni Mitchell, Buffy Sainte-Marie, Felice Bryant, Jessi Colter, Donna Fargo, Joan Baez, Billie Holiday, Loretta Lynn, Melissa Manchester, Fleecie Moore Jordan, Laura Nyro, Dolly Parton, Dory Previn, Tammy Wy-

nette, Karla Bonoff, Carole Bayer Sager . . . just to name a small percentage of large talents.

Using Helen Reddy's call to battle "I Am Woman" as its theme, BMI is now working on a 60-page issue of its magazine that will be titled: "Women In Music."

Many are known for their singing talents as well as their abilities to craft lyrics and melodies.

How do they do it? Just like other writers: in different ways. Some maintain "office" hours to regiment their writing habits; others do it when the feeling hits.

Joan Baez, whose brilliant writing ability is often lost in the glamour of her recording and performing career, takes the casual approach. "I don't ever write out lyrics, partly because I can't spell," she explains. "I just sit at the piano or with the guitar, or riding in the car and muck through a bunch of words. If it happens, it happens—and I try to remember the tune a few hours later."

Now that we're familiar with the names of some women Writers, let's turn to Women writers.

(Continued on page SW-21)



Carly Simon (above) and Karla Bonoff.

Chaka Khan (far left), Joni Mitchell and Carole Bayer Sager (circle).

From Day One

• Continued from page SW-6

Etting was the most super of the female superstars on records in the 1920s but it was portly Kate Smith who outlasted them all. Both sold millions.

Sister teams? There were the Trix, the Brox, the Duncan, the Pickens and the Williams Sisters on disks. None enjoyed the popularity of the Boswells and Andrews who followed them, however.

In retrospect, the mid-1920s also were the years in which epochal social and technological changes were introduced.

Black performers became a powerful factor on records. And electrical recording was perfected and introduced at a time when radio was making severe inroads on the sale of disks.

For black singers, making records opened new and lucrative careers, blasting apart accepted mores of oppression and discrimination which had prevailed in the U.S. for centuries. Singers like Ma Rainey, Marnie Smith, Bessie Smith, Adelaide Hall, Josephine Baker and Ethel Waters at long last were accorded national recognition via disks. The nation was a long way from its present day progress toward equality of races but, at worst, it was a start.

The '30s, despite the most disastrous economic depression in U.S. history, brought more faithful sound on records, 400,000 jukeboxes, the dominance of big bands and record sales which saw women like Frances Langford, the indestructible Kate Smith, the Lane sisters, Rosemary and Priscilla; Gertrude Niesen, Harriet Hilliard, Connie Boswell, working as a single after her two sisters Martha and Vet retired; Ina Ray Hutton, conducting her eye-popping all-femme orchestra and singing capably; Lee Wiley, an Oklahoman with an Indian heritage; and the three whose records would outlive all the others' shellacs, Billie Holiday, Mildred Bailey and Ella Fitzgerald—all were the forerunners of what would become an unstoppable liberation of women in the arts.

Fitzgerald, still active, came out of the Chick Webb band. Others who, by the close of the decade, made indelible marks on disks were Helen Ward, Helen Humes, Helen Forrest, Helen O'Connell, Bea Wain, Doris Day, Maxine Sullivan, Ivie Anderson, Dinah Shore and the versatile Mary Lou Williams, a pianist, composer and arranger who today is teaching music at Duke Univ. She may well be the most gifted of all female musicians the U.S. has produced.

Among the best remembered hit platters of the late '30s are Ella Fitzgerald's singing of "A-Tisket, A-Tasket" with the Webb band, Bonnie Baker's coy but effective reading of "Oh, Johnny" with Orrin Tucker's orchestra and Maxine Sullivan's lightly irreverent version of the traditional "Loch Lomond" with a Claude Thornhill pickup group. And, of course, the biggest selling of all, Patti, Maxene and LaVerne Andrews' roll-

icking "Bei Mir Bist Du Schoen," surely the blockbuster of the decade from the distaff side.

In the country field Eva Davis and Samantha Bumgartner are credited, 50 years later, with being the first femmes to make records. That was in the turbulent '20s. Maybelle and Sara Carter followed, and then came a long and rapidly expanding parade of vocalists headed by Louise Massey, Patsy Montana, Elvira Weaver, Molly O'Day, Wilma Lee Cooper, Rose Maddox and Martha Carson.

They caught on—big. And so the flow gained momentum. Minnie Pearl, Patsy Cline, Kitty Wells, Wanda Jackson, Jean Shepard, Liz Anderson, Jan Howard, Lynn Anderson, Bonnie Guitar, Skeeter Davis, Wilma Burgess, Sue Thompson and Dottie West all enjoyed top selling biscuits. Their triumphs spawned others: Jeannie C. Riley, Billie Jo Spears, Connie Smith, Tanya Tucker, Barbara Fairchild, Jessi Colter, Dolly Parton, Loretta Lynn, Tammy Wynette, Barbara Mandrell, Donna Fargo and Crystal Gayle.

The 1940s brought rapidly accelerating country and pop record sales, a catastrophic World War II and increasing popularity of female performers—they were called orioles, sparrows and chirpies within the music industry in those days.

America's big bands were dying, but from them came Peggy Lee, Kay Starr, Jo Stafford, Margaret Whiting, Lena Horne, Dinah Washington, Anita O'Day, Ella Mae Morse, Martha Tilton and Kitty Kallen, all of whom dominated record sales by the end of the decade.

All of them, moreover, appeared in motion pictures and were generously aired on radio, live as well as on disks. Judy Garland got her start in vaudeville, segued into films and until her death ranked as a giant—a prolific recorder whose career on disks lasted 30 years.

New names popped up in profusion in the 1950s. And they appeared because of success on records—Julie London, Patti Page, Mary Ford, Sarah Vaughan, June Christy, Eydie Gorme, Chris Connor, Pearl Bailey, Carmen McRae, Helen Merrill, Rosemary Clooney, Sylvia Syms—but who outsold them all?

Blonde Doris Day, who suddenly became a major motion picture star after doing the one-nighter trail with Les Brown for years, scored with every release. But Page and Clooney pushed her hard. Never had so many records by women been sold.

Stafford, Lee, Starr, Fitzgerald and Shore from previous years also thrived as the new LP boosted interest in albums and the 45 goosed single sales.

Rock'n'roll ruled the roost as time moved into the '60s and, to a degree, femme performers suffered. But with Viet Nam and its ramifications came abrupt social changes. Joan Baez caught on quickly with her messages. Barbra Streisand swept in like a cyclone on records and in pictures. Aretha Franklin disseminated black music—based on blues—to a widening market, while Diana Ross, the Supremes and Nancy Wilson

added still more new converts to black music. Janis Joplin, Dionne Warwick, Bettye Swan, Nancy Sinatra, Dusty Springfield, Bobbie Gentry, Lesley Gore, Petula Clark, Joni Mitchell, Judy Collins, Carole King and Cher Bono, Melanie and Sandy Posey all prospered by serving up sounds and songs that restless American youth demanded.

Still, some of the old-timers were not forgotten. Records made by Peggy Lee, Ella Fitzgerald, Kay Starr, Judy Garland, Doris Day, Mildred Bailey, Billie Holiday and Lena Horne still moved profitably . . . and these were artists whose careers had spanned 30 or more years. Garland, Bailey and Holiday are now deceased but Lee, Fitzgerald, Starr, Day and Horne are still around, healthy and, one presumes, still capable of churning out a hit with the right song, the right arrangement and the right label to promote it.

Now it is the 1970s, the tail-end of yet another decade. The names on the charts are different.

Will Linda Ronstadt, Debby Boone, Diana Ross, Natalie Cole, Streisand, Donna Summer, Thelma Houston and the remarkable platoon of other contemporary female recording queens of the '70s sustain their popularity until the end of the 20th century?

Ah now, that's a question for which there is no answer. But we'll risk a guess as to the future: with the imminent acceptance by millions of music consumers of the videocassette and videodisk, tomorrow's song ladies will be forced to combine exceptional singing with irresistible physical attractiveness and consummate showmanship.

The Europe Scene

• Continued from page SW-8

Even the punk movement has its distaff side. The Slits, who are making a considerable career by cultivating a noisy and disreputable image are making an impact on the male-dominated punk scene and 19-year-old ex-copy typist Poly Styrene, with braces on her teeth, is creating a remarkable reaction.

An indication that the male stranglehold is far from eliminated comes from the story of Kiki Dee, who despite her own prodigious talent had to associate herself with male superstar Elton John before achieving the international breakthrough that had been so long deserved.

But one of the strangest stories is that of Julie Covington. An actress basically, she had an enormous hit with "Don't Cry For Me Argentina," and a chart-topping album for her work as part of a rock trio in the tv series "Rock Follies." Yet she turns her back on the trimmings of pop fame and says disk success doesn't worry her at all.

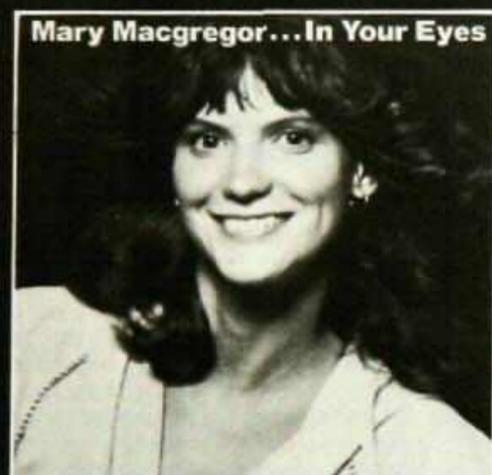
MARY MACGREGOR

"I've Never Been To Me"

7677

The Single
from her new
album,
**IN YOUR
EYES**

Produced by
TOM CATALANO



Mary Macgregor... In Your Eyes

SW 50025



Copyrighted Material

By PAT NELSON

Producing a photographic image that relates personal expression by combining creativity, sensitive visual awareness and technical ability is an art. And art is increasingly the term being applied for photographing recording artists. When it comes to female artists, there is more recognition now of using an honest photographic approach; less of the idealized and fantasized approach.

Professionals, photographically and musically, note differing experiences with photography, depending on whether they're looking through the lens or at it.

What is the ideal photo session situation? Olivia Newton John prefers to be photographed at home.

"I like doing photo sessions at home because I feel more relaxed there," she admits before adding that "although, very often they're done in a studio."

"I like soft photos and look for individual style, how the person uses lighting and his ability to make a woman look attractive when choosing a photographer. I've always used head shots on my album covers because I've never had a full shot taken that I liked as well."

"I don't think there is an ideal photo session situation," opines Canadian songstress Anne Murray. "To me the best shots are candid, because I don't like to pose. I like to and always try to give photographers a free hand—they're artists, too, and have their own ideas of what you're like. But, there are a lot of portrait photographers who put you in positions that no human being can get in—unless you're a contortionist. I really dislike those kind of sessions, but knowing pictures are so necessary, I go along with it."

Norman Seeff, whose list of star women

photo credits includes Carly Simon, Joni Mitchell, Lily Tomlin, Natalie Cole, Jane Oliver, Helen Reddy, Phoebe Snow, Dionne Warwick, Joan Baez and Cher, to name a

few, has the utmost concern for developing a positive relationship based on trust with the artist he is photographing.

Realizing a couple of years ago that the photo session itself was a unique experience, Seeff began bringing in film and sound crews to record the photo sessions for a feature length film that will be released at the end of the year.

"Instead of looking at the photo session as a picture making procedure, I look at it more as a kind of relationship and experi-

ence with the artist," Seeff explains. "Over the past couple of years, I've developed the photo session as the art form, not so much even thinking about the picture as the art form. It's experiential filmmaking—creating an experience for the artist to go through."

Seeff does these sessions with a film and sound "media band" of more than 15, and very often has an audience at the sessions. Artists who enlist his creative services are often aware of his work and come to him because they want to be involved with it. Nevertheless, Seeff is very aware of helping artists relax in this situation so that both parties get the ultimate results from the photo/film session.

"We have a whole systematic way of working," Seeff relates. "We put the artist through various techniques which basically affect them emotionally or affect their body language specifically."

"When photographing someone, what's going on with them inside will show on the outside. So I may do something like get into certain breathing techniques, to get the artist to stop thinking about what

(Continued on page SW-22)

A Billboard Spotlight

FEBRUARY 25, 1978, BILLBOARD



Cher (left) and Marie Osmond.



GAZING THROUGH THE CAMERA'S EYE



Helen Reddy; Christine McVie and Stevie Nicks of Fleetwood Mac; and Judy Collins (all from left).

Music In Ladyland

• Continued from page SW-3

Another frequently mentioned reason for women's increasing role is the type of music that has gained in popularity recently. Says Ross: "Fleetwood Mac opened the door for equality. Suddenly, that was the first equal opportunity band, and I think it also opened a door for more listenable music that has enabled women to be on the charts a lot more."

That is, the popularity of softer rock has allowed more success for women who according to Kathy Boudreau of Los Angeles' Music Plus retail chain "still haven't hit the heavier rock category—except the Runaways who are an entity to themselves." Agrees Arthur: "The last message we got from the Beatles, with tunes like 'Hey Jude,' and 'Michelle' was 'stay soft.' And a lot of people now are staying with it."

For whatever reasons, the change is there and has inevitably had its effects in all areas of the business, whether or not the affected are aware of it. An interesting change is in radio, where Drew explains "There used to be a hard and fast rule at top 40 stations that they wouldn't play two female vocalists back to back. That rule isn't as hard and fast as it was. It existed as a way to program variety, because historically very few females hit the charts, so it would be like playing two or three instrumentals back to back. Recently, there have been so many records to play by females that old hard and fast rule has been rendered virtually impossible."

To an artist such as Elliman, the changes brought about by her own sudden recognition this past year after years in the business have directly affected her lifestyle and music. Of changing attitudes towards her in the business, she says "it comes when they realize you are a potential profit maker. It's all becoming so much of a rush now, I don't even know if I can take it, but I suppose I will adapt. I don't want it to get so crazy. It's so important that you just keep that love for music, and you don't turn it into just a profession."

And, for Arthur, he finds a distinct difference in the studio when producing women. "A lot of the finer musicians," he explains, "play differently with a woman. There's something intuitively romantic about their playing, and I'm an incurable romantic about my work. There's an amazing ambience, almost gossamer fleshy, and what it results in is a great take."

At Columbia, vice president of a&R Don Ellis found that last year "we really made our point of view with four different unknown female artists (Valerie Carter, Libby Titus, Karla Bonoff and Katy Moffat) at one time, got them all started on meaningful careers, and are making second records with all of them. I hear more tapes and see more women who are not only performers but also creators, so that means I would be working with more of them."

However, Ellis does not feel that success will necessarily affect policy in the signing of artists at Columbia. He says, "The fact of the matter is that whether it's a man, woman or dog act, if the artistry was there we would make the record. I'm not going to go out and find more women now because they're having greater success, but I'm certainly not going to shy away from signing women either."

Looking ahead, it will be interesting to see if women are able to bring their 30%-40% share of the charts up to an equal 50. Drew thinks so. He explains: "If we're talking about society, where men and women are going to be more equal, I would like to think that will be the case in the charts. Women today are demanding a bigger voice; they are more involved. Yes, I think 50% is reasonable."

And Arthur concurs: "I think it has to keep going. We've yet to tap the sources of the girls. There is potentially a female Beatles out there, or Rolling Stones. It has to grow; it's a natural process. I think we're gonna look at a pretty hefty 50/50 soon."

Latin America Scene

• Continued from page SW-8

(stars), and perhaps just a little more time will tell the tale. Perhaps into the 1980s? Companies are investing time and money, therefore the penetration and patience has to pay off.

The Mexican Polygram company, still called Polydor, has concentrated heavily on a couple of unknowns since 1976. And although there has been no appreciable success so far, the label still has high hopes for Dulce and Paulyna, the latter recently hitting with the strong selling "Todo Es Por Ti."

Two more examples in Mexico are Sonia Rivas (CBS) and Hortensia Galsia (Ariola), both on the verge of stardom. Both are in their early 20s and both have delivered with chart material, the former in duet with Yoshio on "El Reencuentro" and Gálvez scoring with "Senora."

Chelo is an example of a woman kicking around for a little over a decade with just mild success in tropical, but when Musart steered her into ranchera she became an instant success story with three chart singles, including Latin U.S.

The same thing happened with Spanish singer Rocio Durcal, who "can't get arrested" singing in her native land—but can now write her own ticket in Mexico because of last year's "Tarde."

The list can extend to considerable lengths. A few more brought to mind: Eliana Pittman and Maria Bethania of Brazil, Gloria Martin of Venezuela, Chabuca of Peru, Maria De Lourdes, Alicia Juarez and Maria Medina of Mexico, Carmela Jimenez and Charitin Joyco of Puerto Rico, Rina Ramirez of Santo Domingo.

The roster of "star women" from Spain is most imposing, as well. Added to Trini, Ostiz and Durcal are Lolita, Jeannette, Marisol, Estibaliz (with partner Sergio), Elsa Baeza and Maria Dolores Pradera. Amaya and Izascum Urranga, also sisters of Estibaliz, are the backbone of the formidable Mocedades.

One of the impressive factors of women in music in Latin American is that when they hit, there is durability in staying power. Their earnings are not the same as in the U.S., or certain countries of Western Europe; consequently, they aim for acceptance in records, nightclubs and tv.

A couple who have withstood the ravages of time are Libertad Lamarque from Argentina and Olga Guillot, a Cuban refugee who has gyrated back and forth between the States and Mexico for over two decades. Lamarque has held up for more than 50 years.

Lola Beltran, one of the premiere ranchera singers of Mexico along with Lucha Villa and Amalia Mendoza, has been around on top for close to 30 years.

Another phenomenon of Latin American women seeking prominence is that if they don't make it with an established disk label, they proceed with one of their own. This development of some business acumen is generally prevalent in Central America and a few of the Andean Bloc countries like Ecuador and Chile.

If there is no deal made with a releasing organization in their respective territory, they'll become so bold as to handle the distribution by themselves. Some find the control over their own product far more lucrative than awaiting a check from X label.

The public throughout Latin America sometimes puts English speaking stars on a higher pedestal than indigenous acts. Some international "star women" making such a penetration over the past couple of years include Donna Summer, Gloria Gaynor and the Silver Convention. Their accomplishments are not only record sales, but in extensive personal appearances there as well.

"But we're starting to get tired of seeing our women playing 'second banana' when it comes to popularity," cites an anonymous top executive, "therefore more concentration in a buildup campaign."

In Mexico, the people will be exposed to more shows this year involving some of their very own. Already performing with considerable success and slated for showcases later this spring are: Villa, Beltran, Anania, Torres and Estrellita.

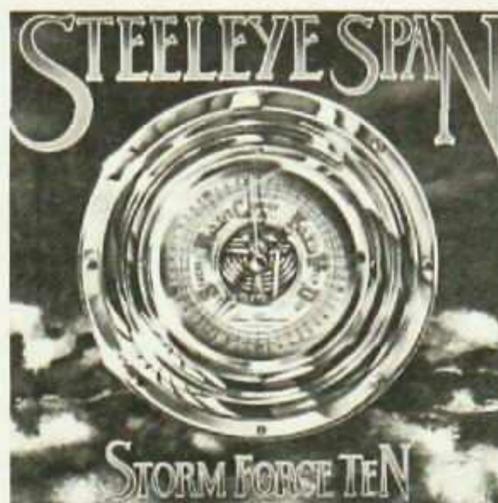
Martin and Sosa, along with the late Violeta Parra, are typical of some who have found prominence via the "protest" folklore route. It's a style which can have drawbacks because of being in opposition with basically military governments.

But it also can be timely and fashionable, especially with the advent of the Carter "human rights" campaign. As a prominent Latin American music columnist recently put it: "Ahorá (Today) machismo—manana feminismo!"



MARY TRAVERS CHR1168

This is the first recording that Mary Travers has made in some time. Working with Vini Poncia of Mad Vincent Productions, she has selected a group of appealing and lyrical songs that closely reflect her personality and a new attitude toward life. Many people still associate Mary Travers with Peter, Paul & Mary. This album will introduce them to a new, more sensitive Mary. We think a lot of people will identify with her new outlook on life.



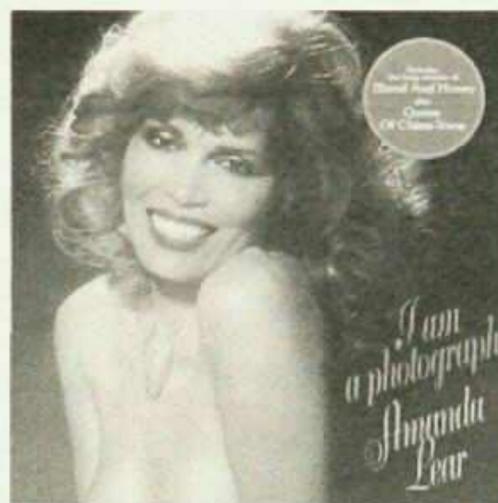
STEELEYE SPAN CHR1151

A newly reorganized Steeleye Span now boasts the return of one of its founding members, Martin Carthy. Still featuring the exquisite voice of Maddy Prior, Steeleye Span has collected a new group of traditional English folk songs and has arranged them in the unique Steeleye Span manner. "Storm Force Ten" is a welcome breeze. Produced by Steeleye Span and Mike Thompson.



BLONDIE CHR1166

Blondie does it...well. After globetrotting for 6 months, they have established themselves as an international act in Australia, Japan, England and 6 other European countries. There's no doubt about it. Blondie is the group to watch in 1978. And lead singer Deborah Harry is guaranteed to bring you to your knees. Produced by Richard Gottferrer.



AMANDA LEAR CHR1173

We'd like you to meet The White Queen of Disco. A well known and controversial figure, Amanda Lear took the continent by storm after producing a string of disco hits in Europe in 1977. She had 4 Top 10 singles from this album in Italy alone. "I am a Photograph" is now being released in the United States. Long live The Queen. Produced by Anthony Monn.

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Chrysalis
records and tapes

MAKING IT: YESTERDAY AND TODAY

By JOE X PRICE



Natalie Cole



A Billboard Spotlight



Olivia Newton-John

FEBRUARY 25, 1978, BILLBOARD

It is a well-known fact in the record industry that the American female has always outsold the American male in the record stores across the country. For manifold reasons, some obvious, some not, girls have traditionally paid closer heed to the phonograph record and the artists who make them than boys. Hence, assuming that the universal likes repel-unlikes-attract law applies here, it follows that the male recording artist would enjoy far greater success at the record stalls than the female artist. Indeed, this has been the case through the decades, as evidenced by even the most cursory glance at the national best-seller charts of years gone by.

Yet, in spite of this pecuniary imbalance, the record business has always exploited the talents of women. Alma Gluck, the first American female singer to sell over a million records, was a tremendous financial asset to RCA Victor in its early stages, but she was never rewarded commensurately for her contributions. Also, it is said that blues singer Bessie Smith helped save Columbia Records from bankruptcy in the early 1920s and then was forced to watch the growth of a conglomerate from the sidelines.

Now, however, as society gives vent to demands for equality between the sexes, we are witnessing some changes. Even at point of purchase, the female artist is beginning to make herself heard. For example, in 1977, according to Billboard's composite singles/albums chart for that year, a total of 25 distaff singers had bestselling records; this, compared with the same chart of a decade earlier, 1967, when the femme singer list went only nine deep.

While this 10-year difference hardly represents a total reversal in trend, the near-three times increase in numbers is significant. Whether or not it is a reflection of the worldwide women's liberation movement is moot. Are the feminists carrying out their hard-sell techniques so effectively that they are making themselves felt in artistic realms as well?

Singer Grace Slick doesn't think so: "Singing is not like being a garbage collector," she says. "There are very few women garbage collectors. There have always been women singers. I think it's harder for women to get into fields like law and medicine. Women have always tried to suck up to the power, so I'm not surprised that they're making progress in music."

Helen Reddy, whose self-penned "I Am Woman" became a No. 1 hit and theme for U.N. sponsored International Women's Year a few seasons back, takes a less jaded view
(Continued on page SW-22)

Yvonne Elliman (circle below) and Loretta Lynn (immediately below).



Grace Slick of Jefferson Starship (above) and Barbra Streisand.



INSTRUMENTAL WOMEN IN MUSIC

Wait just a minute! Bussing in the music business? To put an end to discrimination? Segregation?

Well, not exactly, but there is a new gimmick that has been adopted by about one-third of all major U.S. symphony orchestras which is designed to assure that no sex-bias is practiced at preliminary auditions. It's called (what else?) behind-the-screen auditioning.

You guessed it, the player does his or her thing on his or her instrument while sitting behind a partition of some kind. Meanwhile, a committee of orchestra members in the particular section they're auditing sits out front with the conductor. They decide upon who takes the empty chair on the basis of the sounds they hear alone. Get it? Sight unseen, sound heard.

Consequently, because of this and a few other judgmental innovations of similar purpose, the percentage of active female members in U.S. symphony orchestras has swelled by about 36% over the last 10 years, according to a recent survey conducted by Symphony News Magazine. The survey reveals that whereas a decade ago, women comprised just 18.3% of membership in major U.S. symphonies, today they number 24.9%.

The increase in women in metropolitan orchestras is also impressive. In the middle '60s, 36.5% of the members were women; today it's 40.6%, an increase of about 9% over the same span.

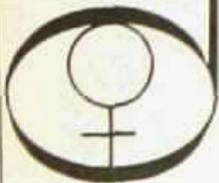
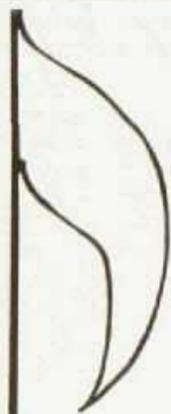
Mary Lou Williams, who in 1946 was the first pianist-conductor-arranger-composer of any gender to lead a symphony orchestra in a jazz concert (the New York Philharmonic in Carnegie Hall) and today is professor of jazz, improvisation and jazz history at Duke University in Durham, N.C., disdains the facts that the sex difference has become such a big issue in music of late.

"People insist on making an issue on that," she complains. "I think it's ridiculous. There are an awful lot of girls who are really capable of maneuvering like a man—of thinking like a man. Like Mary Osborn, the guitarist and Barbara Carroll and Melba Liston; those are just a few who immediately come to mind.

"My career has been one-niters with men all my life. I used to play and write for Dizzy and Benny Goodman and before that I did some starving, too. Today you run into these women who insist on getting in and they can't cut it. I'm upset whenever I hear a woman complaining to me about how they wouldn't play her composition because she's a woman. I tell her, 'Do the work and you'll get heard!'

"Another girl playing with Duke's band right now is Carlene Ray. She's playing a concert with me in March in Kansas City.

(Continued on page SW-22)



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Balancing The Image

Continued from page SW-12

with my own needs, me as the mother which has got to come first, me as the musician and me as the socially conscious, politically motivated type."

Minnie Riperton with her 5½ octave range acknowledges she's had an image problem in terms of being labelled something she wasn't.

"If you're black you have to be r&b and that's ridiculous," she says calmly in her Los Angeles home. "Almost every label wanted to sign me at one time—but as soon as they saw me they didn't know what to do with me. I'll never sign if I have to be viewed as either or."

For Helen Reddy what one sees and hears is "Me. I'm not acting out a character." She does acknowledge that she'll change a word to make the song "more personal to me. I'm singing from a female's point of view, but I'm not singing to females. I tend to pick songs upfront that I can relate to as a woman."

How easy is it to find such material? "It's one in maybe 100 which hits home."

Reddy says touring is a lonelier life for a woman than it is for a man since men and their groups can easily hang out together. "I don't mind being by myself (when she has to). I have a lot of solitary hobbies I can indulge in."

Being a star has not affected her personal life, she says. "I have members of my family (two children) with me when I travel plus Jeffrey (Jeff Wald, her husband/manager). You do have to plan more carefully; if you don't draw attention to yourself people don't bother you. There are some performers who are on all the time. I'm not one of them."

Eydie Gorme says she's never rehearsed an image for show business (but she does candidly state: "I am a very neurotic person"), "but I have been around stars who do rehearse their image."

Gorme says she feels an audience "pays a lot of money to be entertained and I like my audience to go out on an up. But most of the time I am not on an up."

One would not know that while viewing her and husband Steve cavorting onstage in Las Vegas where their combination of singing talents and comedic byplays makes them the top husband-wife duo in show business.

Gorme, whose been warbling professionally since 1953 (with the Tex Beneke band and then the "Steve Allen" NBC-TV nightly show) finds that the various media affect the performer.

Working recently on a 90-minute special on Irving Berlin for NBC-TV (which should air this spring) she says tv soundwise produces a restricted performance. "It's difficult being a recording star to come into tv. You can't believe the unions don't know how to get good sound. And then you may be the greatest singer but some guy can't touch some piece of equipment because of some union ruling so the sound doesn't come out right. They're still working with 3-tracks."

"With live concerts, you get the performance but you don't get the sound. Disk is the best medium," she says in the Polo Lounge of the Beverly Hills Hotel following a rehearsal for the Berlin tv show which will include husband Steve, Oscar Peterson, Sammy Davis Jr. and Carol Lawrence.

Gorme is staunch in her opinion that being an entertainer has affected her personal and private life. She speaks of 20 years of "exquisite pain and exquisite pleasure. On the road we work and kill ourselves. At home we prepare to work and kill ourselves."

My shortcomings in being an entertainer? "Not spending enough time with the kids (boys 17 and 15). There is no semblance of a private life. Maybe if I had one I'd hate it."

Gorme says onstage she sings for herself and trusts the audience likes her choices and has never consciously aimed her act at one particular segment of the audience. "When a record company told me what to do," she notes, "and I did it, I never had a hit."

Assuming the talent is there, Gorme feels a woman has a good chance of cracking the industry today. "First of all," she says, "women can go around alone. I had a manager I bribed to tell people about me at auditions. I didn't have the courage to talk for myself. And when I started out male singers dominated."

Ella Fitzgerald recalls that when she started out nearly 40 years ago songs were geared for male singers. Today, she finds the climate much more open and she's blending tunes by Carole King and Barry Manilow into her act to appeal to the youngsters who accompany their parents to her gigs. The parents, of course, regale in her jazz flavored specialties.

Fitzgerald says in her day touring with a band was paying one's dues. Her first raise came when Jimmy Lunceford threatened to steal her from the Chick Webb band and Webb raised her to \$75 a week.

And while she was singing with the bands she often dressed "in the bass fiddle case or in the bus. There were no dressing rooms in some places. . . . In those days we took what we could get. Today, acts can say no." So can Fitzgerald who is financially well oiled and can pick and choose her jobs.

Joan Baez notes that show business is terribly difficult. When I was beginning (in 1959) I could sing folk songs. Now, when you go to a record company they ask you what can you write." Joan is into writing now and likes to compose from one half to three quarters of her LPs.

Raising a son (Gabriel, age eight presents the show business-personal life conflict. Five weeks is the most Joan will be on the road without him. He does tour with her. Says Joan: "He's my first priority and I'd like to be around to enjoy him growing up. I can't say I want to sit-in and be arrested because that's not good for him."

Minnie Riperton says she doesn't know how to create a show business image. "My music," she says, "is me so I'm not being someone else. I was one of the first few women songwriter-singer-producers of the 70s," she says in her L.A. home, "to get her message across."

One of the problems in being a woman in show business is dealing with the "male record company executives attitude that a woman is a sex object, not a learned person. Most men see a woman as a tool."

Onstage, Minnie is a lithe, delicately moving singer. Off-stage she says she doesn't intentionally seek a sexy image. "I don't think about going on and being sexy. I love loving and my appreciation for the people in the audience may come off as sensuality because I like to 'touch' the people. But I don't try to get the guys going; it goes a lot deeper than the physical attraction."

Being in the spotlight has not hurt Minnie's private life. "I really feel I'm lucky," she comments, "because I get to be me at all times. My kids (a son 10, a daughter six) go on the road with me because they're part of my life."

They're also tuned into show business. Explains Minnie: "They're out in the audience and they know how important the opening song and encore are."

These women superstars all agree that being female has not given them any unique advantage over their male counterparts.

But as Eydie Gorme explains with flaying hands and fiery eyes: "It's preposterous to think you can be a great star, great wife, great mother, thrill millions, thrill your husband and be the thinnest person in the world. It's not possible to be all those things."

The Creative Pulse

Continued from page SW-16

Helen King, founder of Song Registration Service in Los Angeles, has her finger on the pulse of today's Woman writer in music. "Talented young women songwriters have accepted the challenge and have made inestimable contributions to our cultural and human growth," King notes.

"These women are writing strong songs about strong women; about their changes, their struggles and the strength they are starting to feel individually and, most awesome and inspiring, the strength that comes with common commitment, mutual support and unity."

The battles are major, King says, but the women have the guns and ammunition. "The poplar songwriter possesses one of the most powerful cultural tools—the talent to communicate the rhythms and struggles of life through music and lyrics. Writers have the responsibility to project new concepts on the airwaves, and the taste-makers in the music hierarchy have the responsibility to listen, expose and allow the audience to evidence its approval, disapproval, support or judgment at the record counters."

Boosting Women writers are such ventures as Olivia Records in Oakland, it's an all women music collective, a first in cooperative music production.

Olivia distributes its own, as well as other labels, through a country-wide independent distribution network of women who manage, retail, wholesale and promote in their own communities.

Olivia maintains a tape library of demos submitted by women songwriters. Any woman who wants a sample of material can send in a blank cassette noting the type of music she wants. Olivia's next goal is to buy a recording studio. The label happily reports its sales are booming.

Redwood Records in Ukiah, Calif., was formed five years ago because Holly Near was receiving so many requests for her album after performing in concerts. Only one problem: she didn't have an album.

So, with the help of Jeff Langley, she recorded an album in a little home studio. Redwood was formed to fill the need. Since then, Holly has recorded two more LPs—and the three albums combined have sold nearly 100,000 copies.

The records are carried in many major record stores across the country and in several foreign nations, including Japan, Germany and Australia. Redwood also distributes two songbooks.

Redwood is now owned and run by Holly Near, Amy Horowitz, Marsha Cummings and Trudy Fulton. Its new project, now being recorded, is a group of black women singers from Washington, D.C.—"Sweet Honey In The Rock."

"Our goal is to put out artistically high quality music that speaks to issues in people's lives, especially women's lives," comments Near. "We feel the songs on AM radio don't convey this."

Though her songs speak mainly about the issue of women and directly to the women, Near advises, "Men who feel secure find it interesting to hear songs from a woman's perspective."

Then she adds an opinion that fires the furnaces of these burning women creators: "I get a lot of mail from people who have been at the concerts who say their lives were changed—I love hearing that kind of response."

Judging from the achievements of Women writers and women Writers over the past years—with many of the victories being won despite stubborn resistance—the future looks as bright and clear as the song of a lark.

Rocio Durcal
canta a
Juan Gabriel

tarde
fue un placer conocerte
cuando dijiste adios
fue tan poco tu cariño

DISCOS ARIOLA FELICITA A ROCIO DURCAL
POR EL EXITO OBTENIDO CON SU DISCO L.P.

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ariola

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The Camera's Eye

• Continued from page SW-18

they're doing and concentrate more on just keeping the breathing rhythmical or relaxing their facial muscles. When people are nervous—one, they don't like looking into the camera so they try to avoid it and, two, very often they don't breathe properly, they don't stand comfortably and their body becomes tense. So we're working on a psychological and emotional level to affect their inner feelings which always get translated into body language.

"We're very involved in many of the growth disciplines and self-awareness ideas but, at the same time, the minute we begin to work, we forget all of that and just go into all of the ways that we can become spontaneous. How to get to that point of pure inspiration and spontaneity, and reach your highest potential there, is what the creative process is all about. I've found that women have an ability to be very intuitive in situations like that. They're often less threatened by cameras than men are.

"One way to be spontaneous is to give up all your preconceptions about what you want to do. So I just go out there and face them and begin to tell them everything that goes on with me, in terms of my feelings, very honestly, and it begins to build up trust.

"That's the first step, because if the artist doesn't trust you they'll be defensive and those feelings will be related in the photographs. Verbal communication and actual behavior have to be the same. And, it's a 'win-win' game—we both want the best results."

Raeanne Rubenstein, who, besides photographing various album covers, has recorded images of females as well as males in her book "Honky Tonk Heroes—A Photo Album of Country Music," also feels that a positive artist/photographer relationship is imperative in a successful photo session situation.

"It's important to have enough time to establish some sort of rapport with the artist so that I understand who they are and they, in turn, are willing to put themselves in my hands and trust that I will do my best as a photographer," Rubenstein says.

"An artist should be aware when doing a photo session that photography is an art as much as the photographer is aware that their music is an art. One of the most destructive situations a photographer can be in is where the person has no respect for the fact that the photographer is facing enormous technical and visionary challenges everytime she picks up her camera. If an artist doesn't realize that, then a session can become terrible, sort of a battle.

"Many times women are more concerned with looking attractive on an album cover and aren't really too interested in the photographer's technique or innovation. So even if I'm trying to do something experimental or slightly outrageous, I'm always conscious of making her look attractive."

Rubenstein has found that most women artists will work very hard for the right kind of picture.

"I have an enormous respect for them in that regard, because many times they really don't know what you're doing."

And the lady photographer has an interesting theory about predicting an artist's rise to stardom by the way they react to a photo session situation.

"I find that there's a direct correlation between the success of an artist in terms of their career and how they work in a photo session," she explains. "I've said to many record companies and personal managers that if they're deciding whether or not they should really promote or take on an artist, they should let me do a photo session first and I'll tell them right away whether or not the person is going to make it. If a person has the ability to work hard, project and to be interesting in front of a camera that's being held by a person they don't know anything about, then they'll be able to do it for an audience as well. It's something that's very innate."

Murray and Newton-John both agree that, rather than presenting an image, their main interest is getting an attractive picture from the photo session.

"I never try to really create any image necessarily; I think people do that for you," Murray feels. "People make up their own minds about what you are and who you are. But I do like for the album graphics to relate something about the music inside the album."

Newton-John feels that her stage image is a little different from her album image, but likes the idea of presenting two different sides of herself.

"I'm really portraying emotions and feelings and who the subject is rather than some sort of conceptual idea on a cover," Seiff points out. "Instead of thinking of graphics and images, I'm thinking more about working with the artist as a human being—a living, breathing, feeling reality."

"My feedback from artists in general is that they prefer to be treated much more on an honest level now—not idealized or turned into some fantasy. They want to be themselves and relate to the public at large just as themselves. The elements of hype and overkill and turning people into fantasies—that kind of thing is falling away. The artists and the public are more sophisticated than before.

"What has previously been categorized as packaging and commercial art is suddenly being re-evaluated as art. Every piece of imagery that comes out becomes part of the collective mind. Imagery affects society—most classically with the Beatles. What happened wasn't just because of the music—it was the whole visual and conceptual image that was put together with the music."

"Cover art has gotten into exploring the personality of the artist more in terms of what they are and the kind of music they do," Rubenstein feels. "And photographers are being

allowed to experiment more and more in the area of revealing what the artist and his music is about."

Rubenstein also feels that album art is becoming a new avenue for photographic expression.

"It's becoming increasingly recognized that album covers, as well as music, sell albums. The photographer is becoming much more of an integral part of the process. Record companies and managers are discovering that if you put the right photographer with the right artist, you can get an image that will really impress itself on people's minds.

"Album cover art is a beautiful marriage between the vision of the photographer and the music of the artist," she adds. "Now that people who buy album art are recognizing this, the future is going to bring more and more amazing and exciting innovations in photography."

Yesterday And Today

• Continued from page SW-20

of it. "It doesn't hurt to be a woman right now," she states. "When I signed with Capitol (in July, 1970), I think I had been turned down by every major label, including some minor ones, because I was a woman. I think it's just a question of timing. I think that music reflects the culture of the times. Now at least they're putting us (women) in different categories—r&b, jazz, rock, et cetera, without too much concern for sex."

Speaking from the point of view of a male music business executive is Al Bennett, president of fledgling Cream Records and former president of Liberty/UA Records. He attributes the emergence of the woman singer to the music business itself.

"Everything starts within the industry," he avers. "The reason for the tremendous acceptance of the female singer today is because of the type of music that gets accepted. It's as simple as that."

Peggy Lee, when asked if she thought it was harder today for a female singer to break into the business than it was during the '40s and '50s, agrees with Bennett—to a point:

"It depends upon who's behind them—in a promotional way... But the tension today may be worse—because of the type of music they're doing, plus the keener competition. It seems to me they start out more with a recording background than anything else, and then they have the professionals to help them. That would be an advantage for them."

Slick, speaking from her San Francisco-based Jefferson Starship office, explains the emergence of the sexually mixed group today thus: "Men want to hear more high-end range and it's the opposite for women; they're enthralled with the low-end ranges. Most AM singles are heavy with bass sounds—vocal, bass and bass drum. That leads the AM sound. We're not into that; we're not into selling singles. That's why I like singing with males; you have something for everyone. I admire Linda Ronstadt for being able to carry it off by herself."

Reddy, who admits that earlier in her career she used to seek out females to work with, has let her guards down considerably of late: "I found myself favoring the female. I used to seek them out, even to the engineer in the recording booth. Now I try to disregard sex entirely and go for the most qualified, which is hopefully what this is all about."

"It takes tremendous courage and endurance to sort out the bullshit from the positive feedback you get," says as-yet-unrecognized Janet Berkshire, 22-year-old singer-percussionist fresh from Omaha. "Sometimes you get so frustrated that you can't pull yourself out of the downers. There are definitely highs as well as lows, but all of it is extremely draining psychologically and emotionally. I feel that becoming a success has as much to do with being in the right place at the right time as having the talent one needs."

Veteran star Lee concludes, "I started out with a college orchestra and then sang with Will Osborn before joining Benny (Goodman). My way we had sort of a boot camp with the big bands; you learned as you went along. The steps we took might have been slow, but they have been sure. I was very shy being the only female, but they (men) rather respected that. It must be very difficult for young women to get started today. But I think things will eventually turn around again—where men are men and vice-versa. Because that's the way it's supposed to be."

Of the 72 acts signed to United Artists Records today, 20 of them are female; of Elektra's 71 acts, 15 are female; and of the 156 acts signed to Warner Bros., only 32 are of the feminine gender.

You've come a long way, baby is the popular phrase, but it seems, after all is said and done, women still have quite a way to go...

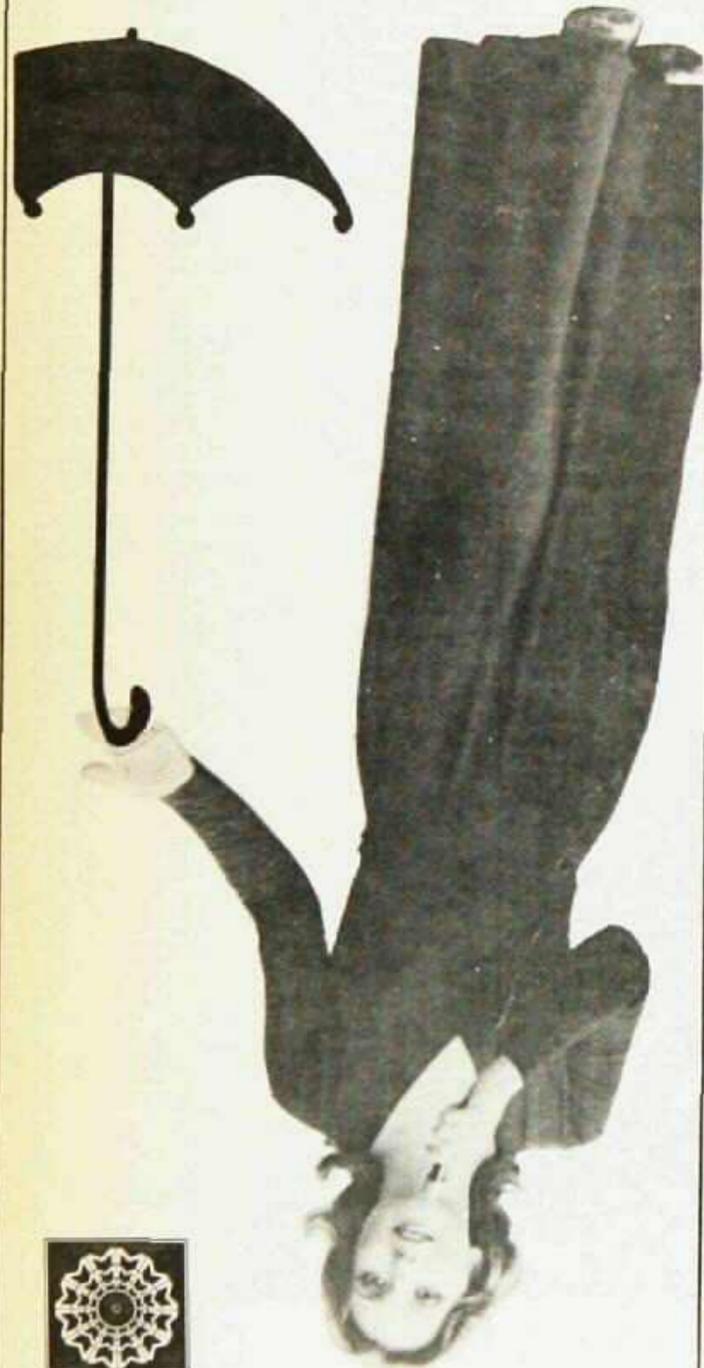
Women In Music

• Continued from page SW-20

When I found out the show was called 'Women In Jazz,' I almost cancelled out. They never singled me out as a woman. If you're good, you'll do the work. The female rights movement will be detrimental to music. Do you know why? Because the men in control will bend and you'll get a lot of people in jazz who don't deserve to be... if you know what I mean."

Bobbi Humphrey, who copped first place for jazz flutist of the year in 1975-76-77 in the Ebony Music Poll and who now cuts for Epic, doesn't agree with Williams on the sex issue: "I've never looked at it from the female standpoint. There has to be raw talent to sustain an act. Audiences are much more sophisticated these days. You can't put one over on the public if you can't sustain, whether you're a male or a female."

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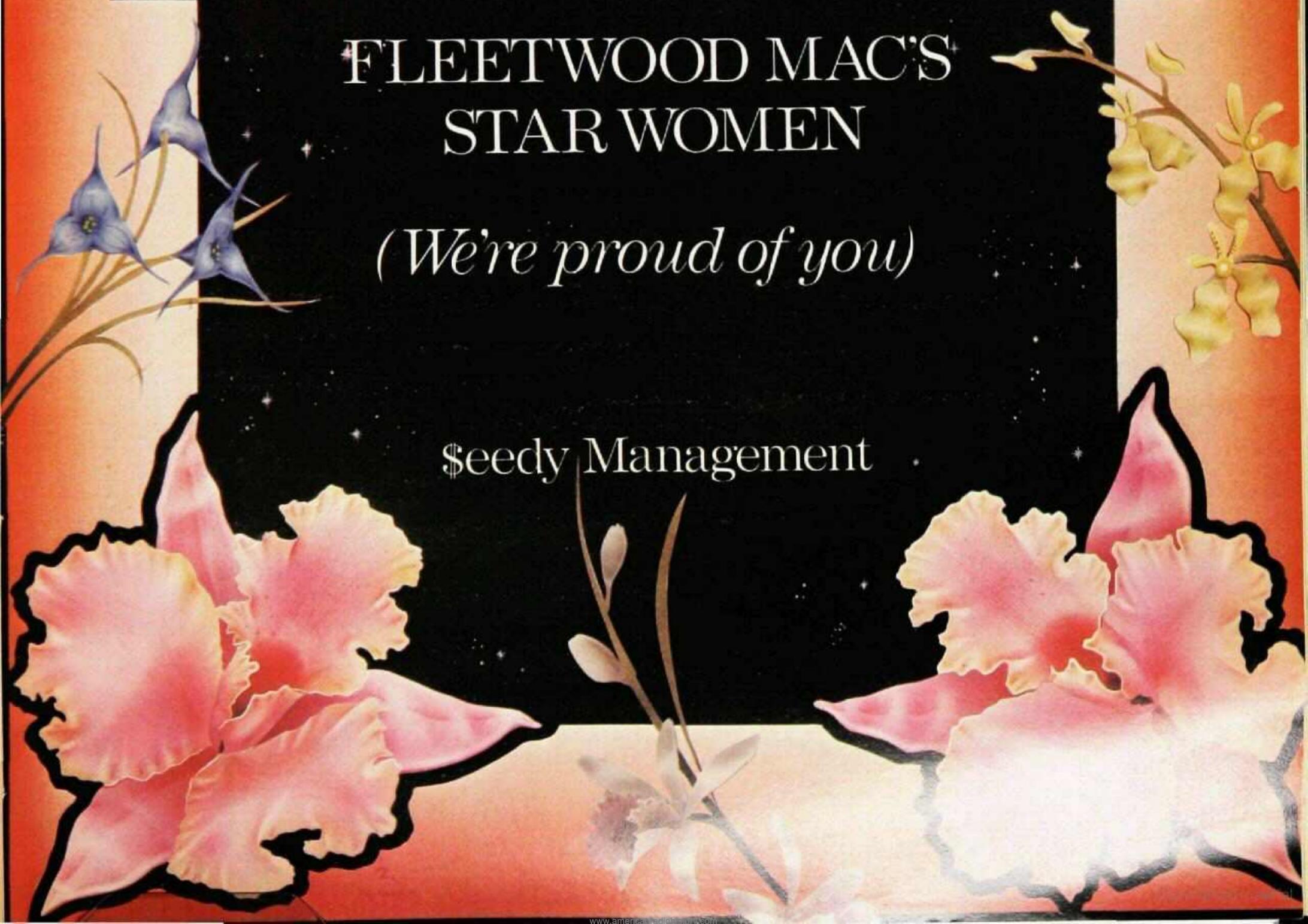


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Discos

Musicians Picketing Studio 54

• Continued from page 3

will then be expanded to include other discos which now feature only recorded music.

Arons states that although this is the first time that the resurgence of disco in this country that Local 802 has picketed a club, the union has in the past successfully used this leverage against the discos of the 1960s, beginning with Shepherds discotheque which today features a regular mix of both live and recorded music.

On the first night of picketing the union's action did not stop any of the invited guests from attending the Studio 54 party, but it did raise the ire of club co-owner Ian Schrager who pointed out that everything for the party was donated, and if the musicians union wanted its members to play it could have offered to donate their services.

Schrager's sentiments were echoed by Bobby Zarem, publicist for the "I Love New York" campaign, who characterized the union's action as selfish and charged that the action was geared to get publicity.

He added, "It would have been wondrous to have live musicians playing tonight, but they (the musicians) did not offer their services."

Musicians locals in other parts of the country, particularly in the Midwest, have been picketing discotheques for some time. It is believed that the action by Local 802, the largest and most powerful in the country, will help stimulate efforts by other locals.

Curiously, however, Local 802's actions come at a time when many metropolitan clubs are already offering a mix of live and recorded music in an effort to boost sagging attendance.

Among the clubs following this policy are Starship Discovery 1,

Hurrahs, the Copacabana, Shepherds, Leviticus, Cherry's and Town Hill 2 (Billboard, Feb. 4, 1977).

Meanwhile, in England disco deejays have banded together and are striving for unionization. The British Disc Jockey Federation, an ad hoc committee headed by Peter Clifton-Greene and Theo Loyla, is considering aligning itself with the National Assn. of Theatre and Kine Employees, the Associated Cinematograph Television and Allied Technicians (or the Associated Broadcasting Staff).

The deejays had earlier approached the Musicians Union, but were rejected on the grounds that they were "enemies of musicians."

The Disc Jockey Federation believes that unionization is the only way to eliminate current ripoffs of spinners by club owners and operators.

Councilman In L.A. May Snafu New Club

By PAUL GREIN

LOS ANGELES—Homeowner pressure which resulted when Dilons, a discotheque, opened here last year has led to strong opposition by Councilman Zev Yaroslavsky to a proposal for another disco in the area.

The Red Onion restaurant chain,

which has five locations in the L.A. area (not counting 13 Red Onion restaurants separately owned by Host International) wants to lease space in the McCulloch Oil building on Wilshire Blvd. between Westwood Blvd. and Glendon Ave. in Westwood.

But Yaroslavsky wrote a letter to Ron Newman, president of Red Onion and one of its four owners, advising him that a conditional use permit from the city of Los Angeles was necessary before the state of California could grant the establishment a liquor license. And the councilman stated that he would publicly oppose the granting of the permit.

Yaroslavsky's letter said, in part: "Today, there are 17 movie theatres, more than 50 restaurants and countless other entertainment-related enterprises in the small area of Westwood Village. The resulting congestion has created one of the most severe traffic problems in all of Los Angeles."

"As an example, the intersection of Westwood and Wilshire Blvds. carries more than 90,000 vehicles daily—one of the busiest in the world."

"In addition, the homeowners in the surrounding area are reaching the limits of their patience with the intrusion (that) Westwood entertainment seekers are making on their lives."

"Today, Westwood-area homeowners cannot find a parking space in front of their homes in the evening or on weekends, they are subjected to increasing noise and debris in their neighborhoods, and they suffer most from the traffic problems."

Newman denies that his restaurant/disco will cause any of these four social ills:

- Parking—"There's no street parking permitted; it's a commercial area. Besides, there are 1,200 parking places in the office structure." The charge for all cars entering after 6 p.m. is \$1. There are also two adjoining ground-level lots with similar charges.

- Noise—"It's an office high-rise; there's no residential property in the immediate area to disturb."

- Debris—"Why would customers come to a restaurant and throw papers on the street? Besides we'd have a cleaning crew clean up every day."

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DOWNSTAIR RECORDS

2 LARGE ORGANIZATIONS

Chi Pools Enroll 250 Subscribers

By ALAN PENCHANSKY

CHICAGO—Subscribers to disco pools now number almost 250 here, with the area the pools service encompassing Wisconsin and Indiana.

Clubs and spinners are supplied by two large, well-managed organizations, which divide the market along racial lines, for the most part.

Product flows to the predominately black south side through the Dogs Of War, a pool operated by Eddie Thomas, veteran radio promoter.

According to Thomas, three full-time employees serve the pool, with new recordings distributed at Dogs headquarters at 2112 S. Michigan.

Thomas says spinners from as far away as Indianapolis attend the weekly product sampling and distribution meetings.

Audio Talent Inc., an off-shoot of the radio promotion firm Bedno-Wright, services its subscribers with actual deliveries, and has recently begun making stops in Wisconsin.

Rocky Jones, who delivers the product, says he visits clubs in Milwaukee, Lake Geneva, Eau Claire and elsewhere in Wisconsin.

According to Jones, Audio Talent signs up clubs and jocks, but delivers at the club. He also visits key disco retailers, bringing information

about club and product developments.

Cost of the Audio Talent service is \$25-\$35 monthly, depending upon locale. The group claims 130 subscribers, with the number growing.

Dogs Of War assesses its members \$20 monthly and claims a membership of 100 jocks.

A third, much smaller spinners' group here is Inner Circle Programmers Assn., with a membership of key north side deejays.

That group claims not to be a record pool, though its members are receiving some product directly. The group's goal is to foster bigger disco attendance through more uniformity in the quality of music, says spokesman Grant Smith, who spins at Banannas.

Inner Circle meetings feature an interchange of information about new releases, import cuts, mixing, etc., aimed at sharpening members' skills. The group has published two issues of a feedback sheet which is distributed to record companies.

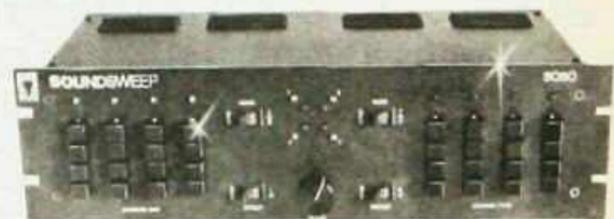
Vanished from the Chicago disco scene is the north side Disco-Tech pool that was influential here almost two years ago. "Disco-Tech evaporated because of bad management," one insider reports.

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Billboard's Disco Action

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National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
1	2	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12 inch)
2	1	LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
3	4	STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSD (LP/12 inch)
4	3	SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Collision (LP)
5	7	CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tavado Junction—Butterfly (LP)
6	10	ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
7	8	GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Groco (LP import)
8	9	DANCE WITH ME—Peter Brown—Drive (LP/12 inch)
9	6	ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
10	5	TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
11	17	COME INTO MY HEART/LOVE'S COMING—EASY LOVE—USA—European Connection—TK (LP)
12	13	GALAXY—War—MCA (LP/12 inch remix)
13	15	THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch remix)
14	18	VOYAGE—all cuts—Polydor (LP import)
15	16	I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
16	12	SHAME—Evelyn King—RCA (12 inch remix)
17	11	LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
17	16	I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
18	19	I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
19	25	MELODIES—Made in U.S.A.—Delite (12 inch)
20	14	WHICH WAY IS UP—Stargard—MCA (12 inch LP)
21	24	I FEEL GOOD—Hi Green—Hi (Cream) (LP)
22	26	MR. LOVE/ORGAN GRINDER/AUF WIEDERSEHEN DARRIO/TRANSISTOR MADNESS—Dr. Buzzard's Original Savannah Band—RCA (LP)
23	20	DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
24	40	A DANCE FANTASY—Montana—Atlantic (12 inch)
25	27	MOON BOOTS—O.R.S.—Salsoul (12 inch)
26	22	SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
27	31	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
28	29	THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
29	30	LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
30	—	SINGING IN THE RAIN—Sheila B. Devotion—Carrere (LP import)
31	21	ON FIRE (Getting Higher)—T Connection—TK (12 inch)
32	32	IT'S SERIOUS—Cameo—Chocolate City (LP)
33	23	THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP/12 inch)
34	35	YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12 inch)
35	36	I DON'T KNOW—Sweet Cream—Barrback (12 inch)
36	38	HOUSES OF THE RISING SUN—Revelacion—Groco (LP import)
37	37	TOUCH TO TOUCH/SWEET MUSIC/ARICANO—Timmy Thomas—TK (LP)
38	39	LOVE IS FINALLY COMING MY WAY—True Example—Salsoul (12 inch)
39	—	TRUST IN ME/HALF AND HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
40	—	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Ariola (LP)

PITTSBURGH

- 1 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 3 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
- 4 TUXEDO JUNCTION—all cuts—Butterfly (LP)
- 5 DANCE WITH ME—Peter Brown—Drive (LP/12 inch)
- 6 WHICH WAY IS UP—Stargard—MCA (12 inch)
- 7 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP)
- 8 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Groco (LP import)
- 9 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
- 10 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
- 11 SUPERNATURE/GIVE ME LOVE—Cerrone—Collision (LP)
- 12 GALAXY—War—MCA (LP/12 inch remix)
- 13 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 14 MELODIES—Made in U.S.A.—Delite (12 inch)
- 15 SHAME—Evelyn King—RCA (12 inch remix)

SAN FRANCISCO

- 1 GALAXY—War—MCA (12 inch remix)
- 2 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12 inch)
- 3 GIMME SOME LOVIN'/AFRICANISM—Kongas—Groco (LP import)
- 4 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 5 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
- 6 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—Marlin (LP)
- 7 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
- 8 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
- 9 VOYAGE—all cuts—Polydor (LP import)
- 10 I FEEL GOOD—Hi Green—Hi (Cream) (LP)
- 11 I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
- 12 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 13 CHATTANOOGA CHOO CHOO—Tavado Junction—Butterfly (LP)
- 14 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (LP/12 inch)
- 15 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch remix)

SEATTLE/PORTLAND

- 1 GIVE ME LOVE/SUPERNATURE—Cerrone—Collision (LP)
- 2 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 4 ON FIRE—T Connection—TK (12 inch)
- 5 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
- 6 CHATTANOOGA CHOO CHOO—Tavado Junction—Butterfly (LP)
- 7 BIONIC BOOGIE—all cuts—Polydor (LP/12 inch)
- 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 9 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 10 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch)
- 11 MOON BOOTS—O.R.S.—Salsoul (12 inch)
- 12 WHICH WAY IS UP—Stargard—MCA (12 inch)
- 13 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
- 14 THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR—The Trammps—Atlantic (LP/12 inch)
- 15 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—Marlin (LP)

MONTREAL

- 1 STAYIN' ALIVE—Bee Gees—Polydor
- 2 ONCE UPON A TIME/I LOVE YOU—Donna Summer—Polydor
- 3 LE SPARK—Le Pamplemousse—Quality (12 inch)
- 4 LET'S ALL CHANT—Michael Zager Band—Quality (12 inch)
- 5 DOWN BY THE DOCKS—Sailer—CBS (12 inch)
- 6 CLOSE ENCOUNTERS—Gene Page/Mexico—Capitol/Quality
- 7 LA VIE EN ROSE—Grace Jones—RCA
- 8 KISS ME (The Way I Like It)—George McCrae—CBS (12 inch)
- 9 BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—RCA (12 inch)
- 10 WHICH WAY IS UP—Space Project—RCA (12 inch)
- 11 CONQUEST OF THE STARS—Stargard—MCA (12 inch)
- 12 SLINKY THIGHS—Larry Page Orchestra—A/M (12 inch)
- 13 THE BEAT GOES ON—Ripple—RCA
- 14 GALAXY—War—MCA
- 15 DESPERATELY—Love Machine—London

NEW ORLEANS

- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 2 GIMME SOME LOVIN'/DR. DOO DAH—Kongas—Groco (LP import)
- 3 SUPERNATURE/GIVE ME LOVE—Cerrone—Collision (LP)
- 4 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tavado Junction—Butterfly (LP)
- 5 BIONIC BOOGIE—all cuts—Polydor (LP/12 inch)
- 6 FROM EAST TO WEST/POINT ZERO—Voyage—Polydor (LP import)
- 7 DANCE WITH ME—Peter Brown—Drive (LP/12 inch)
- 8 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch remix)
- 9 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
- 10 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
- 11 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 12 SHAME—Evelyn King—RCA (12 inch remix)
- 13 GALAXY—War—MCA (12 inch remix)
- 14 STANDING IN THE RAIN—John Paul Young—Mibong
- 15 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)

NEW YORK

- 1 RISKY CHANGES/DANCE LITTLE DREAMER/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP/12 inch)
- 2 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSD (LP)
- 3 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 4 SUPERNATURE (entire LP)—Cerrone—Collision (LP)
- 5 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 6 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 7 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Groco (LP import)
- 8 VOYAGE—all cuts—Polydor (LP import)
- 9 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—TK (LP)
- 10 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (LP/12 inch)
- 11 YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (LP)
- 12 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 13 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
- 14 MELODIES—Made in U.S.A.—Delite (12 inch)
- 15 GALAXY—War—MCA (12 inch remix)

PHILADELPHIA

- 1 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 2 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tavado Junction—Butterfly (LP)
- 3 DANCE LITTLE DREAMER/RISKY CHANGES—Bionic Boogie—Polydor (LP/12 inch)
- 4 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Groco (LP import)
- 5 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 6 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSD (LP)
- 7 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 8 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—Marlin (LP)
- 9 GIVE ME LOVE/SUPERNATURE—Cerrone—Collision (LP)
- 10 A DANCE FANTASY—Montana—Atlantic (12 inch)
- 11 DANCE WITH ME—Peter Brown—Drive (LP/12 inch)
- 12 HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)
- 13 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
- 14 NIGHT FEVER—Carol Douglas—Mibong (LP)
- 15 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)

PHOENIX

- 1 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tavado Junction—Butterfly (LP)
- 2 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP)
- 3 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
- 4 DANCE WITH ME—Peter Brown—Drive (LP/12 inch)
- 5 MELODIES—Made in U.S.A.—Delite (12 inch)
- 6 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
- 7 JOHNNY, JOHNNY PLEASE COME HOME—TAKE IT EASY/LOVE MACHINE—Claudia Barry—Salsoul (LP)
- 8 GALAXY—War—MCA (12 inch remix)
- 9 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
- 10 DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)
- 11 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 12 I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
- 13 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
- 14 MR. LOVE/ORGAN GRINDER TALK/AUF WIEDERSEHEN DARRIO/TRANSISTOR MADNESS—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 15 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)

DALLAS/HOUSTON

- 1 GALAXY—War—MCA (12 inch remix)
- 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 3 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
- 4 SUPERNATURE/GIVE ME LOVE—Cerrone—Collision (LP)
- 5 HOUSE OF THE RISING SUN—Revelacion—Groco (LP import)
- 6 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 7 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tavado Junction—Butterfly (LP)
- 8 I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
- 9 DANCE WITH ME—Peter Brown—Drive (LP/12 inch)
- 10 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 11 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
- 12 SHAME—Evelyn King—RCA (12 inch remix)
- 13 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—Marlin (LP)
- 15 WHICH WAY IS UP—Stargard—MCA (LP/12 inch)

DETROIT

- 1 BIONIC BOOGIE (all cuts)—Polydor (LP)
- 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 3 DANCE WITH ME—Peter Brown—Drive (LP/12 inch)
- 4 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 5 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—Marlin (LP)
- 6 TRUST IN ME/HALF AND HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
- 7 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 8 GIMME SOME LOVIN'/AFRICANISM—Kongas—Groco (LP import)
- 9 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
- 10 LOVE IS FINALLY COMING MY WAY—True Example—Gold Mind (12 inch)
- 11 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
- 12 SUPERNATURE/GIVE ME LOVE—Cerrone—Collision (LP)
- 13 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
- 14 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
- 15 MR. LOVE/THE GIGOLO AND I/SORAYA—March Of The Nigmas/AUF WIEDERSEHEN DARRIO—Dr. Buzzard's Original Savannah Band—RCA (LP)

LOS ANGELES/SAN DIEGO

- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 2 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12 inch)
- 3 GIMME SOME LOVIN'/AFRICANISM—Kongas—Groco (LP import)
- 4 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
- 5 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 6 CHATTANOOGA CHOO CHOO—Tavado Junction—Butterfly (LP)
- 7 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—Marlin (LP)
- 8 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSD (LP)
- 9 I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
- 10 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Collision (LP)
- 11 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
- 12 I FEEL GOOD—Hi Green—Hi (Cream) (LP)
- 13 GALAXY—War—MCA (12 inch remix)
- 14 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 15 VOYAGE—all cuts—Polydor (LP import)

MIAMI AREA

- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Collision (LP)
- 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 3 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tavado Junction—Butterfly (LP)
- 4 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSD (LP)
- 5 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 6 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 7 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
- 8 DANCE WITH ME/FANTASY LOVE AFFAIR—Peter Brown—Drive (LP/12 inch)
- 9 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—Marlin (LP)
- 10 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Groco (LP import)
- 11 FROM EAST TO WEST/POINT ZERO/ORIENT EXPRESS/LADY AMERICA—Voyage—Polydor (LP import)
- 12 MELODIES—Made in U.S.A.—Delite (12 inch)
- 13 MR. LOVE/THE GIGOLO AND I/SORAYA—March Of The Nigmas—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 14 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 15 SHAME—Evelyn King—RCA (12 inch remix)

ATLANTA

- 1 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
- 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 3 SUPERNATURE/GIVE ME LOVE—Cerrone—Collision (LP)
- 4 WHICH WAY IS UP—Stargard—MCA (LP)
- 5 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12 inch)
- 6 CHATTANOOGA CHOO CHOO—Tavado Junction—Butterfly (LP)
- 7 SHAME—Evelyn King—RCA (12 inch remix)
- 8 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch remix)
- 9 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 10 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 11 MOON BOOTS—O.R.S.—Salsoul (12 inch)
- 12 DANCE WITH ME—Peter Brown—Drive (12 inch LP)
- 13 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE—Claudia Barry—Salsoul (LP)
- 14 SINGING IN THE RAIN—Sheila B. Devotion—Carrere (LP import)
- 15 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)

BALT./WASHINGTON D.C.

- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 2 RISKY CHANGES/DON'T LOSE THAT NUMBER—(Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
- 3 CHATTANOOGA CHOO CHOO—Tavado Junction—Butterfly (LP)
- 4 I DON'T KNOW—Sweet Cream—Barrback (12 inch)
- 5 AFRICANO/SWEET MUSIC—Timmy Thomas—TK (LP)
- 6 LOVE'S COMING—BABY LOVE/COME INTO MY HEART—USA European Connection—Marlin (LP)
- 7 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 8 AFRICANISM/GIMME SOME LOVIN'/DR. DOO DAH—Kongas—Groco (LP import)
- 9 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 10 GOIN' TO THE DISCO—Players Association—Vanpaard (12 inch remix)
- 11 AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Ariola (LP)
- 12 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 13 SUPERNATURE/GIVE ME LOVE—Cerrone—Collision (LP)
- 14 WHICH WAY IS UP—STARGARD—MCA (LP)
- 15 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)

BOSTON

- 1 MELODIES—Made in U.S.A.—Delite (12 inch)
- 2 RISKY CHANGES—Bionic Boogie—Polydor (LP/12 inch)
- 3 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 5 IT'S SERIOUS—Cameo—Chocolate City (LP)
- 6 YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12 inch)
- 7 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—Marlin (LP)
- 8 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 9 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch remix)
- 10 GIMME SOME LOVIN'—Kongas—Polydor (LP import)
- 11 A DANCE FANTASY—Montana—Atlantic (12 inch)
- 12 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tavado Junction—Butterfly (LP)
- 13 I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
- 14 GALAXY—War—MCA (LP/12 inch remix)
- 15 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)

CHICAGO

- 1 BIONIC BOOGIE—all cuts—Polydor (LP/12 inch)
- 2 DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (LP/12 inch)
- 3 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSD (LP)
- 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 5 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Groco (LP import)
- 6 SUPERNATURE (all cuts)—Cerrone—Collision (LP)
- 7 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 8 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
- 9 SHAME—Evelyn King—RCA (12 inch remix)
- 10 DANCIN' FEVER/JOHNNY, JOHNNY PLEASE COME HOME/OPEN THE DOOR/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
- 11 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA European Connection—Marlin (LP)
- 12 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12 inch)
- 13 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 14 SINGING IN THE RAIN—Sheila B. Devotion—Carrere (LP import)
- 15 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch remix)

Pool's Promo

• Continued from page 4

being "the fingertips of the record company, allowing it to feel its way around the industry and get as accurate a pulse beat as possible."

To this end Rivera has established a regional office in New Jersey, and embarked on a membership campaign which is expected to initially expand its member deejays to about 500, and later to about 1,000. Plans are also afoot to institute a computerized breakdown of the spinners' feedback sheets for increased accuracy in reporting movement of product to participating labels.

The pool is also working on a plan that would enable it to regularly bring all its members together under one roof to meet with label promotion personnel with whom they can discuss problems, and explore ways and means of improving relationships.

Rivera is also hoping to corral club owners and managers into attending some of these sessions, in an effort to eliminate existing hostilities between them and their spinners.

The organization's forward-looking programs have earned it the respect of record labels across the country, and upped label participation from three record companies when the pool first went into operation two years ago, to 125 labels at present.

They have also resulted in the presentation to the pool of a gold record by Casablanca Records in recognition of its assistance in helping to turn Meco's "Starwars And Other Galactic Funk" into a best seller.

Cerrone, 26, Clicks In Production, Too

By PAUL GREIN

LOS ANGELES—Cerrone, the 26-year-old French disco artist who hit the Top 40 on the pop and soul charts last April with "Love In 'C' Minor," is involved in a variety of outside production projects in addition to preparing his own fourth album for Cotillion.

He produced and published Kongas' "Gimme Some Lovin'"/"Africanism"/"Dr. Doo Dah" on Polydor, which jumps to number seven on this week's national disco survey; Revelacion's "House Of The Rising Sun," which moves up to number 36 in an import version on the Crocos label; Cristal's 12-inch single on Crocos; and Don Ray's album on Malligator, the French label which also handles Cerrone's product in France.

The Revelacion record is resulting in the second cover battle between a Cerrone production and a Casablanca disco disk. Casablanca's Heart & Soul Orchestra (with Frankie Crocker) covered "Love In 'C' Minor" a year ago, and the label's Santa Esmeralda will soon release "The House Of The Rising Sun" as the followup to its disco remake of the Animals' "Don't Let Me Be Misunderstood."

Cerrone is also number four, falling from No. 1 on the disco chart with three cuts from his latest album "Supernature." The tracks are "Supernature," "Give Me Love" and "Love Is Here." Plus, he recently won awards as best producer and best male artist from the Southern Calif. Disco DJ Assn.

Cerrone, who speaks only French and must talk through a translator,



Cerrone: inventive spirit.

explains his success by saying: "I try to give my albums a concept, something Donna Summer has also done."

"And I try to make sure the instrumentation is different each time. On the new album, one side has no strings or horns at all, and no trace of a classical style," a reference to the dominant sound on "Love In 'C' Minor" and his second album, "Cerrone's Paradise."

This evolution is Cerrone's plan for longevity. "I'm worried that people might stick a disco stamp on me. The audience doesn't worry too much about labels, but with some people in show business, 'disco' doesn't go too far."

"I'd like to score a film, and I haven't been onstage in two years and that's bothering me a bit," Cerrone says, adding he wants to appear in concert halls, not discos.

"I've had a lot of offers from discos but I want to do a show where the conditions for seeing and hearing it are at their best. But I don't want to knock disco; it makes my living."

"The disco scene in the U.S. is super. The sound systems are amazing here. In Europe there are only two successful native disco artists: Donna Summer and myself. The rest are American."

Cerrone also remarks that a lot of disco artists have picked up on his style, putting the percussion and bass up front and having 16-minute one-song sides.

Among the imitators he cites are Chic, Giorgio, C.J. & Co. (which Cerrone says he likes) and Love & Kisses (which is produced by Alex Constantinos, with whom Cerrone worked on his first album).

Cerrone's fourth album will be a double-record set with one disk featuring live versions of his hits and the other having studio versions of new material. It is planned for release in October or November.

Skate Disco Open

MARLBORO TOWNSHIP, N.J.—The first unit in a proposed chain of roller skate discos was opened here with space for an estimated 1,000 skater/dancers.

The room, designated Skateway, is part of a proposed Sports 9 complex, headed by Robert Yovanovich. It is a 26,400 square foot facility located near the Ashbury Park, N.J., resort area. The room, featuring straight disco music, operates five days a week. It is closed on Tuesdays and Thursdays.

NO LONGER OFF LIMITS Vegas Club Sold, But It Is Still Dirty Sally's

By HANFORD SEARL

LAS VEGAS—Dirty Sally's Disco, the best known and biggest on-Strip club is under new management, changing images as well as logo and slowly becoming an after-hours gathering place.

Reopened under new owner Gary Pitak, the redecorated club, located strategically in the middle of the Strip, has been removed from the off limits policy by nearby Nellis AFB concerned black civil rights groups.

"There is absolutely no discrimination now; no blacklists," maintains Pitak, 30. "We will still screen at the door though to keep out trouble makers."

Under previous owners Ranier Gund and Rudy Schneider, Sally's was off limits to minorities, causing a court case and spin-off quarantine by the air base. A special investigation turned up cases of outright race discrimination.

With Pitak at the helm, this city's first disco-laser show has been produced by Cosmic Systems of Anaheim, Calif., at the redesigned club while a pending lawsuit against Schneider is decided.

According to Pitak, the club was sold, for an undisclosed

amount, with all furnishings included but the entire place was stripped of its decor.

A temporary sound system, which includes eight Cerwin-Vega stereo speakers, was installed by Sun Stereo in Vegas, with a permanent, upgraded amp system to be added.

A new name contest failed to turn up acceptable logos, but Pitak reveals celebrities may be used to capture the entertainment flavor of the Strip while capitalizing on the stars' footprints out in front.

Plans for a small sandwich-delivery shop are also included in the new image, which may feature an outside sidewalk cafe with trees and shrubs. A dress code will still be enforced while no cover charge policies still remain, except for special shows.

"We want our new club to be selective, for the 25-40 age group, consisting of both tourists, locals, show kids and stars," says Pitak. "Drink prices are lowered to draw students, dealers and local trade."

An amateur night contest and dance competition remain the most popular promotions. A happy hour is planned to attract the after 5 p.m. crowd daily.

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Committee Hustles To Aid WVOE

By JEAN WILLIAMS

LOS ANGELES—WVOE in Chadbourne, N.C., one of the reportedly fewer than 50 black-owned stations in the country, has a new group called the Concerned Committee To Save WVOE, which hopes to breathe new life into the financially troubled outlet.

The committee comprised of a cross section of about 20 industry executives met recently in Fayetteville, N.C., to discuss methods to keep the doors of WVOE open.

Among those traveling to Fayetteville for the meeting were entertainer Lloyd Price, Larry Hayes, general manager of WEEN, Birmingham; Scott Levin of Old World Records; James Pippin, general manager, WRKB, Knoxville; Jack Gibson, publisher, Jack the Rapper, Joe Medlin, Brunswick Records, Bob Carl Bailey, WZZA, Muscle Shoals, Ala.; Buddy King, ICA Records; Ru Rose, WAAA, Winston-Salem, S.C., and others.

The committee is also digging into its own pocket giving the station working capital. In addition, the executives have hired a consulting engineer to go to WVOE and make a study of the station's pattern and power.

The group has also retained a Washington, D.C., attorney trained in FCC law for the outlet.

According to a member of the committee, "Most industry people don't understand why we're going all-out to help this one small station. They feel the station is just too small for all this attention."

"They also say that people in this business don't care about small stations in small towns which don't really influence the buying habits of the market."

"That's a lot of crap. There are so few black-owned stations in the country, each is vital and should be supported because that's one more black voice."

"We blacks are constantly shouting unity; we have got to stick together and we scream for black ownership. What the hell does it all mean when we get off the soapbox with all that rhetoric if we can see a station in trouble and don't help? After all, it takes a lot to get a license to operate a station and there's no such thing as an unimportant radio outlet."

Some are wondering if singer/actress Della Reese has been axed out of NBC-TV's "Chico And The Man" series being replaced by Charo.

Whereas Della had appeared to be heading for a regular spot on the show, Charo's arrival appears to have marked the departure of Della.

It seems some labels are planning to sponsor a few black dealers who cannot afford the cost of going to NARM to the organization's convention next month in New Orleans.

One major label exec says his firm will send at least two dealers to NARM by financing their trip.

The third court-ordered auction was held recently in Memphis to sell off some of the prized possessions of Polydor recording artist Isaac Hayes.

Hayes filed bankruptcy in 1976

(Continued on page 55)

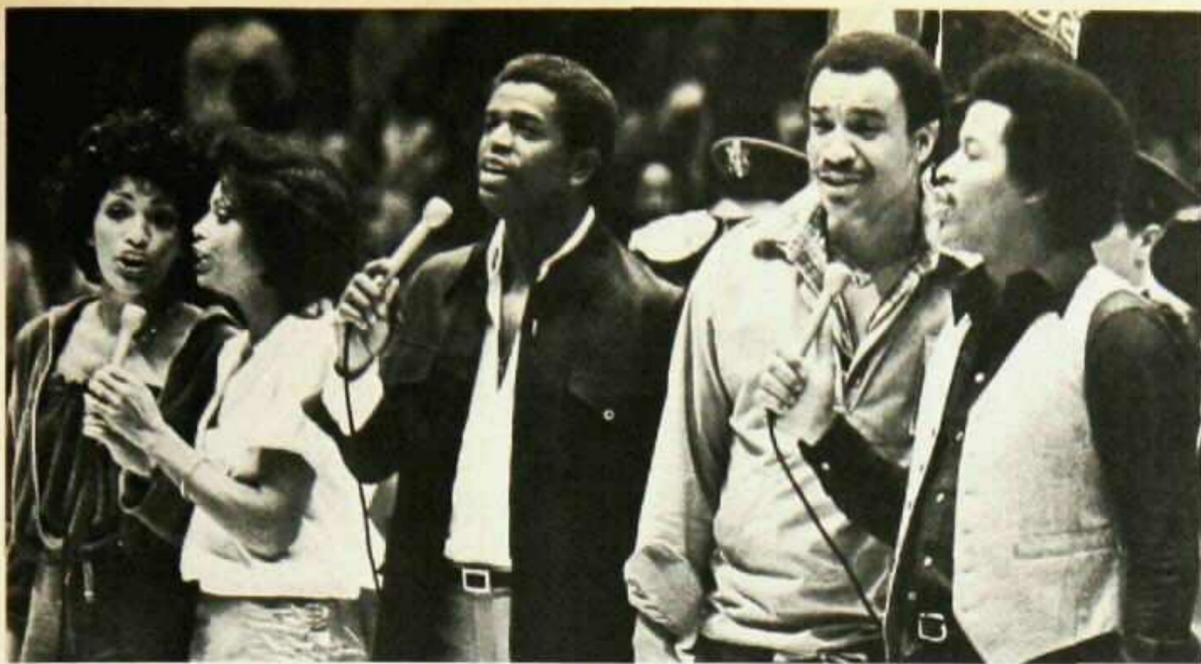
Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 2/25/78

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FEBRUARY 25, 1978, BILLBOARD

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))
★	4	9	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lotters), (Desert Music/Wildcat, BMI) (Desert Rain, Sky Tower, ASCAP), United Artists 1524	34	34	10	YOU AND I—Linn' Proof (V. Bollock, C. Gordon), Jopar 532 (Linnco/Black Girl, BMI)	★	79	2	LOVE THAT WILL NOT DIE—Johnny "Guitar" Watson (J. Watson), DIM 1034 (Amherst) (Vir Ion, BMI)
★	6	5	FLASH LIGHT—Parliament (G. Clifton, B. Womack, W. Collins), Casablanca 909 (Rick/Malibu, BMI)	35	23	19	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	70	74	3	FEELS SO GOOD—Chuck Mangione (C. Mangione), ASM 2001 (Gates, BMI)
3	2	10	ALWAYS AND FOREVER—Heatwave (R. Jamperton), Epic 8 50490 (Almo/Roador, London LTD, ASCAP)	★	32	11	I LOVE YOU—Danna Summer (D. Summer, G. Marder, P. Bellotte), Casablanca 907 (Ricks, BMI)	71	70	5	RUB DOWN—Joe Tex (J. Tex, L. Hadley), Epic 8 50494 (Tree, BMI)
4	1	10	TOO HOT TA TROT—Commodores (T. McCary, M. Williams, W. Orange, L. Richer, R. LaPread, W. King), Motown 1432 (Jobete/Commodore Entertainment, ASCAP)	37	47	6	DO YOU LOVE SOMEBODY—Luther Ingram (I. Baylor, Koko 728 (Klondike, BMI)	72	75	5	CALL MY JOB—Albert King (A. Perkins, Detroit Jr.), Tomato 10001 (Perks, BMI)
5	3	13	WHICH WAY IS UP—Stargard (N. Whitfield), MCA 40625 (Warner-Tamela/May 12th/Duckers, BMI)	38	33	16	REACH FOR IT—George Duke (G. Duke), Epic 8 50463 (Mycena, ASCAP)	73	72	5	SUPERNATURE—Cerrone (Cerrone), Capitol 291 (Atlantic), (Cerrone, SACEM)
6	5	15	OUR LOVE—Natalie Cole (C. Jackson, M. Faney), Capitol 4509 (Joe's Enterprises/Chappell, ASCAP)	39	37	12	SPANK YOUR BLANK BLANK—Morris Jefferson (J. Shelton, M. Commodore), Parachute 504 (Casablanca) (Skyliner/La Cor, ASCAP)	74	71	4	YOU'RE MY PEACE OF MIND—David Ruffin (V. McCoy), Motown 1435 (Warner-Tamela/Van McCoy, BMI)
★	14	6	STAYIN' ALIVE—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor) (Stigwood, BMI)	40	28	15	COCOMOTION—El Coco (W.M. Lewis, L. Rinder, M. Ross), A&J 147 (Equinox, BMI)	★	85	2	OCEAN OF THOUGHT AND DREAMS—Dramatics (E. Robinson, D. Davis), ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)
8	8	9	PLAYING YOUR GAME BABY—Barry White (A. Johnson, S. Hudson), (Sa Vette, BMI), 20th Century 2361	41	38	17	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Vendangel/Pocket, BMI)	★	86	2	LOVE IS ALL YOU NEED—High Energy (C. Drayton), Gordy 7157 (Motown) (Jobete, ASCAP)
9	7	10	AIN'T GONNA HURT NOBODY—Brick (R. Hargis), Bang 735 (Caliber Music/Good High Music, ASCAP)	42	40	6	WHAT YOU GONNA DO AFTER THE PARTY—Willie Hutch (W. Hutch), Motown 1433 (Stone Diamond, BMI)	77	77	4	THEME FROM CLOSE ENCOUNTERS—Meco (J. Williams), Millennium 608 (Casablanca) (Gold Harmon, BMI)
10	11	13	BABY COME BACK—Player (P. Beckett, J.C. Crowley), RSO 879 (Polydor) (Touch of Gold/Crowbeck/Stigwood, BMI)	43	41	11	I CAN SEE CLEARLY NOW—Ray Charles (I. Nash), Atlantic 3443 (Clayman, ASCAP)	★	89	2	GHOST OF LOVE—Tavares (K. St. Kowen), Capitol 4544 (Bull Penn, BMI)
11	12	9	LET'S HAVE SOME FUN—Bar Kays (J. Alexander, L. Dodson, A. Jones, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, F. Thompson), (Bar Kays/Warner-Tamela, BMI), Mercury 7396 (Phonogram)	44	44	6	OUT OF THE GHETTO—Isaac Hayes (I. Hayes), Polydor 14446 (Alto, BMI)	★	90	NEW ENTRY	FANTASY—Earth, Wind & Fire (M. White, E. del Barco, V. White), Columbia 3 10688 (Capitol, BMI)
12	13	12	SHOUT IT OUT—B.T. Express (B. Nichols, M. Boney, A. Williams), Columbia 310645 (Triple O/Bilco/B.T., BMI)	★	55	5	NEW HORIZON—Sylvers (L. Sylvers, R. Sylvers), Capitol 4532 (Rays, ASCAP)	★	91	NEW ENTRY	YOUR LOVE IS GOOD TO ME—Diana Ross (K. Patterson), Motown 1436 (Parlophone/Saba, BMI)
★	15	14	LE SPANK—La Pamplemousse (W.M. Lewis, L. Rinder, G. Karson, D. Williams), Equinox, BMI (A&J 153)	★	56	5	BABY, YOU GOT MY NOSE OPEN—Harold Melvin & The Blue Notes (J. Jones), ABC 12327 (Hal Mel/New Beginning, BMI)	★	92	NEW ENTRY	WISHING ON A STAR—Rae Renee (B. Calvert, Whitfield 853) (Warner Bros./May Twelfth/Warner-Tamela, BMI)
★	18	9	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, R. Miles, R. Earl, S. Miller), (Lucks Three/Sonmay, BMI), Gold Mine 4008 (Sabal)	49	49	6	SISTER FINE—Impact (McLean McDaniels), Fantasy 813 (Wavel, BMI)	★	93	NEW ENTRY	THE END OF THE RAINBOW—McIntley Mitchell (Not Listed), Chummeville 10219 (T.K.), (Not Listed)
15	9	15	JACK AND JILL—Raydio (R. Parker, Jr.), Arista 0183 (Raydio, ASCAP)	50	50	7	PRECIOUS, PRECIOUS—O.V. Wright (D. Crawford, J. Moore), Hi 77506 (Cream) (Capitol, BMI)	★	94	NEW ENTRY	HEAVEN IS ONLY ONE STEP AWAY—Carralliers (D. Cannon, Juana 2416 (T.K.), (Every Knight, BMI)
★	22	9	REACHING FOR THE SKY—Peebe Bryson (P. Bryson), (P.B., ASCAP), Capitol 4532	★	80	2	NEVER GET ENOUGH OF YOUR LOVE—LTD (R. Dainoff), ASM 2005 (Sister John/Dignette, BMI)	★	95	NEW ENTRY	GET ON UP—Tyronne Davis (L. Graham), Columbia 3 10684 (Concert/Tyrone, BMI)
17	10	14	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45 17231 (Warner-Tamela/Odeon, BMI)	52	45	16	SHOUTING OUT LOVE—Emotions (W. Smith), S&W 3200 (Fantasy) (East Memphis, BMI)	★	96	NEW ENTRY	WE FELL IN LOVE WHILE DANCING—Bill Brandon (J. Royce, M. Dilant), Prelude 71102 (Song Tailors/Disco/Tromb, BMI)
★	27	4	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clifton), Warner Bros. 8512 (Rubber Band, BMI)	★	63	4	CAN YOU GET IT—Mandrill (C. Wilson, L. Simon, R. Wilson, C. Cave, J. Jettup, N. Santiago, W. Wilson), Arista 9304 (Mandrill, ASCAP)	★	97	NEW ENTRY	THIS TIME THEY TOLD THE TRUTH—2.2. Hill (F. Knight), Columbia 3 10680 (Two Knight, BMI)
★	25	6	WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (Prelo, BMI)	★	81	3	DANCE WITH ME—Peter Brown (P. Brown, R. Ross), Drive 6269 (T.K.), (Sheryl/Debut, BMI)	★	98	NEW ENTRY	YOU LIKE IT, WE LOVE IT—Southside Connection (L. Job, D. Gilman), Mercury 12772 (Hammar/Esque, BMI)
★	35	6	DON'T COST YOU NOTHING—Ashford And Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick Oval, ASCAP)	55	62	9	MAKIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White), (Tennessee Swamp Fox, ASCAP), Old World 1100	★	99	NEW ENTRY	IF I CAN'T STOP YOU—C.B. Overton (McQueen, Roberts, Williams), Shack 9 (AR-Jam-Song Pen Penetrated, BMI)
★	29	5	AM I LOSING YOU—Manhattans (A. Fields, B. Muir, D. Stender), Columbia 3 10674 (Gambak/Scorpion, BMI)	★	66	4	FIND ME A GIRL—The Jacksons (K. Gamble, L. Huff), Epic 8 50496 (Mighty Three, BMI)	88	88	3	LETS ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), Private Stock 45134 (Sonic, BMI)
22	16	18	DANCE, DANCE, DANCE—Chic (K. Lehman, B. Ward, N. Rodgers), Atlantic 3435 (Columbia/Keweenaw, BMI)	57	48	20	NATIVE NEW YORKER—Odyssey (S. Lopez, D. Randall), RCA 11129 (Featherbed/Deadbirds/Unichappell, BMI)	91	91	3	DOUBLE MY PLEASURE—Leon Haywood (L. Haywood), MCA 40849 (Jaw-Eat, BMI)
23	17	18	FFUN—Can Funk Shun (M. Cooper), Mercury 73959 (Val Et Co, BMI)	58	57	6	PRIVATE PROPERTY—The Dells (E. Moore, R. Young), Mercury 537 (Phonogram) (Dalyer/Tap Tatum/Sa Strongs, BMI)	92	93	2	I COULD HAVE LOVED YOU—Momentz (Not Listed), Starg 5075 (Unichappell, Begonia/Fadora, BMI)
24	24	11	LADY LOVE—Luu Rauls (V. Gray, S. Marshall), Philadelphia International 83534 (CBS) (Mighty Three, BMI)	★	69	4	FREAKY DEAKY—Roy Ayers (E. Brinsford, R. Ayers), Polydor 4451 (Phonodisc) (Michelle Barb/Roy Ayers Unichappell, ASCAP)	93	95	2	TRUST ME—Milt Mattheus (M. Mattheus), H & L 4637 (Bucc, ASCAP)
25	20	12	BABY, BABY MY LOVE'S ALL FOR YOU—Deniece Williams (V. White, R. Wright), Columbia 310640 (Vendangel/Riv Deak, BMI)	60	54	10	GOOD LUCK CHARM—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrook, C. Salchell, J. Boney), Mercury 72974 (Phonogram) (Play One/Unichappell, BMI)	94	96	2	NIGHT PEOPLE—Lee Dorsey (A. Tinsaint), ABC 12326 (Maroon, BMI)
26	19	15	GALAXY—Wax (C. Allen, H. Brown, M. DePezon, L. Jordan, C. Miles, L. Oker, H. Scott, J. Goldstein), MCA 40870 (Star Out, ASCAP)	61	42	20	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3 10625 (Cappone-Free Delivery, BMI)	95	87	6	LOVE MAKES A WOMAN—Phoebie Snow (L. Record, G. Simms, C. Davis, W. Sanders), Columbia 310654 (BRC/Warner-Tamela, BMI)
27	26	13	WITH PEN IN HAND—Dorothy Moore (B. Goldstone), MCA 1047 (T.R.), (Dout, BMI)	62	60	6	I'VE BEEN MISSING YOU—Archie Bell & The Dells (D. Brown, T. Wellington, J. Whitehead, C. McFadden), Philadelphia International 8 3637 (Mighty Three, BMI)	96	92	3	MY REASON TO BE IS YOU—Marylin McCoo & Billy Davis Jr. (J. Footman, J. Winder), ABC 12324 (Screen Gems BMI), Trax, BMI (Digners BMI), Spec-o-Lite, ASCAP)
★	36	5	L-O-V-E-U—Brass Construction (B. Mueller), United Artists 1578 (Desert Rain/Big Wave, ASCAP)	★	73	3	EMOTION—Samantha Sang (R. Gibb, R. Gibb), Private Stock 45178	97	97	6	JAZZ FREAK—Paulette Reaves (C. Reid), Blue Candy 1576 (T.K.), (Sheryl, BMI)
29	31	9	FOR YOUR LOVE, LOVE, LOVE—Joe Simon (J. Rindocz, R. Rindocz, BMI), Spang 178 (Polydor)	64	64	7	STAY BY MY SIDE—Bo Kaskland and Ruth Davis (B. Kaskland, R. Kaskland, B. Kascades, Dandge 412) (Dandge/Bowk, ASCAP)	98	98	4	DON'T PUT OUT THE FIRE—Frank Lucas (F. Lucas, V. Pea), T.C.A. 011 (Avert, BMI)
30	30	6	CLOSE ENCOUNTERS OF THE THIRD KIND—Gene Page (J. Williams), Arista 0102 (Gold Harmon, BMI)	★	84	2	ALL THE WAY LOVER—Milla Jackson (R. Robinson), Spang 179 (Polydor) (Sheryl, BMI)	99	99	4	MAXIMUM STIMULATION—Jimmy Henderson Atlantic 3455 (Impex, BMI)
★	39	6	INTIMATE FRIENDS—Eddie Kendricks (G. Glenn), Tamla 54290 (Motown) (Gib, ASCAP)	★	76	3	EASY COME, EASY GO—Spinners (L. Bell, C. James, I. Bell), Atlantic 3482 (Mighty Three, BMI)	100	100	4	WE'RE IN LOVE—Patti Austin (P. Austin), CTI 41 (Tropic Topps, ASCAP)
★	68	3	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (T. Moore, R. Lucas), Atlantic 3463 (Scarab, Impex, BMI)	67	65	6	YOU ARE MY FRIEND—Patti LaBelle (P. LaBelle, R. Elliott, R. Edwards), Epic 8 50487 (Zov/Global/Buck, BMI)				
33	21	11	SOFT AND EASY—The Blackbyrds (D. Saunders), Fantasy 803 (Blackbyrd, BMI)	68	67	7	THAT'S ALRIGHT, TOO—Brian And Brenda (B. Russell, B. Russell), Rocket 40109 (MCA) (Kempco, ASCAP)				



PATRIOTIC TUNE—The Fifth Dimension sings the National Anthem at a Los Angeles Lakers basketball game in Los Angeles. From the left: Terri Bryant, Florence LaRue Gordon, Danny Beard, Lamonte McLemore and Michael Bell.

U.S. Promoters Help Jamaicans Island Govt. Launches Reggae Drive As Tourist Lure

By DICK NUSSER

NEW YORK—The Jamaican government, in an effort to promote reggae music as a cultural resource, has contracted with two U.S. promoters to book and stage reggae concerts at a modern government-owned resort on the island's north shore.

Michael Epstein, owner of Long Island's My Father's Place, and Warren Smith of San Francisco's reggae-oriented Epiphany label, will launch the venture Friday (24) with groups Burning Spear, Culture and the Soul Syndicate appearing in concert at the Island Music Center, formerly called the Trelawny Beach Club.

Located in Falmouth, the club and adjacent hotel were built by the government several years ago although it has remained virtually unused. According to Epstein, the government hopes to lure tourists to the island's north side by offering "a sort of Club Mediterranean deal" whereby tourists get sunshine, hotel accommodations and plenty of reggae music.

Falmouth is located approximately 25 miles east of the Montego Bay airfield. Club Mediterranean provides resort fare slanted to the 25-40 age bracket.

Prior to this development, most of the island's tourist activity was centered around Kingston, on the south shore and plush Montego Bay to the north where more traditional en-

tertainment such as lounge acts and calypso bands held sway.

Only one or two small clubs featured the somewhat controversial reggae music that is currently in vogue among white U.S. college students and Jamaicans living overseas.

Despite its popularity abroad, however, reggae's association with the island's pot smoking Rastafarian cult initially caused the government to take an ambivalent view of the music, which had surpassed calypso as the country's chief musical export.

Epstein, who has been hosting weekly reggae nights at his club for several years now, is credited with introducing the music to the white suburban college-age young adults who make up his audience.

Over the past year, several Jamaican groups have been touring the U.S., with college town clubs and other small venues as their target audience.

These appearances, represented by acts such as Toots and the Maytals, Peter Tosh, Jimmy Cliff, Bob Marley and others, warmed the air for a subsequent influx of recorded product, most of it coming from the U.K.-based Island Records and its Mango imprint.

Within the past year, largely through the efforts of Lister Hewen-Lowe, director of Mango Records, reggae has been added to many college playlists, with some schools making it a regular feature.

More recently, Ralph Mercado Management of New York, which had specialized in booking and promoting Latin acts around the country, helped arrange a tour for Toots & the Maytals. The 10-city, 12-day tour ended Tuesday (13). The Maytals are now in West Africa, another area which has demonstrated its appreciation of the reggae beat.

According to Epstein, the Jamaican government is becoming more convinced of the economic necessity of plugging the reggae form and is considering changing the programming on its airlines from calypso to reggae.

The Island Music Center, described as "being as modern as any Catskill resort ballroom," holds 1,500 persons. Epstein and Smith note that the room has been completely renovated to provide an up-to-date sound and lighting system for the acts.

Soul Sauce

• Continued from page 54
listing debts of \$6 million. Among the items auctioned off were fur coats and jewelry. At previous auctions Hayes' antique furniture, limousine, gold plated Cadillac and other possessions were sold.

The singer/musician accumulated his treasure while recording for Stax where he was launched to stardom and given the tag "Black Moses."

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	SATURDAY NIGHT FEVER Various Artists, RSO RS 24001	★	41	3	WE ALL KNOW WHO WE ARE Cameo, Chocolate City DCLP 2004 (Casablanca)
2	2	12	ALL 'N ALL Earth, Wind & Fire, Columbia KC 34305		32	33	PLAYER Players, RSO RS 13026
3	3	10	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	★	39	3	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729
4	4	6	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3537 (Motown)		34	32	COME GO WITH US Pockets, Columbia PCJ4879
5	5	11	THANKFUL Natalie Cole, Capitol SW 11701		35	31	THE HARDNESS OF THE WORLD Slave, Colillion S05201 (Atlantic)
★	8	9	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149		36	36	THE BELLE ALBUM Al Green, Hi HLP5004
★	15	3	WEEKEND IN LA George Benson, Warner Bros. ZWB 3139		37	34	ODYSSEY Odyssey, RCA APL12204
8	7	15	FLYING HIGH ON YOUR LOVE Bar Kays, Mercury SRM 11181 (Polydor)		38	35	TURNIN' ON High Energy, Gordy G 978
★	13	5	ONCE UPON A DREAM Enchantment, Roadshow RS 811 (UA)		39	45	SOMETHING TO LOVE LTD, A&M SP 4646
★	16	3	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710		40	44	THE FORCE Kool & the Gang, De-Lite DRS 9501
11	6	22	SECRETS Gee Fulk Shun, Mercury SRM 11180		41	37	TRUE TO LIFE Ray Charles, Atlantic SD 19142
12	9	12	GALAXY Wax, MCA MCA 3030		42	38	LOOKING BACK Stevie Wonder, Motown M804LP3
13	11	15	LIVE Commodores, Motown M834		43	43	BRASS CONSTRUCTION III Brass Construction, United Artists UA755H
★	24	2	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049		44	40	ON FIRE T-Connection, Dash 30008 (TK)
15	14	32	TOO HOT TO HANDLE Heatwave, Epic PE 34761		45	42	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080
16	10	27	IN FULL BLOOM Rose Royce, Whitfield WH 3074		46	50	LET ME PARTY WITH YOU Bunny Sigler, Gold Mind 7502 (Galsoul)
17	17	11	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International IZ 35036 (CBS)		47	51	LE SPANK Le Pamplemousse, AVI 6032
18	18	25	BRICK Brick, Bang BLP 409 (WEBI)		48	52	THE BITCH IS BAD Dennis La Salle, ABC AB1027
19	12	10	CHIC Chic, Atlantic SD19153		49	46	NEW HORIZONS Isaac Hayes, Polydor PD 16120
20	20	5	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	50	NEW ENTRY		SHOUT IT OUT B.T. Express, Roadshow/Columbia JC 3507
21	21	23	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T 543		51	48	COCOMOTION El Coco, AVI 6012
22	22	17	MENAGERIE Bill Withers, Columbia JC 34903		52	56	ELOISE Eloise Laws, ABC AB 1022
23	23	10	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DIM DILPA714		53	59	RIDING HIGH Faze O, SHE SH 740 (Atlantic)
24	27	25	FEELIN' BITCHY Melle Jackson, Spring SPIG8715 (Polydor)		54	58	SUNSHINE Emotions, Stax 4100 (Fantasy)
25	25	9	MR. MEAN Ohio Players, Mercury SRM 13703	55	NEW ENTRY		WINDOW OF A CHILDE Stawind, CTI 75007 (Greed-Taylor)
26	26	14	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078 2		56	55	NEW HORIZONS Slyers, Capitol ST 11705
27	29	20	ACTION Blackbyrds, Fantasy F9525	57	NEW ENTRY		SKY'S THE LIMIT Rhythm Heritage, ABC AA 1037
28	28	14	SONGBIRD Deniece Williams, Columbia JC 34311		58	47	NEVER LETTING GO Phoebe Snow, Columbia IC 34875
29	30	20	SENT IT Ashford & Simpson, Warner Bros. B03082		59	53	ENCOUNTERS OF EVERY KIND Meco, Millennium, MNLP9004 (Casablanca)
30	19	18	REACH FOR IT George Duke, Epic HE 34883		60	54	LOVE CONNECTION The Drifts, Mercury SRM 13711

FEBRUARY 25, 1978, BILLBOARD

**CONGRATULATIONS
WALTER JACKSON
ON YOUR NEW HIT ALBUM
"GOOD TO SEE YOU"
ON
CHI-SOUND RECORDS
FROM ALL THE GANG AT
UNIVERSAL RECORDING
CHICAGO**

SONGWRITERS VOTE



Hal Bynum and Roger Bowling having accepted their award plaques from outgoing president Ron Peterson, rear, prepare for their acceptance speech.

Bynum-Bowling 'Lucille' Garners Banquet Honors

By GERRY WOOD

NASHVILLE—"Lucille," the Kenny Rogers smash, brought top honors to its writers Hal Bynum and Roger Bowling at the Nashville Songwriters Assn., International awards banquet Tuesday (14).

Bynum and Bowling were voted songwriter of the year honors by the members of the songwriter's group. The voting criterion for the awards was "Songs I Wish I Had Written."

A broad spectrum of writers—

ranging from Hal David to Allen Toussaint to Jimmy Buffett—were named winners of songwriter achievement awards. Several hundred music industry leaders attended the awards banquet at Nashville's Sheraton South Hotel.

Bob Jennings, the newly elected president of the organization, served as master of ceremonies. Gov. Jimmie Davis was the speaker, relating tales of both

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Hot Welcome To Kool's Country Music Shindig

• Continued from page 41

enough to approach the foot of the stage—as one male country music lover did with hand outstretched for a soul shake from Crystal Gayle who seemed to enjoy the moment as much as the fan.

The size of the crowd indicated that the shindig could have stretched the confines of the cavernous Freedom Hall in warmer climes. The 6,000 fans for the first Kool Country Shindig in history was a mark that had to impress the sponsors.

Kool Country Shindigs expanded into Kool Country Festivals? "It's a definite possibility," remarks Brad Broecker, senior brand manager for Kool. "We'll cover more opportunities by going off in a number of different directions."

With the St. Louis shindig now set for April 16 and Memphis for April 22, Broecker admits, "The cancellations in St. Louis and Memphis may have allowed us to learn something from what we're doing here in time to try some improved ideas."

One improvement—from the company standpoint, at least—would be the hoisting of the giant Kool Country Shindig backdrop that didn't get lofted because pre-show concentrations were on correcting a sound problem.

"We've had a good time with this

and have learned a lot," reports Broecker.

Emceed by WSM veteran Ralph Emery, the show started at 8:21 and ran to 11:45 with a half hour break. Jerry Clower ignited the evening with some old and new tall tales, most featuring his favorite character, Marcel Ledbetter. The MCA artist drew top audience reaction with his classic "Knock 'Em Out John" routine.

Mercury's Jacky Ward delivered a seven-song set, spiced with impersonations of John Wayne, Gabby Hayes and others. The strongest reaction came from "Fools Fall In Love," "A Lover's Question"—his current single, and a further blend of old rock and new country with "You Send Me," "Silhouette" and "Cherry Pie."

Crystal Gayle delivered 14 songs, saving her biggest hit—"Don't It Make My Brown Eyes Blue"—for an encore-inducing final number. Supported by an eight-man band, including two background voices, the United Artists singer balanced her ballads with uptempo selections, hitting high points with "Somebody Loves You," "I'll Get Over You," "I Still Miss Someone" and a classy ballad, "When I Dream I Dream Of You."

Milsap's high energy performance

showed his ability at handling several musical styles ranging from rock to country with professionalism. Besides background voices, the RCA artist utilized steel guitar, bass, electric guitar, drums and his own keyboard work, plus occasional smoke and fire effects.

The rousing Milsap performance was climaxed by "Legend In My Time" which drew him an enthusiastic encore. "Honky Tonk Woman," Milsap's 17th song of his set, concluded the Kool Country Shindig.

Involved in the Kool Country Shindig were Broecker, Dino Santangelo and George Wein of Festival Productions, C.K. Spurlock of Country Shindig and Trigg Black of Trigg Black Productions.

Paycheck Booked

NASHVILLE—Duke Talent, Inc. has just completed a booking contract with the Alabama State Fair board for Johnny Paycheck to headline the main concerts for three days.

The firm has also booked Paycheck as the main headliner at the Washington State Fair.

Paycheck, who records for Epic Records, has one of the hottest singles in the country, "Take This Job And Shove It."

Come down home to Bob Luman country.



BOB LUMAN
Features: The Pay Phone, Proud Lady,
I'm A Honky Tonk Woman's Man,
Jesus Was A Country Boy

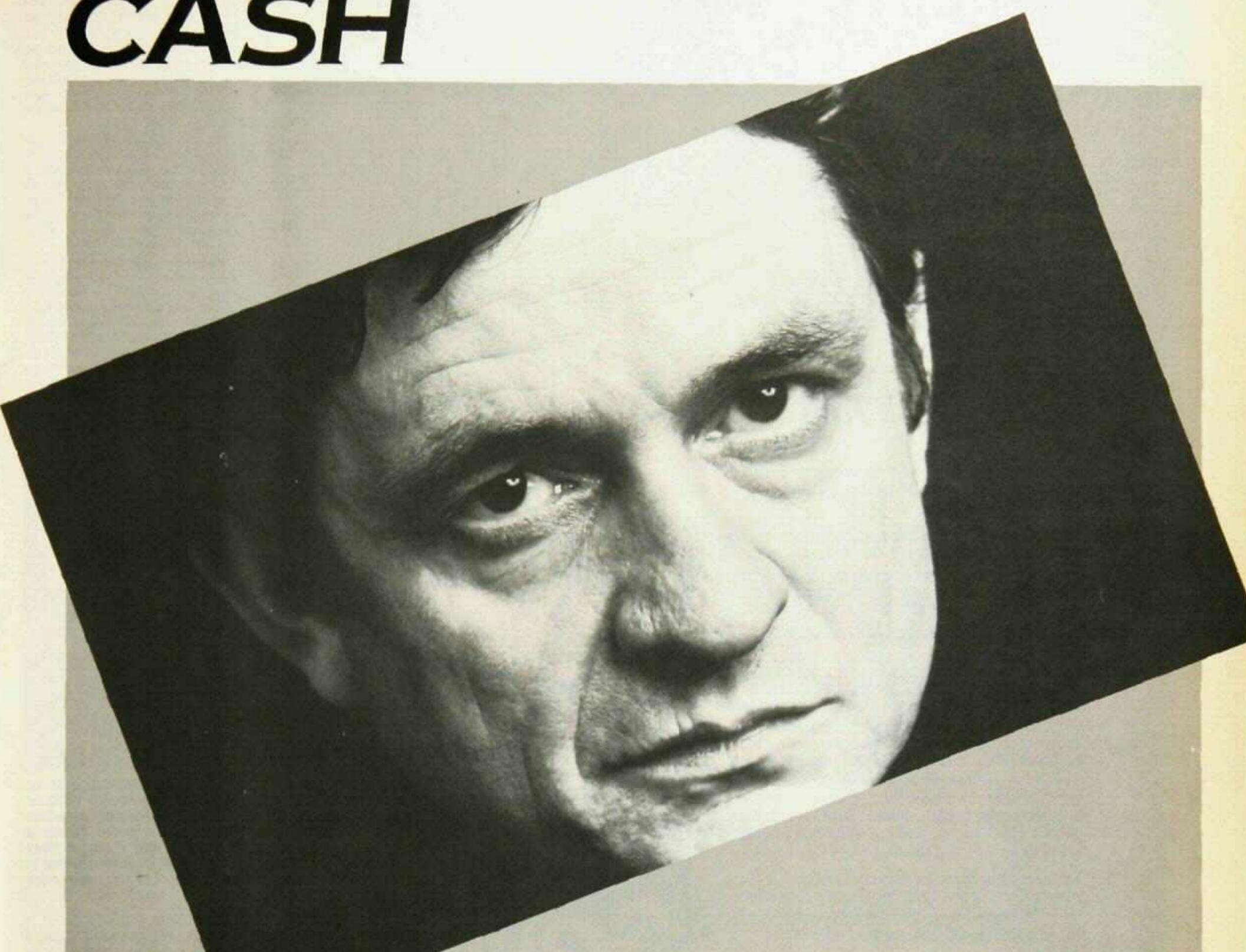


That's where you'll find the smooth, satisfying sound that's already made hits out of "I'm a Honky Tonk Woman's Man," "Pay Phone," and his latest single, "Proud Lady." And they're all right here on his new album. So come on down, y'hear?

"Bob Luman." Featuring the hit single "Proud Lady." His debut album on Polydor Records and Tapes.

Booking: United Talent Producer: Jim Vienneau

CASH



ON DEMAND!

58 stations in 2 weeks picked up on the new Johnny Cash single, "I Would Like to See You Again." Not surprising, since it was released due to radio station demand!

Cash performed the song at the televised CMA Awards Show. You thought it would make a great single, and we agreed.

Produced by Larry Butler, this one's got it all.

Including you.

"I WOULD LIKE TO SEE YOU AGAIN" BY JOHNNY CASH.
On Columbia Records.

3-10681

Nashville Scene

By PAT NELSON

Roy Clark is off for London Friday (24) through Wednesday (1) where he's taping a guest appearance on "The Muppet Show." He'll relax a few days in Tulsa upon his return, and

while at home will attend dedication ceremonies for the new Roy Clark Elementary School. The Roy Clark show opens March 9 at the Frontier

Hotel in Las Vegas for a two week stand co-starring Donna Fargo.

Don Williams is finishing another LP for ABC expected to be released in early April. Mi-

chael Wheeler, previously tour manager for Jimmy Buffett, has entered a management agreement with songwriter/artist Lore. Lore begins a string of Florida club dates in late Febru-

ary continuing through March. ABC songstress Randy Gurley makes her debut appearance on "Hee-Haw" scheduled to air March 11.

The Marshall Tucker Band's fourth Capricorn album "Searchin' For A Rainbow" has reached platinum status. The group will soon begin work on its next album outing. Also from Capricorn, Black Oak is scheduled to start cutting its next album the first of March.

Don Ovens of the American Forces Radio and Television Service, would like to receive country album and single product for programming on these broadcasting outlets. The programs are heard on 300 stations in 22 countries throughout the world. Product should be sent to Don Ovens Celebrity Records, 8947 Santa Monica Blvd., West Hollywood, Calif. 90069.

Mandy-Kaye Records is now being distributed and promoted by World International Group, based in Nashville. The first single to come out under the agreement is Sandra Kaye's "My Dolly And I". April marks the 10th year of broadcasting country music at KTYN in Minot, N.D. To help celebrate the anniversary, the station would like to get I.D.'s and congratulatory announcements from artists including a plug for their record label. Anyone interested should contact the station's program director Pat Devaney at Box 637, 58701.

Billboard is proud to announce a special section in the March 18, 1978 issue commemorating the

20th ANNIVERSARY OF THE COUNTRY MUSIC ASSOCIATION

The association that has done more to build and expose country music around the world than any other single force.

TWENTY YEARS of accomplishment...

TWENTY YEARS of hard work, determination and creative concepts, that has seen Country Music rise to heights of total acceptance in virtually every major market across the world.

The CMA remains at the forefront of Country Music.

It's involved in the annual Country Music celebration in Nashville; the annual CMA Awards TV show; the growth of Country Music on radio and television—local, syndicated and network; the acceptance of Country Music by the masses via the sales of records, tapes, sheet music, folios and the concert audiences; the profitable acceptance of Country Music by major advertisers and their agencies; the breakthrough in Las Vegas and other major venues; and the unlimited international exposure and promotion of Country Music.

These are just some of the results of the dedicated efforts of the Country Music Association. Help add impetus to this major occasion in our industry; be a part of this worldwide salute.

Contact your local Billboard advertising representative today.

Issue Date: March 18, 1978

Ad Deadline: February 24, 1978

Bonus Distribution at NARM's 20th Annual Convention in New Orleans in March.

Billboard®

BEST LIKED WORLD-WIDE

COUNTRY
MUSIC
ASSOCIATION



LYNN STARRED—MCA artist Loretta Lynn becomes the 1,693 entertainment personality to be honored by the Hollywood Chamber of Commerce with a star in Hollywood's Walk Of Fame. Looking on are Chamber of Commerce representatives.

JOP Music presented special plaques to WIRB station owner Mac Sanders and air personality Tom Lee Anthony in appreciation for the Nashville station being the first to air T.G. Sheppard's "Mr. D.J.". Houston radio vet Ron Foster has joined KIKK-FM in the 3-7 p.m. slot. He's also penned a song entitled "One Woman Man" which he plans to record with his wife Deborah for release in March.

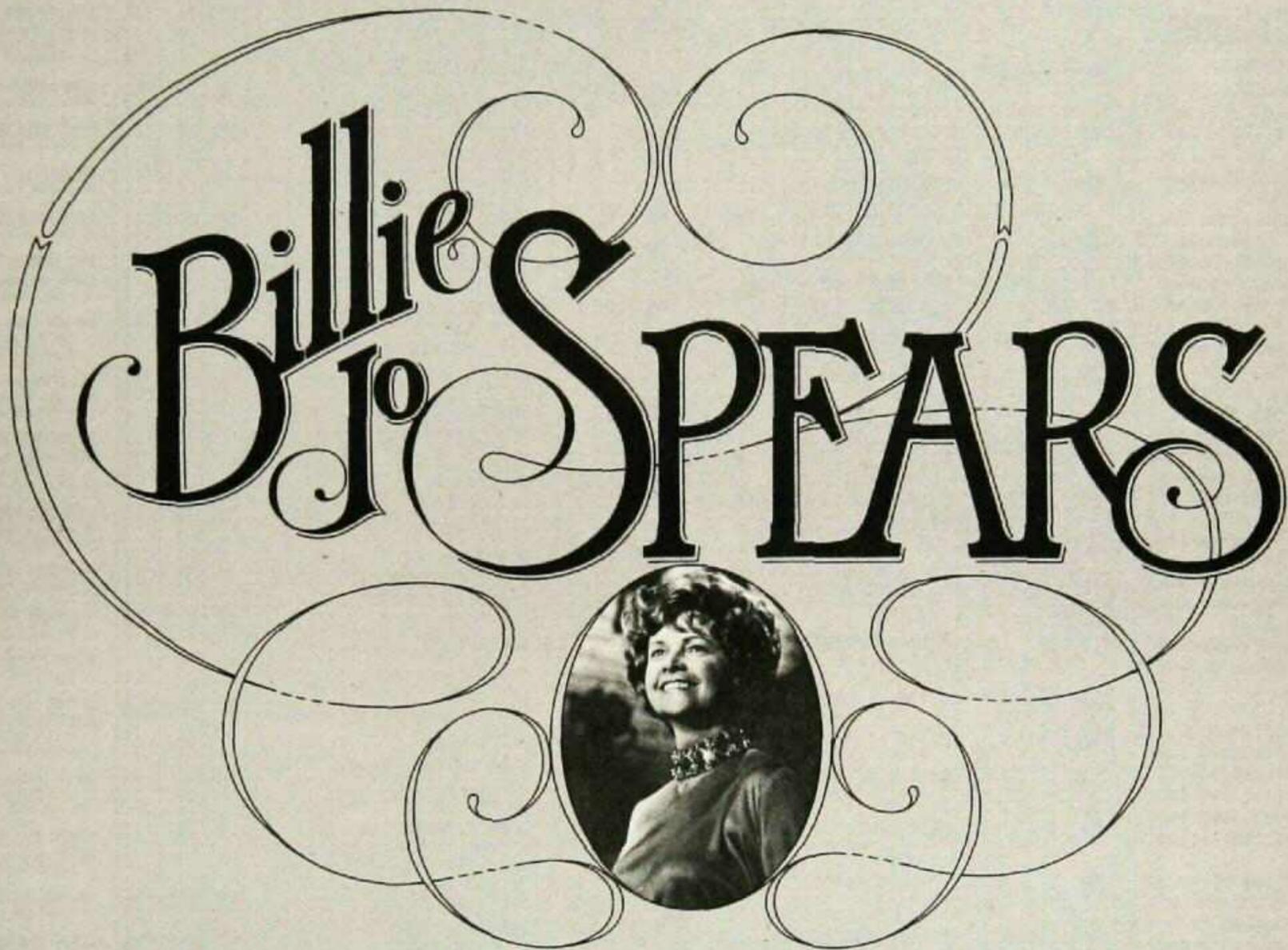
Eddie Briggs of KARM in Fresno, Calif., and Lee Shannon of WIRE in Indianapolis will co-emcee the 11th annual International Fan Club Organization show set for June 7 during Fan Fair.

Jacky Ward headlines WSLC Radio's show in Salem/Roanoke, Va., March 31. Ward's record label, Phonogram/Mercury, hosted a party in his honor at a Nashville eatery recently to celebrate his re-signing with the label.

MCA artists Mel Tillis and B.J. Thomas will appear on the Grammy awards airing Thursday (23). Rex Allen, Jr., has been at Jack Clement Studios with producer Norro Wilson working on his next Warner Bros. LP. Kenny Rogers appears at the Golden Nugget in Las Vegas, Tuesday (21)-Sunday (26) and returns there Wednesday (1)-Saturday (4). After several other auditorium and college concerts in Michigan, Texas and New Mexico, Rogers will embark on a European tour in late March.

Country Music West, a division of New Day Entertainment, Inc., is presenting Donna Fargo in concert with special guest T.G. Sheppard, Thursday (23) at the Civic Auditorium in Bakersfield, Calif., and Saturday (25) at the Swing Auditorium in San Bernardino. Loretta Lynn's autobiography, "Coal Miner's Daughter" will be published in the U.K. by Granada Publishing Ltd. The book has sold nearly two million copies in the U.S.

JOIN THE LONELY HEARTS CLUB.



Be in good company.

The Billie Jo Spears single is bulleting up all the charts and is now 18 with a bullet in Billboard.

THE NEW BILLIE JO SPEARS HIT, LONELY HEARTS CLUB FROM HER NEW ALBUM
ON UNITED ARTISTS RECORDS AND TAPES

UA-XW 1127

UA-LA 859G

Produced by Larry Butler





JUSTIS PREVAILS—Producer Bill Justis huddles with MCA artist Cathy O'Shea while listening to a playback of her latest session at Clement Studios in Nashville.

Record History Goes To Schools

By SALLY HINKLE

NASHVILLE—The education department of the Country Music Hall of Fame has begun a series of demonstrations, "From Tin Foil To Stereo," to be presented at numerous area schools this year.

Kicking off its series at the Una Elementary School, the demonstrations, conducted by Angelia Gacesa, trace the development of the phonograph and are aided with four antique phonographs for students to watch and touch, including a replica of Edison's tin foil machine, a 1903 Triumph, a 1905 Gem, a 1913 Amberola and a 1916 Diamond Disc.

Not only are the students encouraged to operate the machines, but they are able to record and play back the recording in the replica of the tin foil machine.

Leading up to the demonstration of the machines is a week-long preparation by the teacher, who is provided a comprehensive orientation kit to prepare the students.

Included in the kit are display materials, comparison posters of early phonographs, a reprinted article from the March 30, 1878 issue of Harper's Weekly, a slide program on early phonograph development and a teacher's guide filled with projects, activities and written materials which describe Edison's career and the development of early sound recordings.

"This program is special for a number of reasons," says Gacesa, associate curator of education for the Hall of Fame. "For one, it is rare that not only is the school provided with a kit for study, but with an educator to spend time with the students."

"For another, the program is designed to be flexible and adaptable enough to reach all grade levels. It can be integrated into several different curricula as well, including science, social studies or history."

"From Tin Foil To Stereo" is the first of several such traveling exhibits to be developed in upcoming months by the education department and is part of an overall program called the Suitcase Series, designed primarily to reach Nashville's Metro school children in their classrooms.

Pair Hits Road

NASHVILLE—Kenny Rogers and Dottie West, whose new United Artists duet "When Two Fools Collide" has been released, are off on a February tour. Among the cities that will be visited before the tour's end Feb. 19 will be Huntington, W. Va.; Greensboro, N.C.; Roanoke, Va.; Richmond, Va.; Oklahoma City; Little Rock and Sykeston, Mo. where a benefit show will be held for the Kenny Rogers Muscular Dystrophy Center.

Billboard

Hot Country Singles

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* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (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	11	DON'T BREAK THE HEART THAT LOVES YOU —Margo Smith (B. Davis, T. Murry) Warner Bros. 8508 (Gems, ASCAP)	21	56	2	HEARTS ON FIRE —Cddie Rabbitt (E. Rabbitt, E. Stevens, D. Tyler) Elektra 4546 (Briarpatch/Disk Dave, BMI)	88	80	3	MUST YOU THROW DIRT IN MY FACE —Ray Clark (B. Anderson) ABC 12328 (Johnny Blensack, BMI)
2	3	6	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU —Waylon & Willie (E. Bruce, P. Bruce) (W. Nelson, W. Jennings) RCA 11198 (Tree/Sugarplum, BMI) (Willie Nelson/Waylon Jennings)	24	50	3	I WOULD LIKE TO SEE YOU AGAIN —Johnny Cash (E. Craig, L. Howard) Columbia 3-10661 (Gem Whiz, BMI)	69	59	9	DOWN THE ROADS OF DADDY'S DREAMS —Darrell McCall (M. Sherrill, D. Goodman) (Hall Ball, BMI) Columbia 10653
3	6	9	DO I LOVE YOU (Yes In Every Way) —Donna Fargo (P. Anka, M. Poff, Y. Desha, A. LeGros, M. Pelay) (Spaika, BMI) Warner Bros. 8509	37	45	4	YOU'RE THE ONLY GOOD THING (That's Happened To Me) —Jim Reeves (J. Tombs) RCA 11187 (Golden West, BMI)	70	NEW ENTRY	NEW ENTRY	COLORADO COOL AID —Johnny Paycheck (F. Thomas) Epic 8-50462 (Partner Jolee, BMI)
4	10	10	WHAT DID I PROMISE HER LAST NIGHT —Mel Tillis (R. McCowen, W. Walker) MCA 40836 (Sawgrass, BMI)	47	47	5	EVERYBODY LOVES A RAIN SONG —B.J. Thomas (M. James, C. Norman) MCA 40854 (Screen Gems, BMI) (Baby Chuck/Stratton House, BMI)	71	57	7	CARLENA AND JOSE GOMEZ —Billy Walker (J. Jackson, B. Damron) MRC 1005 (Metamorph, BMI)
5	10	10	WOMAN TO WOMAN —Barbara Mandrell (J. Banks, E. Maron, H. Thigpen) ABC-Dot 17736 (East Memphis, BMI)	49	54	4	CRY CRY DARLING —Con Husley (J. Newman, J.D. Miller) Warner Bros. 8520 (Acuff-Rose, BMI)	72	73	3	LOVE SOMEBODY TO DEATH —Ed Bruce (R. Lane, B. Martin) Epic 8-50503 (Tree, BMI)
6	10	10	I LOVE YOU, I LOVE YOU, I LOVE YOU —Nannie McDowell (R. McDowell) Scorpions 149 (GRT) (Brim, SESAC)	52	52	4	LOVE IS A WORD —Dickey Lee (D. Young) RCA 11191 (Starting/Adson Street, ASCAP)	73	87	2	DON'T EVER SAY GOODBYE —T. G. Sheppard (P. Dempsey) Warner/Curb 8525 (Lowball, ASCAP)
7	10	10	BARTENDER BLUES —George Jones (J. Taylor) (Country Road, BMI) Epic 8-50495	54	54	4	SHAKE ME I RATTLE —Cristy Lane (H. Hackady, C. Navlos) LS 148 (GRT) (Regent, BMI)	74	60	15	MY WAY —Dino Presley (Anka, Revaux, Francis) RCA 11165 (Spaika, BMI)
8	9	13	I DON'T NEED A THING AT ALL —Gene Watson (J. Allen) Capitol 4513 (Joe Allen)	58	58	4	DEEPER WATER —Irenda Kay Ferry (J. Miller) MRC 1010 (Milestone, ASCAP)	75	85	2	POOR POOR PITIFUL ME —Linda Ronstadt (W. Zevon) Asylum 45462 (Warner/Tamela, BMI)
9	11	11	TWO DOORS DOWN —Zella Lahr (D. Parton) RCA 11174 (Dewarp, BMI)	61	61	6	BUCKET TO THE SOUTH —Ava Barber (G. Davies) Ramwood 1083 (Beechwood/Dickerson, BMI)	76	63	9	YOU READ BETWEEN THE LINES —Billy Parker (R. McGowan) (Sawgrass, BMI) SCR 153
10	14	7	IF I HAD A CHEATING HEART —Mel Street (W. Holyfield, A. Turner) Polydor 14488 (Maplehill/Viggo, BMI)	63	43	11	SHAKE ME I RATTLE —Cristy Lane (H. Hackady, C. Navlos) LS 148 (GRT) (Regent, BMI)	77	68	13	WE GOT LOVE —Lynn Anderson (L. Keith, S. Pappas, H. Farness, R. Culbertson) Columbia 3-10650 (Tree, BMI)
11	13	11	GOD MADE LOVE —Mel McDaniel (McDaniel, Linda MacRae, Pollard) Capitol 4520 (Combee, BMI) (Music City, ASCAP)	64	44	12	OUT OF MY HEAD AND BACK IN MY BED —Loretta Lynn (F. Folsom) MCA 40832 (Halo Dartin', SESAC)	78	88	2	634-5789 —Jimmy Peters (S. Cropper, E. Floyd) Mercury 55016 (Phonogram) (Photo/East Memphis, BMI)
12	2	12	I JUST WISH YOU WERE SOMEONE I LOVE —Larry Gatlin (L. Gatlin) Monument 234 (Phonogram) (First Generation, BMI)	65	45	2	EVERYTINE TWO FOOLS COLLIDE —Kenny Rodgers & Dottie West (J. Dyer, J. Twel) United Artists 1137 (United Artists, ASCAP/Windup, BMI)	79	84	3	EVERYTINE I SING A LOVE SONG —Jimmy Rogers (G. Skelton, P. Molinsky) Scribble 1214 (Pez, BMI)
13	15	10	SHINE ON ME (The Sun Still Shines When It Rains) —John Wesley Ryles (T. Skinner, I. Wallace) ABC-Dot 17733 (Naxos/The Marvel, BMI)	66	46	9	IF I EVER COME BACK —Pal Rakes (P. Rakes, R. Fain) (Dusty Roads/Gallico, BMI) Warner Bros. 8506	80	82	3	LOVE AND HATE —Mike Boyd (M. Ragan, V. Kuckelko) Inepi 305 (NSD) (Kuckelko/Mike Boyd, ASCAP)
14	20	7	RUNNING KIND/MAKING BELIEVE —Merle Haggard (M. Haggard) Capitol 4525 (Shadtree, BMI)	67	49	17	HERE IN LOVE —Dottie West (K. Robbins) RCA 11203 (F-Gem, BMI)	81	81	4	THIS LADY LOVING ME —Carl Smith (E. Raven) ABC/Hickory 54322 (Milena, ASCAP)
15	18	6	YES MA'AM —Tommy Overstreet (S. Throckmorton) ABC-Dot 17737 (Tree, BMI)	68	49	13	TO DADDY —Emmylou Harris (D. Parton) Warner Bros. 8498 (Dewarp, BMI)	82	NEW ENTRY	NEW ENTRY	IT AMAZES ME —John Denver (J. Denver) RCA 11214 (Darry Lane, ASCAP)
16	19	6	WALK RIGHT BACK —Anne Murray (S. Curtis) Capitol 4527 (Warner/Tamela, BMI)	69	50	3	STARTING ALL OVER AGAIN —Don Gibson (P. Mitchell) ABC/Hickory 54024 (Muscle Shoals, BMI)	83	90	2	BLACK AND BLUE HEART —Ann J. Norton (D. Morgan) Pinnacle 7621 (NSD) (Annetta, BMI)
17	22	5	RETURN TO ME —Marty Robbins (C. Lombardo, D. D'Mino) Columbia 3-10673 (Southern, ASCAP)	70	51	4	IF YOU DON'T WANT TO LOVE HER —Jerry Naylor (D. Solomon) MC 5004 (Paque, BMI)	84	NEW ENTRY	NEW ENTRY	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN —Faron Young (J. Wilson, G. Debbins, T. Austin) Mercury 55019 (Phonogram) (Chappell/Fall Swing, ASCAP)
18	23	7	LONELY HEARTS CLUB —Billie Jo Spears (Butler, Bowling, Simmons) United Artists 1127 (ATV/Blackwood, BMI)	71	52	3	IT DOESN'T MATTER ANYMORE —R.C. Bannon (F. Anka) Columbia 3-10655 (Spaika, BMI)	85	86	4	TO BE LOVED —Freedy San (B. Gordy, T. Carter) Door Knob 9-045 (WIG) (Door Knob, BMI)
19	24	5	SOFT LIGHTS AND HARD COUNTRY MUSIC —Mar Randy (S. Shuler) Columbia 3-10671 (Acuff-Rose, BMI)	72	53	10	I'VE BEEN LOVED —Cates Sisters (B. Lewis) Caprice 2041 (Sound, ASCAP)	86	89	3	YOU'RE ALL THE WOMAN I'LL EVER NEED —Lee Desser (L. Desser) Capitol 4525 (Starship/Galileo, ASCAP)
20	21	10	YOU KNOW WHAT —Jerry Reed & Sedina (J. Hubbard) RCA 11164 (Victor, BMI)	73	54	15	SOMETHING TO BRAG ABOUT —Mary Kay Place (B. Bradlock) Columbia 3-10644 (Tree, BMI)	87	NEW ENTRY	NEW ENTRY	I'M JUST A FARMER —Cal Smith (S. Throckmorton) MCA 40864 (Tree, BMI)
21	25	9	BEDROOM EYES —Don Drumme (R. Hillborn) Churchill 7704 (Zoube, ASCAP)	74	55	15	WHAT A DIFFERENCE YOU MADE IN MY LIFE —Ronnie Milsap (A. Jordan) RCA 11146 (Chess, ASCAP)	88	NEW ENTRY	NEW ENTRY	LOVIN' YOU BABY —Cassie Smith (T. Seals, J.C. Seals) Monument 45241 (Damo, BMI)
22	30	4	A LOVER'S QUESTION —Jacky Ward (B. Benton, J. Williams) Mercury 55018 (Times Square/Edm/Chappell, BMI)	75	56	9	FEELIN' BETTER —Hank Williams Jr. (H. Williams Jr.) (Bocopus, BMI) Warner Bros. 8507	89	NEW ENTRY	NEW ENTRY	I'LL BE THERE (When You Get Lonely) —David Rogers (D. Burgess, D. Freeman) Republic 014 (Golden West Melodies, BMI)
23	31	3	SOMEONE LOVES YOU HONEY —Charley Pride (D. DeVaney) RCA 11201 (Music City, ASCAP)	76	57	10	THE LONGEST WALK —Mary K. Miller (E. Polop, J. Spelman) Inepi 304 (NSD) (Advanced, ASCAP)	90	NEW ENTRY	NEW ENTRY	DRINKING THEM BEERS —Tommy Stinson (B. Chappell) ABC 12329 (Tommyland, BMI)
24	37	3	READY FOR THE TIMES TO GET BETTER —Crystal Gayle (A. Reynolds) United Artists 1136 (Kent Pully, BMI)	77	58	13	MAY THE FORCE BE WITH YOU —Tom T. Hall (T.T. Hall) RCA 11158 (Halnote, BMI)	91	93	2	BIRD DOG —Bullseye Brothers (B. Bryant) Warner Bros. 8521 (Photo Di Bryant, BMI)
25	25	12	ANGEL OF THE MORNING —Melba Montgomery (E. Taylor) United Artists 1115 (Blackwood, BMI)	78	59	18	MIDDLE AGE CRAZY —Jerry Lee Lewis (S. Throckmorton) Mercury 55011 (Tree, BMI)	92	92	2	ANOTHER WOMAN —Billy "Crash" Craddock (B. Canon, D. Penn) ABC 12335 (Buzz Camm, ASCAP) (Dan Penn, BMI)
26	32	6	RED HOT MEMORY —Kenny Dale (W. W. Womboly) Capitol 4528 (Publishers, ASCAP)	79	60	2	SWEET SWEET SMILE —Carpenters (J. Newton, D. Young) A&M 2008 (Sterling-Addison, ASCAP)	93	NEW ENTRY	NEW ENTRY	LET'S CALL IT A DAY (And Get On With The Night) —Lester Barnhill (D. Burgess, D. Freeman) Republic 014 (Sound, ASCAP)
27	36	3	IT DON'T FEEL LIKE SINNIN' TO ME —The Kempls (M. Austin, C. Palmer) Deaton 106 (Tree, BMI)	80	61	17	TAKE THIS JOB AND SHOVE IT —Johnny Paycheck (D. Carl) Epic 8-50469 (Warner/Tamela, BMI)	94	NEW ENTRY	NEW ENTRY	LOVE CAN MAKE THE CHILDREN SING —Billy Stock (J. Hunter, R. LaBlanc) Caprice 2045 (Sound, ASCAP)
28	34	5	I'M WAY AHEAD OF YOU —Bill Anderson & Mary Lou Turner (C. Palmer, S. Throckmorton) MCA 40852 (Tree, BMI)	81	62	12	I PROMISED HER A RAINBOW —Bobby Borchers (R. Boukris) Playboy 85823 (Epic) (Chappell, ASCAP)	95	NEW ENTRY	NEW ENTRY	I'M A WOMAN —Joanne Pruett (W. Holyfield, B. McCall) Mercury 55017 (Phonogram) (Hall-Clement/Maplehill, BMI)
29	35	6	SO GOOD, SO RARE, SO FINE —Freddie Hart (S. Stone, H. Shannon) Capitol 4530 (ATV/Walton, ASCAP)	82	63	3	PROUD LADY —Bob Luman (S. Throckmorton) Polydor 14454 (Tree, BMI)	96	NEW ENTRY	NEW ENTRY	LET ME FALL BACK IN YOUR ARMS —Freddie Weller (F. Weller, S. Ditham) Columbia 3-10682 (Young World, BMI)
30	39	4	I CHEATED ON A GOOD WOMAN'S LOVE —Billy "Crash" Craddock (D. Bryant) Capitol 4545 (Shadtree, BMI)	83	64	13	SOME I WROTE —Stallor Brothers (D. Reed, H. Reed) Mercury 55013 (Cowboy, BMI)	97	98	2	I JUST WANT TO LOVE YOU —De Ann Harris (R. Sharp) Chartwell 102 (NSD) (Alberhall, BMI)
31	41	6	IT STARTED ALL OVER AGAIN —Vern Gosdin (S. Miles, G. Taylor, K. Lank) Elektra 4541 (Gaspax, ASCAP/Kayes, SESAC)	84	NEW ENTRY	NEW ENTRY	WE BELIEVE IN HAPPY ENDINGS —Johnny Rodriguez (B. McCall) Mercury 55020 (Phonogram) (Hall-Clement, BMI)	98	100	3	TAKE MY LOVE TO RITA —Tommy Cash (M. Vickery, T. Mayberry) Monument 238 (Phonogram) (Tree, BMI)
32	40	5	MUSIC IS MY WOMAN —Don King (S. Sumner) Gon Bros 129 (NSD) (Gon Bros, BMI)	85	65	2	YOU ARE THE SUNSHINE OF MY LIFE —Marty Mitchell (S. Wanders) MC 5005 (Jobete/Black Ball, ASCAP)	99	NEW ENTRY	NEW ENTRY	EVEN COWGIRLS GET THE BLUES —La Costa (S. Curtis) Capitol 4541 (Skat, BMI)
33	43	3	I'VE GOT A WINNER IN YOU —Don Williams (W. Holyfield, D. Williams) ABC 12332 (Maple Hill/Viggo, BMI)	86	66	2	AT THE END OF A RAINBOW —Jerry Wallace (J. Kronles, S. Jacobson) BMA 8-006 (WIG) (Criteron, BMI)	100	NEW ENTRY	NEW ENTRY	THE CIRCLE IS SMALL —Gordon Lightfoot (C. Leadwell) Mercury 55010 (Phonogram, CAPAC)
34	7	13	YOU'RE THE ONE —Oakridge Boys (B. Morrison) ABC-Dot 17732 (Greenwood/Arcane, ASCAP)	87	67	2					

Number One Contender In the Warner Corner



"Do I Love You (Yes In Every Way)"

(WBS 8509)

The smash single from the album
Donna Fargo: Shame On Me



Produced by Stan Silver on Warner Bros. records & tapes (BS 3099)



MONEY MEN—Eddie Money wails a powerful rendition of his "I Want To Be A Rock'n'Roll Star" during a CBS Records Eddie Money Party at Nashville's Exit/In, then receives post-performance congratulations from fellow Columbia artist Bobby Bare.



WINN Climbs Louisville Ratings

Tight Playlist, Promotions Pay Off For Country Format

• Continued from page 28

Robbins concert, we ran an item on it in WINN World and they started selling tickets like mad."

The deejays are high profile personalities with individual styles, senses of humor and approach. The station is staffed by some 25 employees with a close relationship between sales and programming—segments that often do battle with each other at many other stations.

Braun handles the 5 a.m.-9 a.m. shift ("We start at five because a large number of country music fans who work factory or hourly type jobs start at 6 or 7 a.m.") and is followed by B.J. Koltec, 9 a.m.-noon. Moon Mullins, a veteran Louisville air personality and newly promoted operations director of WINN, works the 12:15-3 p.m. shift.

Dick Braun—no relation to Bucks Braun—is on afternoon drive, followed by Dave Wolf, 8 p.m.-11 p.m. (after a one hour break at 7 p.m. for the syndicated "Ralph Emery Show"). Dan Breeden, the all night

man, runs the board from 11 p.m. to 5 a.m.

Bucks Braun has been working in country music radio since 1966 and was brought up near broadcasting since his uncle, Bob Braun, is a well known tv personality with a syndicated show out of Cincinnati.

Max Rein is the station's general manager and vice president for WINN, a member of the Bluegrass Broadcasting chain out of Lexington

that also includes WVLK, Lexington; WHOO, Orlando; and WKYT-TV, Lexington.

At 1240 on the dial, WINN runs 1,000 watts day and drops to 250 watts at night. "Not many class four radio stations can compete so successfully against the biggies in the market," claims Braun, who adds that his goal is for WINN to "continue serving the community and remain the adult leader."



WINN-EBAGO: The 26-foot Winn Wagon motor home cruises to another Louisville remote.

TO BE HELD JUNE 17

Dutch Devising An Intl Talent Contest

By WILLEM HOOS

AMSTERDAM—The European Country Music Assn. has set up an international talent contest for country artists to be held at the Olympia Sports Hall in Maassluis, Holland, June 17.

The winning act is expected to be invited to perform at next year's International Festival of Country Music in London's Wembley Empire Pool.

Cees Dorlijn, president of the organization, has discussed the invitation with Mervyn Conn's company which is organizing the country festival in England.

Judging the performances at the contest in Maassluis will be an international jury consisting of Manfred Vogel, German country promoter; Kitty Prins, singer-guitarist; Rienk Jansen, editor of the Dutch monthly Strictly Country; Gerard de Vries, Dutch country deejay; and Marcel van Rooyen, label manager of Ariola-Holland's ABC.

The contest will be taped by Dutch radio company TROS and will result in a special show by Gerard de Vries who airs a popular weekly program on country music.

TROS radio will also tape a European country show which is inked with the talent contest. Various Dutch companies have promised the European Country Music Assn. to

support the contest and the show.

The European organization has contacted the CMA in Nashville to create two special awards. They'll be presented in Maassluis to Prins, who has been promoting country music in Belgium for 25 years; and to de Vries who has been backing country music in Holland for 10 years.

The European Country Music Assn. is also compiling a non-profit source book on country music in Europe. To be titled The ABC of European Country Music, the book will be out by October. American companies and country organizations can advertise in the book which is expected to run 500 pages.

Address of the European Country Music Assn. is P.O. Box 152, Maassluis, Holland.

Dispute Postponed

NASHVILLE—The fight over Webb Pierce's new Music Row swimming pool has been delayed by Nashville's icy weather.

Wintry weather forced postponement of a meeting of the metro zoning appeals board which will rule on efforts to declare the tourist-oriented project a violation of zoning regulations. The board is expected to decide the issue at its Thursday (16) meeting.

Songwriters' Fete

• Continued from page 56

politics and show business, and concluding, "In all my life I've never heard singing and fighting at the same time."

Besides Bynum and Bowling, those named outstanding songwriters for the year 1977 at the 11th annual Nashville Songwriters Assn. International were Joe Brooks, Jimmy Buffett, Bob McDill, Willie Nelson, Hal David, Bobby Emmons, Roy Orbison, Ben Peters, Jerry Foster, Larry Gatlin, Eddie Rabbit and Bill Rice.

Also: Jerry Gillespie, Merle Haggard, Kenny Rogers, John Schweers, Wayland Holyfield, Archie Jordan, Even Stevens, Sonny Throckmorton, Allen Toussaint, Conway Twitty, Richard Leigh, Joe Nelson and Clips Moman.

Both Bynum and Bowling wrote hits of their own before their first collaboration produced "Lucille," voted song and single of the year at the 1977 CMA Awards.

A larger room for the pro awards cocktail party alleviated the sardine-like atmosphere of previous banquets, and the food and service also were better than at earlier functions.

The Nashville Songwriters Assn. International made the most of its biggest night of the year.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/25/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	2	4	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12656
2	1	18	HERE YOU COME AGAIN—Dolly Parton, RCA APL 11544
★	4	5	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
4	3	20	SIMPLE DREAMS—Linda Ronstadt, Asylum SE104
★	7	4	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3341
6	5	13	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
7	6	32	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA-LA 771-G
8	9	25	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL 12439
9	10	20	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
10	8	18	ELVIS IN CONCERT—Elvis Presley, RCA APL 12587
11	11	28	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 7546
12	13	26	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
★	16	3	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
14	12	15	GREATEST HITS—Olivia Newton-John, MCA 3028
15	15	41	OL' WAYLON—Waylon Jennings, RCA APL 1 2317
★	20	6	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
17	18	3	ELEVEN WINNERS—Merle Haggard, Capitol ST 11745
18	14	60	GREATEST HITS—Linda Ronstadt, Asylum TE 1092
19	24	24	HEAVEN'S JUST A SIN AWAY—The Kendalls, Dutton DY 1718
20	17	25	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL 12477
21	21	45	KENNY ROGERS, United Artists UA-LA689-G
22	19	12	I WANT TO LIVE—John Denver, RCA AFL 12521
23	23	17	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS1118
24	25	9	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1 1112
25	26	15	LOVES TROUBLED WATERS—Mel Tillis, MCA 2758
★	36	2	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
27	30	77	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
★	35	3	THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15006 (Phonogram)
29	29	33	MOODY BLUE—Elvis Presley, RCA AFL 1 2428
30	28	10	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
31	27	15	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
★	45	6	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
33	34	22	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
34	22	14	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
★	44	2	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
36	41	7	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dot D0 2099
37	31	20	COUNTRY BOY—Don Williams, ABC/Dot D0 2098
★	49	10	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot D0 2097
39	39	13	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
40	32	17	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
41	37	3	NEW TRAIN—SAME RIDER—Tom T. Hall, RCA APL 12622
42	40	25	HIS HAND IN MINE—Elvis Presley, RCA ANL 1 1519
43	38	9	ROSES FOR MAMA—C.W. McCall, Polygram 1941 10461
44	33	11	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11707
45	50	7	THE BEST OF FREDDY FENDER—Freddie Fender, ABC/Dot D0 2075
46	46	26	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2283
47	47	2	T.G.—T.G. Sheppard, Warner Bros. BSK 3133
48	42	4	FREE SAILIN'—Hoyt Axton, MCA 2319
49	NEW ENTRY		GENTLE TO YOUR SENSES—Mel McDaniel, Capitol ST 11894
50	48	5	HOOKIN' IT!—Roy Clark, ABC/Dot D0 2095

Tanya Tucker's Changes Continue

NASHVILLE—Similar to the pop-oriented thrust of Dolly Parton and Crystal Gayle, Tanya Tucker continues the changes in her career. Now handled by Far Out Productions in Los Angeles, Tucker plans to

cut her new LP in L.A. soon with Jerry Goldstein producing.

The MCA artist will be sharing co-writer credits. The busy singer will tape NBC-TV's "Rock'n'Roll Sports Classic" March 10-12. material

WHO IS THAT?



She's got one of the most powerful singles of the year... that's obvious from the first listen.

But who is Janie Fricke? Where does a fully developed talent like this come from?

Up until recently, Janie Fricke was known in Nashville circles as "the best." She's sung on countless commercials and hit records recorded in Nashville.

Then, about a year ago, she began making records with Johnny Duncan, at first anonymously, later with label credit.

She went on to record a single all by herself ("What're You Doing Tonight?").

And that brings us up to date.

The new Janie Fricke single "Baby It's You" is from her stunning forthcoming album, "Singer of Songs."

It's clear to everyone who hears "Baby It's You" that Janie Fricke is a super talent with a giant hit on her hands.

"BABY IT'S YOU" 3-10695

THE JANIE FRICKE SINGLE, PRODUCED BY BILLY SHERRILL. ON COLUMBIA RECORDS.

Woody Bends But Doesn't Break

Already This Year His Herd Has Recorded Three LPs

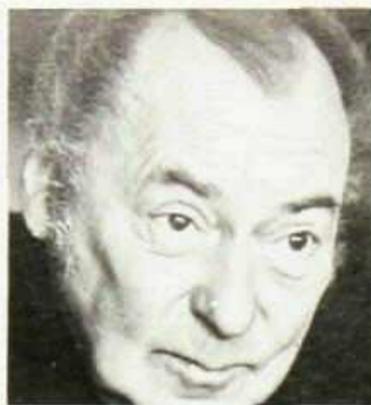
By DAVE DEXTER JR.

LOS ANGELES—It was less than a year ago that Woody Herman lay in a Kansas hospital, his physical condition diagnosed as critical by three medics, following a horrendous motor car accident near Manhattan.

But the slight, untiring Herman returned to the road with his band by mid-summer and already this year, in little more than three weeks, has completed the recording of three new LPs here with his Young Thundering Herd.

One features the tenor saxophone artistry of Flip Phillips, whom Woody flew in from Florida to cut a dozen tracks. Mostly pretty ballads, Phillips was given a string section to augment the swinging, brass-heavy ensemble recorded for the Great American Gramophone label in the direct-to-disk manner favored by the Glen Glancy label.

A second album is more contemporary, with Chick Corea's 18-minute "Suite For Hot Band" occupying one side and the other devoted to music by Steely Dan. The package revolves around charts provided by Alan Vizzutti and Vic Feldman and is about as up to the minute as 1978 jazz can be.



Woody Herman: three LPs cut in four weeks.

Herman's third vinyl entry simply displays his Herd and its modern library as it sounds on current gigs. Glancy this week was mulling dates for the three packages to be released.

All, Herman says, were cut direct-to-disk and all were recorded on tape as well. The taped versions thus can be marketed by Glancy in retail stores as well as the hi fi specialty shops which, until now, have handled Great American Gramophone label product exclusively.

Limping slightly because of a metal reinforcement implanted in his leg last spring after the accident, Herman will move into Milwaukee March 17 for his fourth annual concert at the Performing Arts Center in behalf of the Sister Fabian Jazz Scholarship Fund.

More than \$14,000 has been derived from this annual event, money from which is used to grant financial aid for Wisconsin music students who show unusual aptitude for jazz. Mary Lou Williams, the venerable pianist and arranger, will appear on the bill with Herman's band.

Sister Fabian, Woody fondly recalls, was one of his teachers at St. John's Cathedral High School in the early 1930s when Herman was a student. "She taught me more and was more interested in my development than anyone else," he notes.

Almost 66, Woody reports he is feeling "first rate" as Hermie Dressell, his personal manager, ponders bookings next fall in Australia and New Zealand. By then, if he continues to record as prolifically, the Herman Herd may have a dozen or more albums in the marketplace. Not even Fleetwood Mac approaches that fecundity.

TOO LATE IN MARKETPLACE?

Mercury Kills Emarcy Twofers

By ALAN PENCHANSKY

CHICAGO—Phonogram/Mercury is closing the book on its 1½-year-old Emarcy jazz reissue series, which was simply too late getting to market, the company says.

"We should have done it a couple of years ago, we waited too long to do it," acknowledges Charlie Fach, who says there will be no more releases in the twofer line.

"We were the last ones to go back and by then it was too late in the marketplace," the Mercury general manager explains. "And I'm really not sure how well these other companies are doing now," says Fach.

Fach believes the market for reissue twofers has slowed considerably from the pace originally established by Fantasy/Prestige, Verve and MCA.

Sales of the Emarcy series, introduced in October 1976, have been "very disappointing," according to Fach, who explains the disappointment is a personal one for many of the Mercury crew.

"We spent more time talking about these reissues, and working on them, than we did with a lot of new pop releases.

"We overspent and overbid the

thing, the guys really wanted it to happen," explains Fach. He says the marketing effort included special mailings to small dealers, special in-store play incentives and merchandising pieces.

Releases in the series, through last May, totaled 11 twofers, two of which have had to be withdrawn because of litigation brought against Mercury by drummer Max Roach.

Producer Robin McBride has partially completed four additional sets, but Fach says these will be canned.

Jazz musicians whom McBride was planning to rejuvenate in future packages include Dinah Washington, Helen Merrill, Gerry Mulligan, Erroll Garner, Jay McShann and Big Bill Broonzy. Helped by key jazz annotators, McBride planned each series installment to "tell a story," about a certain aspect of the performer's career (Billboard, July 23, 1977).

Versatile Bows Jazz LPs For Tax Shelter Company

By PAUL GREIN

LOS ANGELES—Versatile Records, which was founded in 1976 as a tax shelter for its investors and which only accidentally developed a strong jazz line, is now making a commitment to the jazz field, with two original recordings recently added to a catalog of 19 purchased masters.

Newly-recorded LPs by Richard Groove Holmes and Cornell Dupree join a four-album classics series by the New Festival Symphony Orchestra, contemporary albums by Steve Lawrence and Michael Holmes (and soul/jazz albums by Lionel Hampton (three LPs), Nina Simone (two LPs), Screamin' Jay Hawkins, Don Covay, Stanley Turrentine, Gloria Lynne, Antonio Carlos Jobim, Chico O'Farrill, Coleman Hawkins, Jimmy Reed and Dave Grusin.

Vic Chirumbolo, Versatile's vice president and general manager, explains that the investors actually selected the 19 LPs which were purchased.

"We gave two syndicators a list of 50 products and they recruited investors who were interested in rec-

ords as a tax shelter. We had no idea what the investors would want. There were a number of contemporary albums on the list, but it turned out that most were interested in jazz. If they had bought only classics, we'd probably have ended up as a classical line."

"At this point if an investor wanted to invest in a new LP, we wouldn't turn him away, but we're not waiting for investors. We'll make the album whether we have an investor or not. We have an LP planned for next month and we're financing the entire project ourselves."

Versatile's two original recordings are Richard Groove Holmes' "Star Wars"/"Close Encounters," which includes themes from those films and such diverse chart hits as "Carry On Wayward Son" and "You Light Up My Life," and Cornell Dupree's "Saturday Night Fever," which includes songs from the movie and other recent hits ranging from "Boogie Nights" to "It's So Easy."

Both LPs were produced by Chirumbolo, who explains that this idea

(Continued on page 81)

Jazz Beat

LOS ANGELES—Al DiMeola's next LP will have support from Steve Gadd, Barry Miles, Anthony Jackson and Mingo Lewis. The LP will be an extension of "Elegant Gypsy" and contain more Latin music. The guitarist also wrote five of the seven cuts.

Warner Bros.' steadily growing jazz roster gets a major name: John Handy, whose debut LP for the label will be out in March. Stach Records of Brooklyn's first studio LP date features Slam Stewart and Rocky Pezzaroli, reports label executive Bernard Brighton. The label is also planning reissues of its women in jazz series.

Dick Corea's next group LP for Polydor, "Friends," features Joe Farrell of the original Return to Forever on sax, Steve Gadd (drums), Eddie Gomez (bass) and Corea on keyboards. A solo LP is titled "Mad Hatter."

St. Peter's Lutheran Church in Manhattan held a rent party to raise funds for its activities and among the stars performing for the Rev. John Gensel were Billy Taylor, Marian McPartland, Howard McGhee, Sammy Price, Leon Thomas, George Wein, Cecil Payne and Ar-

(Continued on page 91)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	10	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
2	2	16	HEADS Bob James, Columbia JC 34896
3	22	3	WEEKEND IN L.A. George Benson, Warner Bros. 2WB 3139
4	4	19	FEELS SO GOOD Chuck Mangione, A&M SP 4658
5	5	7	INNER VOICES McCoy Tyner, Milestone M 9079 (Fantasy)
6	3	10	TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018
7	24	3	HOLD ON Noel Pointer, United Artists UALA 848-11
8	6	10	MULTIPLICATION Eric Gale, Columbia JC 34938
9	7	14	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
10	10	16	QUINTET V.S.O.P., Columbia C 234976
11	33	3	HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
12	12	36	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
13	13	19	RUBY, RUBY Gato Barbieri, A&M SP 4655
14	8	16	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
15	11	7	ONE OF A KIND Dave Grusin, Polydor PD-1-6118
16	19	5	BRIDGES Gil-Scott Heron & Brian Jackson, Arista AB 4147
17	16	46	HEAVY WEATHER Weather Report, Columbia PC 34418
18	18	14	MAGIC Billy Cobham, Columbia JC 34939
19	9	19	JEAN LUC PONTY Enigmatic Ocean, Atlantic SD 19110
20	20	38	FREE AS THE WIND Crusaders, ABC Blue Thumb BT 6029
21	27	3	THE PATH Ralph MacDonald, Marlin 2210 (TK)
22	15	42	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN LA730 H (United Artists)
23	14	25	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
24	21	23	BLOW IT OUT Tom Scott, ODE BL 34966 (Epic)
25	25	10	THE MONTREUX SUMMIT (VOL. 1) Various Artists, Columbia JG 35005
26	17	10	TIGHTROPE Steve Kahn, Columbia JC 34857
27	23	38	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
28	26	38	PHANTAZIA Noel Pointer, Blue Note BN LA736 H (United Artists)
29	34	3	RAINBOW SEEKER Joe Sample, ABC AA 1050
30	28	36	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
31	31	7	ALONE AGAIN Bill Evans, Fantasy F-5942
32	NEW ENTRY		FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
33	30	34	FINGER PAINTINGS Earl Klugh, Blue Note BN LA737 H (United Artists)
34	35	3	EASY LIVING Sonny Rollins, Milestone M-9080 (Fantasy)
35	37	3	FIRST MEDITATIONS John Coltrane, ABC Impulse AS9332
36	NEW ENTRY		TWO FOR THE ROAD Coryell Khan, Arista AB 4156
37	32	16	SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)
38	38	19	PICCOLO Ron Carter, Milestone M 5504
39	29	14	MANHATTAN SPECIAL Teruo Nakamura & The Rising Sun, Polydor PD-1-6119
40	39	19	BUNDLE OF JOY Freddie Hubbard, Columbia JC 34902



SING ALONG—Leonard Bernstein adds his voice to those of the Trinity Boys Choir, during a rehearsal of Stravinsky's Mass. The group is featured in a DG recording of the work, conducted by Bernstein.

LABEL EXEC'S PONDER PROBLEM

Seek Uniformity Of Cassettes

• Continued from page 3

from advancing new display designs. And, it is claimed, the recent rapid expansion of the classical cassette audience makes the incompatibility problem all the more acute.

The same problems attach to the burgeoning prerecorded tape market generally, and are being addressed in a series of NARM tape packaging meetings. However, classical product, with its opera librettos and frequent need for more than one cassette in a package, demands special consideration, according to the marketing executives.

"With the rise of classical sales a special section of NARM should be devoted to classical merchandising," observes Losk, a Phonogram vice president.

Losk says Philips' "Prestige Box," capable of holding up to six cassettes, was designed to make cassette releases more "merchandisable and collectible." It measures approximately 9 1/2 inches high by 4 1/2 inches wide, with thickness depending on the number of cassettes introduced.

"We do know retailers tell us that when the prestige boxes are set out on display, sales increase dramatically," says Losk.

There is no question that standardizing the package would enhance the saleability of all our deluxe releases," he states.

Montano of Angel says his conversations with retailers have revealed that they are "very unhappy" about the multiplicity of shapes of deluxe cassette offerings.

"The fixture manufacturers also are unhappy," Montano reports.

Angel's solution to the cassette

packaging dilemma is simply to enclose multiple-shell releases within specially prepared album boxes, with a "cassette" labeling affixed.

"A lot of dealers have 12-inch display racks clearly marked cassettes," explains Montano.

The Angel executive says his company is willing to adapt its packaging to meet a uniform standard, if two criteria are met by the new design.

Montano and other marketing experts are agreed that librettos and other program material must be enclosable in any package design. At the same time, argues Montano, the enclosure must not be made so small as to present reading difficulties—as some cassette librettos are claimed to create.

Odyssey Bares New Series Of 50 Cassettes

CHICAGO—A new Odyssey cassette series is being introduced this month, with 50 titles drawn from the CBS budget classical label.

The Dolbyized cassettes will carry a suggested list price of \$4.38 and are being unveiled with a special discount program, as well as advertising materials and in-store streamers.

According to a CBS spokesman, the initial titles represent the "cream of the Odyssey catalog," including performances by Jean-Pierre Rampal, the Philadelphia Orchestra under Eugene Ormandy and George Szell conducting the Cleveland Orchestra.

Angel encloses the standard 12 by 12 libretto in its disk-size cassette package, while Philips and London produce special reductions of the printed material.

RCA also is preparing special librettos for its new series of opera cassettes—yet another format. The 12-inch-high RCA cassette packages are designed so that two can be displayed side by side in the conventional record bin.

"It's confusing to the store and the rack builders," concurs Harper of London, whose company is using a nine-inch by 6 1/2 inch deluxe package.

"We'd certainly be willing to listen to other people and reach a consensus," explains Harper. "The market is growing at such a clip, it becomes more important all the time."

According to Harper, London's classical cassette sales were up approximately 20% in 1977.

Harper favors development of a unique cassette fixturing approach, believing that deluxe packages—disk and cassette—are merchandised most effectively away from the bin display.

"Boxed sets in better stores are not filed in record bins," he claims.

Storage of the product in the consumer's home is also an issue to be considered, Harper reminds, pointing out that cassette packages can be used to save space.

"The idea of a uniform design is a good one," Harper explains. "But in the mean time all these companies have fortunes invested in their packages."

Classical Notes

The Philadelphia Orchestra's summer concert series at the Robin Hood Dell West to open June 9, with a program honoring the late Leopold Stokowski. Eugene Ormandy will repeat the program which originally introduced Stokowski to the orchestra in 1912. Also, Szeryng, Menuhin, Cliburn and Ashkenazy among others, lined for the festival's 49th season.

Andre Previn and the Pittsburgh Symphony are entering their second season of recording for EMI. Two disks, Haydn's Symphonies Nos. 94 and Mahler's Fourth Symphony will be taped.

Jazz pianist Marion McPartland to perform the Grieg Concerto in a free lunchtime concert

at the Chicago Public Library's Cultural Center, Feb. 24. The program, enlisting a 60-piece orchestra, is underwritten with a grant from the AFM's Music Performance Trust Fund.

WFNR, Milwaukee's fine arts station, broadcast a 12-hour Bach-A-Thon, Feb. 18, featuring continuous Bach performances by more than 53 groups and solo performers. The remote broadcast from Redeemer Lutheran Church aided the Milwaukee Symphony and a collegiate music scholarship fund.

Columbia Masterworks following up its "Greatest Hits Of 1720" package with—what else?—the Greatest Hits Of 1780. Richard Kapp

again conducts. The recording will be done in Europe this time.

Jean Pierre Rampal plays classical Japanese melodies in an upcoming CBS release expected to interest progressive album rock stations. "For its sheer lyrical beauty it will deserve the attention of progressive AOR programmers," opines one CBS pop promoter.

Sound 80 studios Minneapolis in its second recording session with the Minnesota Orchestra, taping three Beethoven overtures for Vox, with Stanislaw Skrowaczewski conducting. Skrowaczewski's successor at Minneapolis still not named, but insiders pointing to Neville Martin.

ALAN PENCHANSKY

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	(What A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676, (Kags, BMI)
2	2	6	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
3	4	4	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
4	6	6	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
5	3	13	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (JoleSongs, BMI)
6	8	12	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
7	5	12	LADY LOVE Lou Rawls, Philadelphia International 8-3534 (CBS), (Mighty Three, BMI)
8	10	7	SWEET SWEET SMILE Carpenters, A&M 2098 (Sterling/Addison Street, ASCAP)
9	11	9	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
10	12	13	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
11	13	6	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
12	7	13	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
13	14	11	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
14	17	3	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
15	15	9	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
16	16	6	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
17	9	10	CURIOUS MINDS (UM, UM, UM, UM) Johnny Rivers, Big Tree 16105 (Warner-Tamerlane, BMI)
18	18	14	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
19	22	5	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
20	32	3	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
21	36	5	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
22	24	2	IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP)
23	19	22	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
24	31	4	DUST IN THE WIND Kansas, Karshner 84274 (Don Kirshner, BMI)
25	20	9	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Milsap, RCA 11146 (Chess, ASCAP)
26	40	3	CALIFORNIA Debby Boone, Warner/Curb 8511 (Big Hill, ASCAP)
27	29	17	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
28	37	6	NATIVE NEW YORKER Odyssey, RCA 11129 (Featherbed/Desiderata, Unichappell, BMI)
29	21	16	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
30	28	19	HERE YOU COME AGAIN Dolly Parton, RCA 11123
31	30	18	BABY COME BACK Player, RSO 879 (Polydor)
32	25	9	LOVELY DAY Bill Withers, Columbia 3-10627 (Golden Wither/Chappell, BMI)
33	34	7	THEME FROM CLOSE ENCOUNTERS Meaco, Millennium 008 (Gold Horizon, BMI)
34	38	3	POOR POOR PITIFUL ME Linda Ronstadt, Asylum 45462 (Warner-Tamerlane/Darkroom, BMI)
35	41	5	PEG Steely Dan, ABC 12320 (ABC/Dunhill, BMI)
36	26	20	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
37	27	14	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
38	39	9	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
39	43	4	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
40	23	15	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
41	33	10	CANDLE ON THE WATER Helen Reddy, Capitol 4521 (Walt Disney/Wonderland, ASCAP)
42	45	6	MY REASON TO BE IS YOU Marilyn McCoo & Billy Davis Jr., ABC 12324, (Screen Gems/EMI/Traco, BMI/Colgems/EMI/Specialite, ASCAP)
43	47	2	LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
44	46	4	MINSTREL MAN Madison Street, Millennium 605 (Casablanca) (Fiddleback, BMI)
45	NEW ENTRY		THE ONE AND ONLY Kasey Croy, ABC 12333 (Famous, ASCAP/Ensign, BMI)
46	48	2	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
47	50	2	IS IT REALLY LOVE AT ALL Jericho Harp, United Artists 1121 (Wind And Sand, ASCAP)
48	42	10	STORYBOOK CHILDREN Bette Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)
49	NEW ENTRY		THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
50	NEW ENTRY		WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacey, Kruggerand 101 (Trustin/Mercer, ASCAP)



SOLO SESSION—The treacherous task of recording direct-to-disk suits Ruggero Ricci, center, who says the lengthy takes give him a chance to "get hot." Breaking from sessions at Nimbus 9 Studio, Toronto, home of Umbrella Records, Ricci demonstrates a point for producer Philip Frank and aficionado Claudia Clemenceau. The violinist is waxing Paganini's complete solo Caprices for Umbrella. (Billboard, Feb. 4, 1978.)

'Major' Interest Now Seen For Direct Disk

• Continued from page 3

Bernardo Cosachov of RCA's engineering staff. Moderator was Charles Repka, engineer and cutter.

No one, least of all Kazdin and Saks, asserts that the major companies are about to make significant commitments to direct-to-disk, but Schwartz and Repka point out that sales of such recordings have generated business beyond the disk sales mainstream.

"The demographics of people who go into audio stores for direct disks are different from traditional record buyers," says Schwartz. "The majors are becoming more aware of this market, and they want to get into it. I see this awareness now at the executive level."

"Direct is a different way of selling records," observes Repka. "It's eliminated the distributor to a degree, and, to some extent, the regular disk store, what with mail-order and hi fi outlet sales."

For these reasons and the higher list price, he says, the retail markup is bigger, and reduces the number of copies the dealer has to sell to turn a profit.

Profit is the way Bert Whyte sees it, too. "Direct records are made to make money. It's a specialized process for a specialized market, which will pay more."

"It won't put tape into limbo or replace present methods of recordings." He expects the technique to last for about two more years, then digital will take over—and I couldn't be happier."

Whyte emphasizes the improved quality of direct-to-disk on his Boston Pops session however. "When I A/B-d the tape and the lacquer, the latter was certainly cleaner, less distorted, with a flatter response."

For Schwartz, one of the advantages of direct product is that it has reached an audience which the mainstream record companies have stopped reaching, and re-emphasized quality in the process.

He sees direct-to-disk album sales in tens of thousands for artists who have been cold for years via conventional records.

Schwartz also believes that direct has temporarily brought people in the industry to think about how art-

(Continued on page 68)

HARDWARE & SOFTWARE GAINS

Japan Video Market Zooming

Program Tapes Top \$1.25 Mil

TOKYO—Against the backdrop of a 50% year-to-year increase in prerecorded videotape sales last year to \$1.25 million, and a projected doubling of sales this year, the Japan Video Assn. has become a formal corporation.

Manufacturers of blank videotapes and others from related industries are expected to join their prerecorded program colleagues in the association, with anticipated combined sales of between \$16.67 and \$20.8 million this year.

These will provide the association with new responsibilities and a new sense of purpose. Its primary objectives will be to resolve outstanding problems concerning copyrights, encourage companies and activities to assure the future growth of the industry here, and survey distribution channels.

While the video software industry has traditionally lagged behind its hardware counterpart over the years, fortunes are definitely on the rise now that VTRs are looming so large in the home market.

Although the group only had

750,000 Home VTRs

TOKYO—Japan's production of half-inch VTRs for the home market broke through the 100,000-unit barrier for the first time last November to reach 109,646 units, according to figures released by the Ministry of International Trade and Industry.

The November record brought the cumulative total for the first 11 months of 1977 to 649,797 units. Manufacturers expected another bumper total for December with total output estimated at 750,000 units—a 260% jump over the prior year.

Value of VTRs produced through November was \$47.4 million with the annual total estimated at \$54.2 million. Exports were running about 55% of the total production output in January-November—346,000 units worth \$24.2 million, mostly aimed for the U.S.

some 23 members when it was still functioning on a voluntary basis, it hopes to expand its membership to an eventual total of between 50 and 60 members. These would come from manufacturers of blank tapes, recording studios and VTR commercial enterprises.

If a similar number of VTRs was shipped in December as November, the final 1977 figure will be 415,000 units, with 335,000 machines for the domestic market.

Japan's VTR industry sprang to life last spring, with the battle lines clearly drawn between the proponents of the VHS and Beta format systems. From January through May monthly output hovered around 30,000 to 40,000 units, but it gained momentum to hit 50,000 to 60,000 units the next three months. Sales were so brisk that shortages started to surface in some parts of the country.

After August, the VTR market had nowhere to go but up, with video makers expanding facilities to boost output steadily. Some 90,000 units were produced in September, nearly 100,000 in October and the record 109,000 units the following month.

With the U.S. market, in particular, continuing to expand rapidly, output is anticipated to be boosted steadily throughout 1978 via existing and new manufacturing facilities here.

Audiophile Recordings

MOZART: "EINE KLEINE NACHTMUSIK," DIVERTIMENTO NO. 11—Toronto Chamber Orchestra conducted by Boyd Neel, Umbrella Records UMBDD6, distributed by Audio-Technica, \$14.95 list.

Fanciers of classical music can marvel at the level of interpretive mastery documented here, while the audiophile gets a life-sized, superbly balanced image of the small string orchestra with horns and oboe present in the hauntingly beautiful Divertimento. Boyd Neel is remembered by many collectors for having pioneered in authentically scaled recordings of 18th century works, his grasp of this idiom is exceeded by few others today. Now in his 70s, the conductor has undertaken a series of direct-to-disk performances for Umbrella that must be reckoned one of the most important classical recording projects going on in North America. These are highly polished, totally matured conceptions which few edited recordings can match.

TRACKIN'—Lew Tabackin, RVC Records RDC-3, distributed by Audio-Technica, \$14.95 list.

Direct cutting at 45 r.p.m. gives this jazz combo production a razor's edge sound, yet it is the music that takes place of pride. Tabackin's white hot flood of creativity—his tenor sax a lowering inferno here—confirms that direct dishing truly inspires certain performers. The record is a one man blowing session, a series of wild, inventive solos built around an early '60s groove. Sample the amazing heights of virtuosity reached on the title cut (side two, cut one) to understand why jazz collectors as well as sound buffs will require this album. Shelly Manne on drums provides superb underpinning, with electric bass and piano also in support.

WOOFERS, TWEETERS AND ALL THAT JAZZ—Lab Series 7, various artists, arranged by James Treulich, Direkt To Disk, distributed by Audio-Technica, \$14.95 list.

This innovative binaural direct to disk makes excellent use of the Sennheiser condenser binaural microphone system and more like this could do for direct-to-disk recording what the Command series did for stereo. Using three improvisational sketches by Treulich, and a fourth by pianist Art Lande, the overall program offers perhaps the best combination to date of the two "new" technologies. The binaural experience—vibes and piano chords literally comes across better with a headset, but excellent instrument

placement and mike balances make normal stereo listening a pleasure as well. For demo purposes, the closing segment of "Keith's Blues" on side one provides a solid mix of laid-back percussion, vibes and piano, and the beginning of "Spent It First" on side two offers percussion effects that are dynamic in the binaural recording process.

CHARISMA—Joachim Kuhn, Atlantic Records ATL50352, distributed by Peters International, \$8.98 list.

Here again, real time recording has inspired exceptional creativity, possibly the most impressive disk showing yet by this young German pianist. Kuhn performs a flawless, ever-shifting synthesis of jazz and classical styles across two 16-minute sides. He seems to have understood that the direct to disk requires editing beforehand, and a remarkable variety of idioms and sound explorations constantly renews the listener's attention. Atlantic Records' German affiliate produced this album, which claims to use "the Sheffield direct cut method." Carrying the

effort to total magnificence is the piano sound—creatively miked, resiliently alive and wholly appropriate to the content.

THE NEOPHONIC STRING BAND—Direct Disk Records DD105, distributed by Direct Disk Records, Nashville, \$14.95 list.

A superslick cross section of "newgrass," pop country and country-kitsch arrangements recorded direct-to-disk, including "Foggy Mountain Breakdown," "Flint Hill Special" and "Uncle Pen." The material, overall, does not dramatically exploit the direct cutting medium and levels have been held down. However, sound is extremely clean, natural and beautifully blended, with some nice fiddle and dobro transients to be gleaned. Cutting real time hasn't fazed Nashville's matchless studio forces, who deliver long sides with cucumber-cool confidence.

Audiophile recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28; Feb. 11.

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Billboard photos by Stephen Traiman

Goody president George Levy, right, looks over exhibits from 20 participating manufacturers at Audio Project '78 with regional managers Alan Mazur (L.I.), left, and Murray Frank (N.J.).



Gary Thorne, left, who put seminar together, checks upside-down Dual turntable display with firm's Ed Grossman, Al Wolfe.



Chain's Howard Goody, left, and wife flank Alf Lerner of the web's Markland Advertising agency, with cutaway display model of the JBL L-65 speaker system used for in-store demos.

Audio Project '78 Clicks For Goody

By STEPHEN TRAIMAN

(This concludes an exclusive report on the first of two four-day Audio Project '78 sessions presented by Sam Goody for its hard goods salespeople. It began last week with the views of George Levy, president of the 28-store chain.)

ELLENVILLE, N.Y.—Based on the success of its initial run-through, next year's audio-oriented seminar for Sam Goody will be even more workshop-oriented, with added benefits accruing to all involved.

The 20 manufacturers and their sales reps who participated, along with the audio sales staff and department managers, store managers and assistants, and the entire Goody management staff, all gained invaluable exposure to the latest in audio—and video—technology, with emphasis on today's products.

A solid mix of expert sales tips, product category seminars, "hands-on" product viewing, management outline of its game plan and plenty of time for one-to-one discussions provided everyone with benefits, emphasizes Goody president George Levy.

For the troika who put the ambitious program together—audio/radio merchandise manager Cary Thorne and assistants Jeff Levy and Marty Lefkowitz—the comments from all attending were the best reward.

Typical of remarks: "It was a tremendous creative event," says Steve Weil of Audio Plus, Harman-Kardon metro New York rep. "Even I had my eyes opened," notes Marty Zarrow, Paramus, N.J., store manager who gets on the floor regularly to "make a sale and keep my hand in," as he puts it.

Tone for the entire program was set opening day by an afternoon seminar on "agreeable selling" host-

ed by Jack Berman, head of his L.A.-based rep firm and known widely for his innovative seminars.

Getting many attendees involved in actual selling situations, he points out the right and wrong way to meet various situations—all coming down to making each salesperson realize that the customer is always right, and there's always a way to get through—on their terms—to make the sale.

The series of six product category seminars, all moderated by Thorne, covered key questions raised by Goody salespeople. Those panels worked best that had least members, and the most respected speakers were those—in the majority—who rose above company rules to offer a broader, intelligent view of the market.

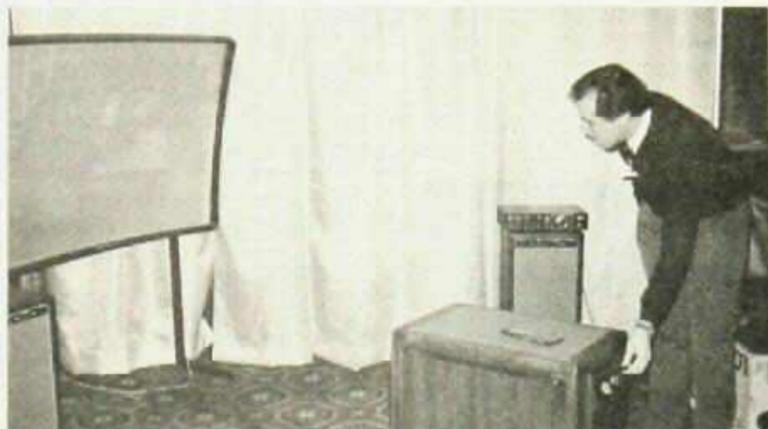
- **Amplifiers**—Panelists included Steve Golub, Technics; Ken Furst, Onkyo; Bob Furst, Harman-Kardon; Richie Goldberg, Toshiba; Bascomb King, Infinity; Marty Zanfino, U.S. Pioneer, and Frank DiNola, SAE.

Topics covered: Relative merits of various classes (A, AB, D, G, H) and how they can be translated into customer benefits; what does DC coupled mean and what benefits do the new amps offer over standard design; in the power race, what benefits does the consumer get from power more than 200 watts/channel, or do manufacturers just feel that bigger is better.

- **Tape Decks**—Speakers included Dave Lyons, Aiwa; Bill Cawfield, TEAC; Steve Golub, Technics, and Marty Zanfino, Pioneer.

Topics covered: With Dolby B the industry standard built-in noise reduction circuit, are any adaptations or changes seen, or other types of cir-

(Continued on page 68)



Jim Armstrong focuses new model 710 Advent Video-Beam projection unit with 5-foot-diagonal screen, using a pair of firm's hi fi speakers to showcase stereo program.



Pickering's Jim Smith, left, shows Al Neubauer, No. 1 Goody audio salesman, firm's new cartridge display material.



Jeff Levy, who helped organize seminar, left, gets low-down on new Toshiba SA-7100 100-watt receiver from Craig Rauscher, with Aurex cabinet at right.



Paul Wanger, Cross County, L.I., store, left, checks new Aiwa AP-2200 turntable and stereo cassette/radios with the firm's Dave Lyons and Bob Fisher, right.



Prof. Irwin Corey, complete with sneakers, is introduced by George Levy as "Dr. Fred Nakamura, Japanese expert."



Outlook Audio panel on closing day features, from left, Andy Carduner, B.I.C.; Murray Rosenberg, United Audio (Dual distributor), and Fred Goldstein, Advent, in a wide-ranging preview of future marketing.



B.I.C.'s Andy Carduner, left, was surprised with a 35th birthday cake at the seminar, as Mr. and Mrs. George Levy look on approvingly.



TEAC's Bill Cawfield, right, demos new A-106 cassette deck for Rich Casey, Valley Stream.



ADC's John Gennaro, left, and store merchandiser Leon Kay check LP carry-bag premium.



Seminar featured seven manufacturer panels, with this turntable group typical. From left are Marty Fine, B.I.C.; Marty Zanfino, U.S. Pioneer; moderator Gary Thorne, who chaired product sessions; Murray Homlish, United Audio, and Dick Aquilina, Technics.

Sam Goody Audio Project '78 a Solid Plus

• Continued from page 67

cuts anticipated; the possibility of high-speed cassette use to increase performance; the future of PCM technology in future tape formats at the consumer level, and the Elcaset as a factor in the U.S. market.

• **Speakers**—Panelists included Andy Petite, Advent; Bascomb King, Infinity; Carl Weiss, JBL; Steve Johnson, AR; Dick Aquilina, Technics; Marty Fine, B.I.C., and Sandy Schroder, Jensen.

Topics covered: With lack of industry consistency in measuring speaker specs, what is accurate sound reproduction; need for a basic chart listing standard room sizes and speaker placement recommendations by size; is there more than selling validity in "phase continuity," and worth of the new esoteric speaker cables.

• **Tuners**—Speakers included

Richie Goldberg, Toshiba; Ken Furst, Onkyo; Steve Golub, Technics; Marty Zanfino, Pioneer, and Marty Fine, B.I.C.

Topics covered: Future of AM stereo related to present equipment obsolescence and sound quality; lack of built-in Dolby in more tuners with many stations broadcasting; difference between FM de-emphasize switches and Dolby; quartz lock versus phase lock loop advantages; and antenna effect and matching on tuners.

• **Turntables**—Panelists included Murray Homlish, United Audio (Dual); Dick Aquilina, Technics; Marty Fine, B.I.C., and Marty Zanfino, Pioneer.

Topics covered: Helping the consumer decide on belt-drive or direct-drive; "cogging effect" of direct-drive turntables on audibility, and features of the S-shaped statically-

balanced tonearm adopted by most Japanese firms versus the lighter-weight dynamically-balanced straight tonearm.

• **Cartridges**—Speakers included Jim Smith, Pickering; John Genaro, ADC; Mitch Ravitz, Empire; Sandy Drellinger and Arnie Schwartz, MicroAcoustic.

Topics covered: Educating the consumer on selecting cartridges, and better translating the space and characteristics of the different types; need for a compatibility chart on cartridge to tonearm matching; customer benefits and features of moving coil, moving magnet, electret and induced magnet designs; new developments in phono pickup designs.

Leon Kay, Goody store merchandiser, hosted a special session on in-store merchandising, with valuable tips provided by Jim Smith of Pickering and Fred Forbes of Koss, whose respective firms have successfully expanded the market for cartridges and headphones with astute and innovative point-of-purchase material and displays.

Highlight "Outlook Audio" panel featured a trio of respected industry spokesmen: Andy Carduner, B.I.C. marketing vice president; Fred Goldstein, Advent marketing vice president, and Murray Rosenberg, United Audio president. They covered expected audio growth, new retailing approaches, hi fi specialist firms versus full-line manufacturers, importance of the "music specialist" store such as Sam Goody, and the vital role of the salesperson in the audio industry's future.

Levy outlined the goals and plans for 1978 at the windup session, assisted by brothers Barry and Howard Goody, and Thorne. The move into Atlanta with two 20,000 to 25,000-square-foot superstores by year end dominated the discussion. Enthusiasm is high for the inventive merchandising techniques geared to produce a 50-50 hard goods/software mix in the outlets, which will serve as pilot models for future expansion into other new markets.

Entertainment ranged from the hilarious routine of Prof. Irwin Corey, introduced to the group as "Japanese electronics expert Dr. Fred Nakamura," and a replay of the Home Box Office presentation of "Steve Martin Live At The Troubadour," shown on the new Advent VideoBeam, to the cocktail hour sessions in the exhibit area every evening, with the 20 manufacturers and their reps pointing out the latest models just shown at the Winter CES in Las Vegas.

Chain-wide awards were presented to a number of stores, departments and salesmen, with the special Presidential Achievement Award made to Thorne for setting objectives and accomplishing them.

Awards at the two sessions: No. 1 Audio Sales Dept. to Rockefeller Center (N.Y.), Mitch Konecky, manager; No. 1 Sales Improvement/Gross Profit to Raleigh, N.C., Ira Dorne, manager; No. 1 Salesman to Alan Neubauer, Rockefeller Center.

Top Departments/Merchandising: New York area to Rego Park, Phil Tudanger, and Massapequa, Steve Kommuns; N.J. area to Woodbridge, Garnett Hargraves, and Paramus, Wayne Ortner; Philadelphia area to Exton, Tom Parley, and Pennsauken, Vince Inzillo.

Top Salesmen: N.Y./Raleigh area to Leon Shaw, Raleigh; N.J.

(Continued on page 69)

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Direct Disk Panel

• Continued from page 66

ists are treated, what goes on in the studio and what it costs.

He holds that tape and the "we'll fix it in the mix" mentality has become a crutch, and that artists, rather than being encouraged by producers to go for a better performance at a recording date, have lost some control. "Direct is bringing back that control a little," he says.

Countering the point, Saks observes that "most artists feel you're preserving the best moments of their art" with the editing which tape provides. "I don't know any act I've recorded that didn't like the opportunity to edit."

Adds Kazdin: "I believe there is more to be got out of, say, a 110-piece orchestra, than you do by hanging up two or three mikes with direct." Continuing that "never has so much been given away for so little," he points to the absurdity of losing the bulk of a performance because of some unforeseen incident during a direct session's last 10 minutes.

In an earlier anecdote, Whyte had declared how possibly the best direct take of a Virgil Fox session was ruined by the noise of a low-flying helicopter.

After the panelists aired their opinions, which also covered the history of direct-to-disk, the technical problems of sessions, and the artistic and marketing aspects, floor questions touched future prospects for direct and the imminence of digital recording, costs and the likelihood (considered small by most panelists) that contemporary rock artists might try direct-to-disk recording.

'Gift Packs' Key BASF Dealer Push

NEW YORK—BASF has begun shipping its "gift packs" with the new superchrome Professional II cassettes as a consumer bonus to dealers to pass along with hardware purchasers.

The special promo, announced with the debut of the firm's new cassette formulations at the recent Windsor, England, CES, is a key part of the overall game plan to re-establish the pro line with hi fi retailers, notes Glen Hersh, just joined as marketing manager, audio/video products.

Two packs in handsome boxes are provided with each order of two 10-packs of Professional II or Professional I, the companion normal bias product. In addition to a Professional II cassette, the gift pack has a tape log with valuable tips on recording, and room to fully identify program material on 10 cassettes.

The recently expanded rep network, with 18 firms covering virtually all the country, is working closely with dealers to implement the program, Hersh says. They will be keeping close track of the initial customer response to re-orders.

Dealers themselves have received a special "presentation pack" containing a sample of each new tape, along with product specs and full details of the BASF program backing the introduction.

Hersh and Jack Dreyer, who came aboard as vice president, sales and marketing, from Panasonic just prior to CES, are determined not only to repair the damage of the "non-backed" television campaign debacle in 1976, but also to resurrect and expand the market share once held by BASF in the U.S.

"We know we've got the product now, and it's just a matter of getting our acts together," Hersh maintains. "A solid advertising and promotion campaign at both the local and national trade and consumer levels will buttress the introduction of Professional I and II. And the 'trickle-down' effect will help our Studios and Performance lines as well."

The program also will be extended to the just introduced Performance III, a ferrichrome formulation for the FeCr bias switch on many cassette decks. Suggested retail is \$3.49 for a C-60 and \$4.99 for a C-90, identical to Professional II, while similar-length Professional I tapes are 20 cents lower.

Four regional managers already in place are to coordinate the dealer liaison of the expanded rep force, and a series of technical tape clinics to be launched with retailers this spring, he reports.

Expansion of coating and splitting capacity at Bedford, Mass., headquarters last year will give BASF more of a local manufacturing advantage, Hersh says. It puts them in a better competitive position with TDK and Maxell, whom he considers the major competition on the high-end. He worked on the Maxell accounts while at its original ad agency.

BASF is not ignoring the challenge of 3M with its Master line, Ampex with its new Grand Master formulation, the new Fuji I and II or a revitalized Sony, now marketing on its own, he emphasizes. But the prime targets are the two Japanese firms that now share a big piece of the premium market.

(Continued on page 69)

Sound Waves

By JOHN WORMAN

NEW YORK—A recent series of technical papers on power amplifiers and loudspeaker systems point out that developments at the output end of the signal path are keeping pace with the rapidly changing technology found elsewhere in the recording chain.

To accommodate the needs of sophisticated speaker systems, an Altec engineering note describes "Incremental Power: System Design And Applications." The company's incremental power system was introduced at the fall AES convention Nov. 7 in New York.

The modular building blocks of the system are: 75 watt (16 ohm) power amplifiers, driver amplifiers, electronic crossover networks, and balanced or unbalanced input cards. A seven-inch rack mount main frame will accommodate up to eight modules.

The model 2275 power amplifier modules may be "stacked" in parallel to deliver more power as required, and the ALTEC's engineering note reviews several typical installations. In a versatile bi-amp sound reinforcement system two 16-ohm woofers, wired and parallel, are powered by a parallel pair of 2275 modules.

Three separate high-frequency drivers are used for near-middle-and-far-throw coverage. Each is powered by its own 2275 module. A model 2251 bi-amp card contains separate level controls and driver amplifiers for the woofer system and one of the high frequency drivers.

To provide individual level adjustments for the other two high-frequency drivers a model 2250 driver card is used. An appropriate input card is selected to provide balanced or unbalanced inputs.

Other design examples include a four channel recording studio monitor system using eight power amp modules plus four channel input and driver cards.

From Great Britain, Audio And Design Recording expands its "Scamp" line of modular signal processing devices with the model S-08 Distribution Amplifier, which is used to feed multiple systems from one common source, while maintaining isolation between the systems.

Such distribution amplifiers should find wide application in more sophisticated combination recording/broadcast/sound reinforcement systems. The models S-08 is a two in/eight out device, and each input may be switched to either or both outputs.

As for loudspeaker design the significance of phase response contin-

ues to be a subject of interest to designers. Summarizing an AES paper on "Phase Sensitivity In Music Reproduction," Teledyne Acoustic Research's Robert Berkovitz describes

some basic research on the subject.

A typical musical tone from six different recordings of the same piece was analyzed. It was found that there was no consistency of

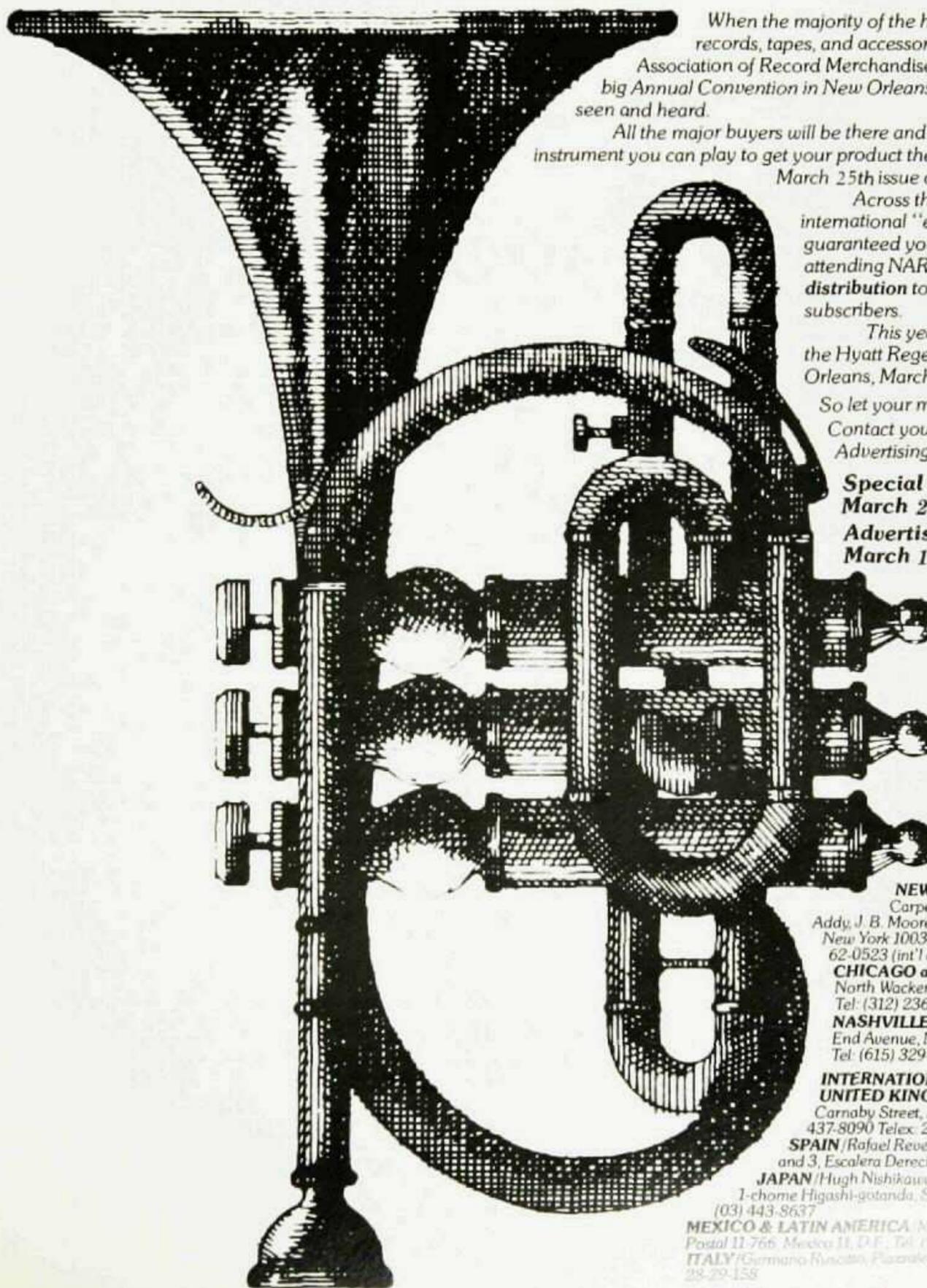
phase relationship between the different components of the tone, from one recording to another.

In another experiment, various loudspeaker designs were examined

to see what sort of phase shift affects were noted. Berkovitz points out that several top of the line electrostatic speakers did not fare as well as the
(Continued on page 72)

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Billboard

Goody Seminar

• Continued from page 68

area to Paul Paschino and Paul Tambarelli, both Paramus; Philadelphia area to Manuel Levnick, Plymouth, and James Fosile, Neshaminy.

BASF 'Gift Packs'

• Continued from page 68

The gift packs are designed to build consumer identification with the new BASF superchrome cassette in particular, linking it with purchases of all types of cassette decks.

It's BASF's way of fighting the joint ad campaigns that show a TDK, Maxell or Fuji cassette in the "window" of a growing number of Japanese tape decks.

STEVEN TRAIMAN

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Includes all sessions, cocktail reception, lunches each day, banquet, entertainment, all IMIC activities. Spouse registration includes cocktail reception, banquet, entertainment, special sightseeing tour of Venice, special gifts.

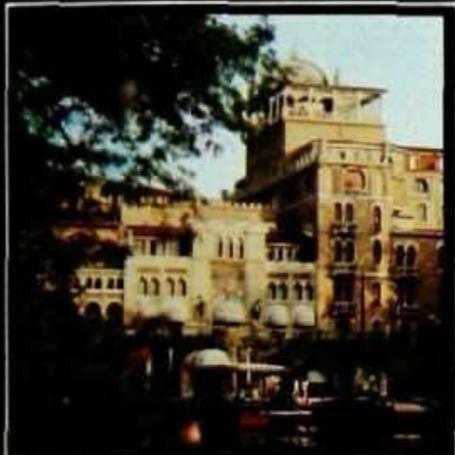
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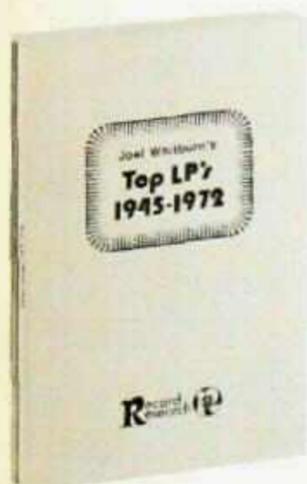
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Sound Waves

Continued from page 69

best dynamic (moving coil) speakers that were tested.

Continuing, Berkovitz notes that some speakers have extra shelves and steps designed into their cabinets for superior "time-alignment" response. He feels that these can cause serious reflection problems, thereby degrading frequency response of the total speaker system.

Berkovitz concludes by noting that, "Since there are many important ways in which music reproduction can be still improved... it is not worthwhile to expand much effort on phase shift correction."

Other speaker designers will no doubt argue this point, and if a final conclusion must be drawn, it is only that there is still much research to be done before the ultimate speaker system comes off the drawing boards.

First Digital Synthesizer In L.A. Showcase

LOS ANGELES — Micor, a wholly owned subsidiary of Ramada Inns, Inc. based in Phoenix, is introducing what it claims is the world's first digital synthesizer.

Called the Micor/Coupland digital synthesizer, the unit is named for its inventor Rick Coupland, a 32-year-old musician employed by Micor.

According to the firm, the synthesizer is a high quality keyboard performance instrument which allows the artist to create any sounds which may be conceived.

Slated to be sold direct, initial cost will be in the \$20,000-\$30,000 range.

Cable 'Silent-Plug'

CHICAGO—Switchcraft has a new "Silent-Plug" designed for the pro musician with a built-in switch activated by a plunger device to eliminate annoying speaker noises when amplifier cables are connected and disconnected from any instruments.

JBL's New Amps

LOS ANGELES—JBL, Inc. has introduced a new family of professional single channel power amplifiers called the 6000 Series.

Included are models 6007 and 6008 at 60 watts, models 6011 and 6012 at 100 watts and models 6021 and 6022 at 200 watts.

LOS ANGELES—The three children of Egyptian president Anwar Sadat, desiring to visit an American recording studio, spent an evening at Cherokee. The three sat in on an Etta James vocal session being produced by Jerry Wesler and engineered by Bruce and Dee Robb. The trio also met the group War and producer Jerry Goldstein who were tracking in another room. Mayor Bradley's office set up the visit.

Kendon cutting room activity includes producer Robie Porter working on a new single for Wizard's Marcia Hines, John Golden engineering; Wayne Henderson and Augie Johnson working with Geoff Sykes for B&G Rhythm single and LP for Polydor; Phonogram's Bachman-Turner Overdrive cutting LP lacquers with John Golden; and a new Warner Bros. single for Dionne Warwick cut by Geoff Sykes.

Neve Console Unveiled At Cap's Studio

LOS ANGELES—Capitol officially opened its completely refurbished studio B at the label's Vine St. Tower complex here with an open house Monday (6).

The highlight of the room, located on the ground floor, studio complex level, is a recently installed 24-track Neve Necam V computer-assisted mixing and recording console.

The first computer-assisted mixing console of this kind to be installed in an American studio, the Necam's memory banks can retain up to 999 complete 24-track mixes using a floppy IBM computer disk as a memory storage medium.

The system is capable of recalling an entire 24-track mix, a single track mix, or mixing any individual or group of tracks from any stored attempt.

Studio B also features a new variable (hard to soft) acoustic design and a new isolation booth for vocals and overdubs. The total refurbishing cost is in excess of \$250,000.

All visitors to the open house received a specially pressed promotional LP containing studio information on one side and six tracks by various artists which have been cut in the studio complex over the years. Literature on the studio and Necam system was also included.

The rate charge for the new room with the Necam system is \$140 an hour.

Artists using the facility to date include Glen Campbell, Chuck Crane and the Sylvers.

New 'Little Red' Monitors Debut

STAMFORD, Conn.—Little Red studio monitors are being introduced by Audio Marketing Ltd. here as smaller versions of the Mastering Lab Big Red and Super Red Systems used as standard reference monitors in many recording studios.

Design of the Little Red speaker array and crossover incorporates the same criteria used in the Big Red for frequency response, transient response and phase correlation.

The crossover has the same honeycomb-wound air coils and precision Mylar capacitor as in the Mastering Lab frequency divider, with a mid-frequency and hi-frequency equalizer included, allowing minor room compensation and tuning.

Little Red is 24 inches high by 16 wide and weighs 45 pounds, constructed of 1/2-inch low-resonance composite board and finished in epoxy Formica like Big Red. Suggested list is \$440 a pair.



FINAL TAKE—Producer George Duke and Raul De Souza listen to the mixes of the Latin jazz trombonist's upcoming Capitol album at Paramount Recording Studios, Los Angeles. Shown left to right: Duke, Paramount's chief engineer Kerry McNabb, assistant engineer Mitch Gibson and De Souza.

PRODUCER'S WORKSHOP TRIUMPH L.A. Studio Racks Up 3 Grammy Nominations

By JIM McCULLAUGH

LOS ANGELES—With parts of three of the five albums nominated for a Grammy for best engineered (non-classical) LP either cut or mixed at Producer's Workshop, owner Ed Cobb believes his studio has matured into one of this city's best recording houses.

The Hollywood facility, located adjacent to the Mastering Lab on Sunset Blvd. has turned out 15 gold LPs in the past 2½ years of business with clients including Joan Baez, Neil Diamond, Alice Cooper, Pablo Cruise, Bob Welch, Jackie DeShannon, Joy Of Cooking, Fleetwood Mac, Steely Dan and others.

The three nominated LPs include Fleetwood Mac's "Rumours," Steely Dan's "Aja" and Dave Grusin's "Discovered Again."

Cobb, an original member of the Four Preps, indicates he has been committed to the studio for the past five years, perfecting both the live studio and mixing room.

Cobb maintains that the live recording room is built around the "straight wire" concept of recording, meaning an emphasis on clarity of live sound as well as around "punch and sock" and "air and space."

"Punch and sock" is a clear capturing of the frontal attack of instruments, explains Cobb, while "air and space" is what's heard in back of the instruments during recording.

"What we hope to do at Pro-

ducer's," says Cobb, "is never lose the ability to carry fidelity and integrity of sound to its maximum. We are into sound. This place is not a showpiece. You won't find any saunas, juju beads or dancing girls here."

Producer's Workshop is part of AVI Recording Studios, Inc. which is in turn a wholly owned subsidiary of American Variety International Inc.

AVI is a production, publishing, management and distribution entity run by Cobb, Seymour Heller and Ray Harris.

The studio is also the site of AVI record recordings such as the recently released "100% Whole Wheat" which Cobb also produced.

With a staff of approximately 10, rates are \$116 an hour for the 25 x 40 studio and \$80 an hour for the mixdown room.

Cobb says his business is up over last year and still climbing with the other 50% new clients.

"On paper," indicates Cobb, "we are booked for the entire year."

"We don't discriminate," continues Cobb. "Anyone who books time gets it. The biggest group in the world could ask for time but if you are booked, you stay booked."

Cobb claims an influx of British artists and producers are flocking to Los Angeles because of the tax situation in Great Britain and that, coupled with the high cost of New York studios, is contributing to an upswing in business for L.A. studios across the board.

Studio Track

By JIM McCULLAUGH

The soundtrack album for the upcoming Mae West movie "Sextette" being remixed by Gary Ulmer at Music Recorders.

George Duke producing his second LP for Raul DeSouza at Paramount Studios. Duke will also produce Michael White's upcoming album project for Elektra.

Simon Soussan and his orchestra cutting at Startrack Studio with Brian Levi and Joe Cannizzaro engineering.

Out Of Town Notes

Paul Anka cutting tracks at Super Sound, Monterey, Calif., with Ken Hopkins and Chuck Leary engineering. Mike Sasaki, formerly with Cold Blood, producing himself with Ken Hopkins engineering tracks with Chuck Leary remixing and Greg Fleegeer assisting. Rick Howard produc-

ing Unity with Leary at the board, and Ken Hopkins, assisted by Greg Fleegeer and Tom Bruchs, engineering Pacific Arts artist Mike Nesmith.

Ken Hopkins is now engineer/studio manager for Super Sound. He was formerly with Wally Heider in San Francisco. Chuck Leary has returned from Record Plant, New York, to resume engineering duties while Tom Bruchs joins the staff as chief of the maintenance department.

Bayshore Recording, Coconut Grove, Fla., has just installed a new fully automated MCI IH532 console. Breaking in the board is Boulder, Colo., group Helix with Allan Blazek producing for Pandora Productions with Eric Schilling assisting. Blazek has also been working on the Outlaws live tracks for an upcoming Arista LP. Bill Szymczyk is also producing Joe Walsh's vocal

sessions for his upcoming solo LP while the Eagles are due in shortly to begin work on a new album.

The VanDells, a Cincinnati-based oldies group, completing an album at 5th Floor Recording Studios, Cincinnati. Mantra Studios, Chicago, has done recent "studio jams" with Cheap Trick, Charlie Daniels Band, Wet Willie and Jay Ferguson. The studio will also be doing studio jams with r&b oriented groups such as the Ohio Players for broadcast over GCI in Chicago and country artists over WMAQ, the AM sister to FM KQX where the rock jams are piped over.

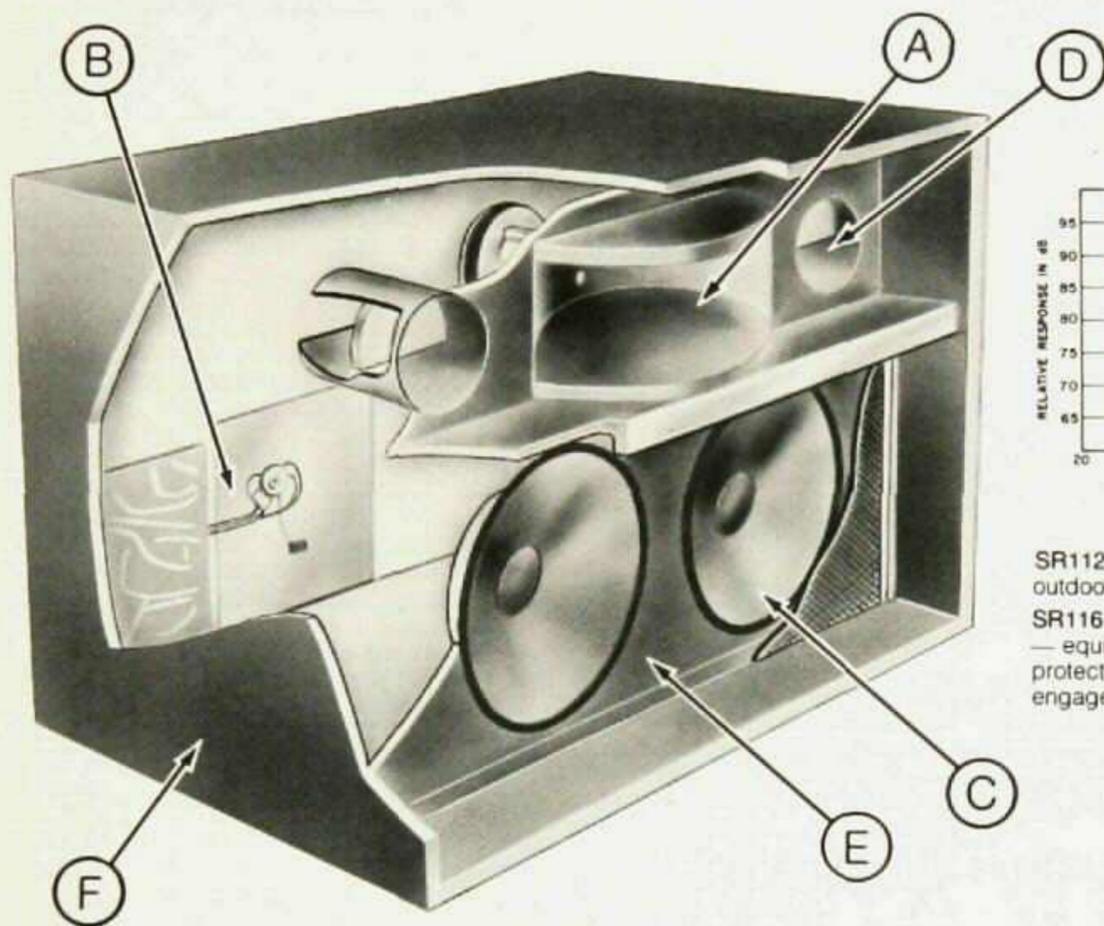
Mountain Ears Sound Studios, Boulder, Colo., is completing work on a new 24-track MCI control room with reopening plans slated for mid FEBRUARY.

fact: more comes out of this tiny box because more went into it.

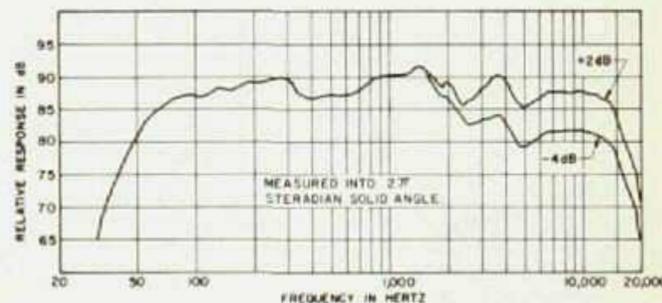
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(E) **Baffleboard** is constructed of rugged, shock-resistant thermoplastic resin.

(F) **Enclosure** is solid, 15.9 mm (5/8 in.) plywood. Black vinyl covering, black metal grille, anodized aluminum trim. SR112: All surfaces (internal and external) and all components are treated for weather resistance. SR116: Includes lie-flat carrying handle (permits stacking the speakers) and steel corner protectors. Both models have protective feet.

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German Labels Push Import Rate To Balk Inroads By Indie Jobbers

By MIKE HENNESSEY & WOLFGANG SPAHR

HAMBURG—The West German record industry, long plagued by the problem of direct imports lopping off an estimated 15% share of their sales by licensed product, is fighting back by stepping up the activity of its own import services.

In most cases the record companies' import services can offer product to dealers at prices even lower than those of wholesalers who import direct from the U.K. and France.

The import service of EMI-Electrola, which was founded in Berlin in the early fifties, is one of the most experienced of such operations in Germany. The service has operated

out of Cologne for the past 20 years and is managed by Friederich Deeg. The EMI department carries a stock of 20,000 albums produced by sister companies and affiliates.

"The service strengthens our relationship with the dealers and wholesalers whose managers are regularly invited to visit the department," says EMI sales director Dr. Bernhard Krajewski. "It is not the main concern of ASD to compete with the direct importer, but obviously the more rapidly and efficiently ASD operates, the less opportunity there is for the direct importer to sell to the record shops. We therefore plan to expand the service still further and

to organize a number of product presentations which will be attended by all important dealers, wholesalers and record chain operators."

Wolfgang Arming, deputy managing director of Deutsche Grammophon says that DGG's international music service provides a full service of international product, mostly derived from Polydor sister companies, to those German dealers who have a particular interest in international product and who are alert to new trends and developments in international music.

At present DGG has about 2,500 titles in the international music service catalog. The product is handled by DGG's normal 60-strong sales force and about 300 record dealers are on the mailing list for promotional and advertising material. The international music service also stages an annual sales exhibition to which these dealers are invited.

Says Arming: "This exhibition is becoming more and more popular. It was visited by more than 500 dealers last year. So far we are not in direct competition with importers because they tend to specialize in hit material."

However, in the coming years DGG plans to increase the international music service department, both in terms of staff and repertoire and is looking for an annual turnover of 10 million marks (about \$5 million). The DGG import service is headed by Ruediger Litz.

Ariola has had an import service since 1970 and is constantly increasing its turnover. Marketing chief Albert Czapski says: "Through our import service we are able to provide the consumer with current hit repertoire in the quickest possible way and this means serious competition for the direct importers."

"It is not possible to estimate our share of the total import market as there are no reliable figures available. But we shall continue to expand our import service because it is in the interests of our licensors."

Teldec's import service was created in Hamburg in October 1975 and has an annual turnover of between 600,000 and 700,000 units, 90% of which are LP's. The service has a catalog of up to 6,000 titles and the service supplies all major German wholesalers and importers.

Rolf Baehnk, who is head of the service, says: "This department is constantly expanding its catalog in order to offer its customers the most up-to-date and wide-ranging repertoire."

Bellaphon, the Frankfurt-based company, has an import catalog containing 3,144 titles drawn from 79 labels and 56 foreign companies. Every two or three weeks five special salesmen from the import division visit 800 dealers equipped with LP's, sleeves, catalogs and details of new releases.

Bellaphon managing director Branco Zivanovic says: "Low-price importers can generate good turnover with the dealers by providing hit material at below-normal cost. But we are finding increasingly that dealers are now happy to order their import needs through us under normal trading conditions. For one thing they know they will be indemnified in the event of their receiving any faulty stock."

As for the Parti Quebecois discussions with the French government for a cultural exchange program,

(Continued on page 78)



HAPPY LISTENING—Record buyer Dave Stewart, center, picks up a complete Arista catalog as winner of a competition run by EMI New Zealand. He flew into Sydney to accept the albums from Miles Yorke, Arista product manager, left, and Rob Walker, EMI Australia press director.

'77 RECAP

WEA German Sales Increase 20%

HAMBURG—WEA Musik ended 1977 with its highest turnover figures in history, up 20% on the previous year.

Breaking the accomplishments down, the company's chief here, Siegfried E. Loch, reported that albums went up 43% and cassettes 89%, though singles were down by 10% and the overall profit was down by 5%.

"For WEA Germany, the year brought a string of spectacular successes. Gold disks went to Fleetwood

Mac and the Eagles for sales in this country alone.

"Then we had 26 titles in the singles chart, along with 11 in the album ratings. Other highlights included the WEA Music Festival, the winning of four disk awards from the German Phonographic Academy, the presentation of the Golden Otto accolade to Shaun Cassidy and the Silver Otto to Juergen Drews by Bravo magazine.

"Our foremost task is establishing talent in the marketplace," continues Loch. "Obvious successes were with Hoffmann & Hoffmann and Leaf Garrett, as well as the international sales achievements of the 'Iguacu' album by Klaus Doldinger's Passport, notably in the U.S."

"And the stock of German artists has clearly gone up. Artists like Doldinger and Drews have re-signed with us, and through our company, acts like Lisa Salzer, Stefan Halberg, Luisa Martinez and Dana Valery will win strong positions in the German marketplace in 1978."

Loch also speaks of links with young and successful labels, including America's Westbound and Britain's Radar, the latter strong in new wave product. WEA Germany also handles the British Lightning and State labels.

He adds that Record Service GmbH, the WEA supply and distribution center in Absdorf, has had to face severe pressure because of the turnover explosion of WEA Musik and RCA during last year's second half. But the cassette production line is now trouble-free, he adds, with a pressing capacity increase of 80% since November last year. Supplying 12% of the German market today, Record Service is now one of the top distribution centers.

Looking ahead, Loch says that the German market's big problem is longer direct imports—increased prices in neighboring European countries have helped to cut these back—but the threatened upsurge of counterfeit product in the marketplace.

CBS Reissues Hits

LONDON—CBS here is re-releasing 25 singles which reached the number one spot between 1957 and 1976 as a follow-up to the major's two previous singles series, Hall Of Fame and Disco Hits.

Artists featured include Paul Anka, Roy Orbison, the Byrds, Georgie Fame, Marmalade, Love Affair, Simon and Garfunkel, Abba, Tina Charles and Chicago.

'E DIRSI CIAO'

Matia Bazar Is Winner At San Remo Festival

By DANIELE CAROLI

MILAN—Ariston's Matia Bazar, one of the most popular domestic easy-listening groups over the past year or so, was top act at the 1978 San Remo Italian Song Festival, having been chosen for the finals together with singers Anna Oxa (RCA) and Rino Gaetano (IT).

With the band's previous single "Solo Tu" still number one on the Italian singles chart after six weeks in the top spot, it was assured of another Top 5 at least with the festival entry "E Dirsi Ciao."

This, the 28th festival, was once again produced by Vittorio Salvetti, pop-event promoter who has handled the show since 1975 for San Remo council. The latest edition, staged at the Teatro Ariston, attracted several foreign publishers and record company executives who stayed on in Europe after MIDEM.

Taking part in the event, transmitted live by radio and television (RAI) on the final night, were 14 acts, divided into three categories (singers, groups, singer-composers) plus a number of international guest attractions.

Established acts featured the opening night were groups Schola Cantorum (RCA), Beans (CGD) and singer-writer Rino Gaetano (IT). Completing the bill were singers Laura Luca (Ricordi), Donato Ciletti (WEA), Dora Moroni (Ri-Fi), Santino Rocchetti (Fonit-Cetra) and Anna Oxa (RCA), and singer-writers Anselmo Genovese (Caro-

sello), Marco Ferradini (Spaghetti), Ciro Sebastianelli (CGD) and Roberto Carrino (Ariston).

Young girl artists Ann Oxa and Laura Luca were particularly well received by the audience.

The second night went to foreign acts and domestic big names. Three girl singers were given ecstatic receptions: Grace Jones (Island/Ricordi), from Jamaica, currently high on the Italian chart with her "La Vie En Rose" single; Indian Asha Puthli (CBS), just in the national chart with "The Devil Is Loose", and top local girl Patty Bravo, just signed to RCA after a one-year stint with Ricordi.

Others on this RAI-filmed show: Julio Iglesias (Ariston), Bonnie Tyler (RCA), Riccardo Cocciante (RCA), Fred Bongusto (WEA), Loredana Berté (CGD) and Gigliola Cinquetti (CGD).

Grace Jones, Asha Puthli, Belle Epoque (EMI) and Sheila B. Devotion (Carrere/Fonit-Cetra) appeared again as guests on the final night when the song contest proper was staged.

The festival juries, voting separately for each of the three categories, first selected nine out of the 14 competing acts. Then the three finalists were selected—Anna Oxa with "Un'Emozione Da Poco"; Matia Bazar with "E Dirsi Ciao"; and Rino Gaetano and "Gianna." Matia Bazar won with 34 points, Anna Oxa running up with 30 and Gaetano totalling 17.

EMI Intl Goals Stressed At Sales & Repertoire Confab

LONDON—EMI's aims and ambitions in the global music market to be supervised by Leslie Hill in his new role as director of group music were further emphasized here at the first marketing and repertoire conference to be held by EMI Records international division.

Hill's introductory speech and another from Paul Watts, general manager of the international division, repeatedly stressed the importance of the worldwide market to 34 delegates from 23 countries.

Nick Mobbs, a&r general manager, introduced the range of new artists and product in the enlarged

company talent roster, and Freddie Cannon, commercial manager, explained the growing international slant of the department.

John Bagnall, pop repertoire senior artists' development manager, spoke of growing coordination between various EMI departments and artist managers, as well as the managerial advice and services offered artists who do not have personal management deals of their own.

New product introduced included albums by Wings and the Rolling Stones and new artist Kate Bush appeared in concert.

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JUST 1 YEAR OLD

Ariola Mexico Gearing For Rapid Growth: Pressing Plant Is Muled

By MARY FISHER

MEXICO CITY—Ariola De Mexico enters its second year projecting heavy gains over 1977, which saw sales volume exceed original goals by more than 30%, according to Fernando Hernandez, general director.

He pegs much of the anticipated continued success of the company to the performance of newly added Juan Gabriel, in addition to such other proven exclusive Ariola talent as Rocio Durcal, Jose Jose and Camilo Sesto.

"It's been the best initial 12 months of any Ariola company," says Hernandez of the firm which opened its doors for business in mid-January 1977.

Larger warehouse facilities will now be sought, he says, with Ariola also exploring the advisability of establishing its own pressing plant and studio.

"We're not particularly looking for new lines right now, since we have all we can do to handle what we already have," adds international a&R topper Armando Martinez. Among some of the licensees are: Ariola worldwide, Island, Virgin and Bronze from the U.K., Victoria from Colombia.

Hernandez qualifies that the company would not turn down any offer for a new line. "If it was available and suitable to our needs, we would go along and accept under such conditions," he smiles.

"What got us on the right foot," the Mexican Ariola head states, "is that we concentrated on the right people." His goals are to make Jose Jose bigger than he was with former label RCA, and to rejuvenate Spanish singer Durcal with material strong enough to penetrate the Mexican market.

On both counts, Ariola has been successful. Jose's "Gavilano Paloma" and Durcal's "Tarde" (her first time with ranchera singing) each surpassed 300,000 in sales.

Others like Socios Del Ritmo, Chico Che, Los Arriacada, and Los Supremos gave the 17 national salesmen and two supervisors as much as they could handle in the initial weeks and months out of the gate.

By June or July Ariola will have evaluated the long-range effect of having its own pressing plant. Right now, four or five different manufacturers handle production.

"If we do go on our own, we'll start out with approximately 14 presses," Hernandez says.

Another sign of the growth of local Ariola is that when they first started there were some 35 employees. Today the figure stands at 68.

"I'm sure we'll continue to grow even more through 1978, and, with the entry of Gabriel (reportedly receiving a hefty advance), our catalog will show more strength than we originally anticipated," Hernandez projects. Gabriel's first LP on the Ariola logo is expected to be out in March, just after he leaves for Boston and further training in music and English.

Although internationally oriented, Ariola in 1978 is poised to tilt the level of national releases to beyond the existing percentage of 70%. The new Gabriel numbers, along with a heavier surge from Jose Jose, Durcal, Socios and the others should spell the difference.

Martinez emphasizes that Jose Jose not only was a big hit in this country, "but there were surprisingly excellent reports from Puerto Rico and other locations in Latin

America." The singer's biggest entry was "Amar Y Querer," and indications are that the single will go over 500,000.

"We are more than ready for this year, with a great deal of material set to go out in the early months," observes the International executive. Some of the product mentioned includes another by Jose Jose, "Volcan," in both single and LP form, Uiah Heep's (from England) rendition of "Free Me" and the punk rock entries of Virgin's Sex Pistols.

30% JUMP IN '77

Japanese Labels Hurt By Imports

• Continued from page 1

in value, according to customs clearance statistics already released.

With the dollar now worth about 240 yen, imports are seen climbing even higher this year. Local producers fear that the upward spiral is accelerating, and some projections of import increase go as high as 50%.

Some manufacturers are hoping to ease the retail impact of imports by speeding domestic release of cover product. If these are released here at the same time as in the coun-



VIDEO ON WHEELS—One of the big hits at MIDEM this year was the A&M mobile video projection, which gave non-stop shows of promotional films of company artists, and invariably pulled big crowds near the Palais des Festivals.

try of origin, they reason, importers would have to airfreight product. The added shipping costs would work to reduce the differential in prices that now exists.

Japanese LPs, among the most expensive in the world, retail for as much as \$10.50 to \$10.85.

While manufacturers agree that a reduction in retail prices would dull the cutting edge of imports, such an approach has so far failed to generate much support.

Sales of imported records began their successful rise in the aftermath

of the oil crunch in late 1973. In the following year, they accounted for sales of \$12.9 million. The increase in 1975 was small, and in 1976 even dropped to a total of \$12.3 million.

But the estimate for 1977 is \$15.8 million.

About 99% of all imports are LPs. The available figures for the first nine months of 1977 show they accounted for 10% of record sales in units and 6% in dollars.

But more of the nation's record shops are now stocking imports, with some handling them exclusively.

From The Music Capitals Of The World

LONDON

Stiff's new album by **Wreckless Eric** to be simultaneously released in two formats, a normal 12-inch version and a special 10-inch package on brown vinyl. The smaller disk is aimed at collectors but it should enjoy big sales, despite having two tracks less than the original.

And Motown here is releasing its first 12-inch single to support an upcoming tour by the **Commodores**. Sudden death here of **Denis Lopez**, 44, one of the U.K.'s leading Latin percussionists. When the **Queen** visits Radio 210 (March 17) she will meet a pigeon, offspring of one of her own birds presented by the Royal luffs to the independent station when it formed its own pigeon racing team.

B&C Records, in conjunction with Folk News, organizing a series of nationwide talent contests to find new folk talent "with its eyes on the 1980s." First-ever tour outside the U.S. by **Merle Haggard** starts here for **Mervyn Conn** (April 1). While **Yvonne Elliman**, the **Walker Brothers** and **Dan McCafferty** all failed to score with it, **David Essex** nevertheless reviving "Stay With Me Baby" for his next single.

Promoting "Opium For The People" by **Planet Gong**, Charly Records handing disk jockeys home-made cigarettes filled with Gong mixture, said to be a tobacco-like substance grown on tea farms in the Himalayan foothills. **Princess Margaret's** escort **Roddy Llewellyn** invited press and media folk to witness the first day of his in-studio recording debut.

Philip Solomon's Galaxy label, headed by **Lena Zavaroni**, distributed now by CBS after nearly three years with President. After waiting nine months for release, Warwick's LP "Fonzie Favorites" now getting a massive \$400,000 TV campaign, one track teaching would-be fonzie impressionists how to repeat his phrases.

Campaign of "unprecedented magnitude" by Arista and Columbia Pictures for the film and soundtrack of "Close Encounters Of The Third Kind." **Donna Summer** in position of fighting herself when both Casablanca, her current company, and GTO, her previous one, release rival singles here. Party thrown by **Dusty Springfield** at Les Ambassadeurs to mark the end of her short promotional visit attended by fellow singers **Lulu** and **Madeline Bell**.

Composers **Ken Hird** and **Alan Blaikley**, responsible for many hits for the **Blair and Dave Dee, Dozy, Beaky, Mick and Tich**, have teamed

with writer **Zack Laurence** to form a publishing and recording outfit to record and market songs they write. Producer **Robert John Lange**, with credits for **Boombtown Rats**, **Graham Parker** and others, signed to produce two Arista acts this year at the invitation of Arista president **Clive Davis**.

Pepper Records, United Artists distributed independent headed up by **Jonathan Hodge**, has two Top 10 hits out of four releases, including the international "If I Had Words," based on a Saint Saers theme. **Freda Payne** in on a promotional tour, also visiting Italy, France and Holland.

Appointment of **Russ Curry** as European marketing manager for Mercury Records brought immediate success for the tour and single of U.S. heavy metal trio **Rush**. BBC-TV 2 transmission of "Black Current," which **Chris and Eddie of the Real Thing** wrote a theme for and also star in, other guests being **Billy Paul** and **Desmond Dekker**.

Rod Stewart said to be planning a series of open air gigs at football grounds this summer. **John Miles** starts national tour (March 7)

ABBA 'ALBUM' SETS GERMAN SALES MARK

HAMBURG—A unique achievement in its entire sales history for international product is reported by Deutsche Grammophon here with the news that inside a month more than 250,000 units of "Abba—The Album" were sold in German retail outlets.

This achievement gains added strength when viewed against the background of a sizable number of imports from neighboring countries plus usual problematic aspects of the festive season in Germany.

When DGG started to sell "The Album" on Dec. 12, the target was to go gold by Jan. 23, the U.K. release date. In fact, the 250,000 target was reached a week before.

linked with his third Decca album "Zaragon." **Gilbert O'Sullivan** gave a charity show at Swindon, his first-ever appearance in his home town. **Abba** topped chart here yet again, with new single "Take A Chance On Me."

PETER JONES

HELSINKI

The Helsinki International Country Festival will be held, for the second time, on April 1. Artists due here include **Kenny Rogers** and **Barbi Benton**. Local group **Country Express** (EMI) has been invited to make an appearance at a major Nashville, Tenn., festival (July 10).

Following recent "rationalization" of its operation, Love Records has given dismissal notices to 16 employees, a figure representing some 70% of its total work force. Composer **Aulis Sallinen** has been given the Nordic Council prize for his noted opera "The Horseman," the award being worth around \$18,000 in cash.

Rolf Kronqvist, general sales director of EMI Finland Ltd., now personally taking control of the company's vast jazz catalog. **Arto Alaspaa**, who works for **Aanilevytoittajat**, is a member of new vocal group **Silhuetti**, which has recorded Finnish versions of "Amada Mia, Amore Mio" and "So You Win Again" for Scandia.

Blood, Sweat and Tears turned up for a Helsinki concert but there was no appearance by **Eddie and the Hot Rods**, the group allegedly having received a better deal to stay in the U.S.

Two new recording studios in the midlands here, one operated by **Raimo Rantamaki** in Ylistaro and one by **Esko Jaaskelainen** in Seinajoki.

KARI HELOPALTIO

BRUSSELS

Local punk singer **Plastic Bertrand** hitting big in Belgium and France with "Ca Plane Pour Moi" on RKM. Also scoring here is "Floral Dance" by the **Brighthouse and Rastrick Brass Band** (Transatlantic).

While "Egyptian Reggae" by **Jonathan Richman** and the **Modern Lovers** (Beserkley) is big overall here, "Don't Play That Song," by **Adriano Celentano** (Ariola) has hit a 100,000 sales figure in the Walloon area of Belgium alone.

Release of the movie "Saturday Night Fever" here is planned for March, but already the RSO album is getting attention with its all star

(Continued on page 78)

Imagination Links U.K. & U.S. Venture

LONDON—A recording and publishing company called Imagination is set to make a March debut on both sides of the Atlantic.

The U.K. operation is headed by Stephen Bankler-Dukes, formerly on press and promotion with RCA, Atlantic and B&C, among other companies. General manager is Fred Parsons, a founder member of B&C.

Imagination has acquired a share in a 24-track studio in North London and it will be the base for a co-operative of 15 noted group musicians, working under the banner of a subsidiary company Imaginative Musicians.

Bankler-Dukes says: "We set up the companies because I'm con-

vinced there is a vast number of unheard groups both in the U.K. and U.S. made up of musicians of talent and experience but left in the cold because of the current business insistence on marketability.

"But research shows the majority of LP buyers are not interested in painfully aggressive walls of harsh noise, nor impressed by kids with staples through foreheads."

The London company is based at 1-2 Berners Street, London, W.1, and the U.S. base is PO Box 404, Sausalito 94965, California. **Brendan O'Regan** heads up the U.S. office.

Irish Contest For Eurovision Entry

DUBLIN—More than 20 singers, in groups and as individuals, have been signed to sing the eight songs in the 14th National Song Contest, to be televised live here by RTE (March 5).

The contest is to find a song to represent Ireland in the 1978 Eurovision Song Contest in Paris, April 22.

This year for the first time, each song in the national contest gets a cash award of \$190. The winner gets \$900 and, with the singer, will be sponsored by RTE to the 1978 contest.

The winning song is to be selected by 10 juries in various towns round Ireland. **Tom McGrath** organizes the national contest

Cepisa Backs New Talent Co.

LONDON—A new artist management company has been set up here, backed by the international financial group Cepisa.

It follows a link between **Laurie Jay** and his artists and **Cepcor Ltd.**, headed by **Ian Miller**, a former music business lawyer in Southern Africa and director there of **Teal Records**.

Cepisa is a financial group of companies operating in the U.K., U.S., Germany, Africa and Latin America. Its music division, **Cepcor Ltd.**, was originally set by Miller to provide financial and management advice for producers and other professionals.

Campaign Against Pirates Is Stepped Up In Portugal

By FERNANDO TENENTE

OPORTO—GPPFV, local affiliate of IFPI, will continue to work with the government on new and adequate laws against record and tape piracy.

This was the main issue at a meeting of the association in the Ateneu Commercial.

The ex-minister of justice has been very receptive to an appeal made by members of GPPFV and copyright society SPA, who emphasize that 80% of cassette sales in Portugal come from illegal product. His view was that this is a form of economic sabotage as no taxes are paid to the government.

Jerge Abreu, general secretary of GPPFV, with some of his members,

and Luis Francisco Rebello, director of SPA, has already contacted the general director of the judicial police department, and a special assistant has been named to take control of specific cases of piracy once they are reported.

GPPFV has also contacted police headquarters and asked the commandant for action against street sellers peddling pirated cassettes. There will be further contact with the new minister of justice by GPPFV and SPA as soon as an action policy is okayed in parliament.

During the GPPFV meeting, Rogério Leal, general manager of record company Radio Triunfo, was elected group president.

Motown Asks Licensee Cooperation

LONDON—More than 60 representatives from 26 countries came in for the Motown international conference, held in a Hampshire hotel, when the main point stressed was the continued need for cooperation between the company's international licensees.

A filmed welcome from Berry Gordy, chairman, was shown and the conference was handled by international vice president Ken East and Motown president Barney Ales. Also present: Mike Lushka, executive vice-president and general manager, marketing; Derek Church, di-

rector of creative services, and Lee Armstrong and James Fisher of Motown International.

Shown was a film about the company, narrated by Smokey Robinson, showcasing acts from the early days, and new product previewed included Stevie Wonder's "The Secret Life Of Plants."

East announced an April European tour by the Commodores and introduced new signing, Three Ounces of Love. Presentations came from Scandinavia, the rest of continental Europe, the U.K., Brazil and Australia.

GIANT DISCO BASH FOR WEA ACT IN BRAZIL

RIO DE JANEIRO—Maracazinho Stadium here is being turned into a huge dance hall March 18 for a party honoring the pop group As Freneticas.

WEA Discos Ltda. is sponsoring the bash to celebrate the female vocal sextet's best-selling LP and the fact it nudged Brazil's leading pop star, CBS' Roberto Carlos, out of the top spot for radio airplay here in November and December, the first time in 15 years anyone has topped him.

The party is also a tribute to a song from the album, "Perijosa," which was probably the most often played pop tune on the streets of this city during the recent Mardi Gras Festival.

Released in November 1977, more than 150,000 copies of the LP have been sold, WEA claims. The group, meanwhile, is enjoying a successful run with a live stage show at Rio's Teresa Rachel Theater.

WEA rents the main floor of the 30,000 seat stadium for dancing during the party, which will feature As Freneticas as the sole attraction.

'POLITICAL CLAPTRAP' Disk Industry Is Skeptical Of U.K. Spending Forecast

LONDON—The predicted upsurge in consumer spending, following recent cuts in income tax and mortgage repayment interest rates, may not be reflected in record sales figures for 1978, according to industry opinion.

Treasury forecasts of a 3% increase in spending for the last six months of this year are based on these cuts plus hopes for a budget which should provide for even more tax cuts and a general levelling out of inflation as salary increases and price increases start catching up with each other.

A Treasury spokesman said: "The last quarter of 1977 showed real growth in consumer spending, up to 1%. If that trend is carried forward into this year, we expect to see a 2% increase in mid-1978 which, depending on the budget outcome, should further increase as the year goes on."

His view is that the recent upsurge, following relatively stagnant consumer demand over the past two years, was most encouraging. But such predictions cannot specify which sectors of the trade are to benefit.

around \$124 per week, a very low percentage.

Bob Mercer, EMI marketing director, says he certainly expects a sales improvement compared with the past two years.

Maurice Oberstein, CBS managing director here, says: "I feel the first six months of 1978 will be as difficult as the previous year, but I believe the following six months will be substantially better."

But John Fruin, managing director WEA U.K., disagrees with the Treasury predictions. "According to many people in the business, particularly retailers, the first six weeks of this year have been down on the same period in 1977. I've increased the WEA sales target, but I don't anticipate that any increases we show will be part of a general consumer spending upsurge, but more on the lines of individual record companies taking sales from each other."

"We need considerable improvement in the next few weeks to catch up with the same quarter of 1977. There is no way we'll catch up, generally speaking, but if we are reasonably lucky, sales will be the same as last year."

Stiff Campaign Set By Dureco In Dutch Market

AMSTERDAM—Dutch record company Dureco is launching a big campaign on behalf of U.K. new wave label Stiff, under the banner "Great Stuff On Stiff," also the title of a live album featuring Elvis Costello, Nick Lowe, Ian Dury, Wreckless Eric and Dave Edmunds.

The album was recorded at the London Lyceum in October last year when the show was also filmed for a 50-minute documentary which will be transmitted here.

Dury gives his first Dutch concerts March 3-5 and his appearance at the Amsterdam Paradiso will be taped by VPRO Radio. Release of Wreckless Eric's debut album is lined up for the second week of March, the first 2,000 copies pressed on brown vinyl.

During the campaign Elvis Costello's debut album "My Aim Is True" will be re-released, as well as the two Damned albums "Neat, Neat, Neat" and "Music For Pleasure" and the sampler LPs "Hits Greatest Stiffs" and "A Great Bunch Of Stiff."

The last available figures for family expenditure, 1976, show that goods such as records and tapes, when grouped with audio equipment, television sets and the like, represented 1.2% of spending, based on a total average family outlay of

Sonet Signs Rights

STOCKHOLM—Sonet has secured worldwide publishing rights to this year's Swedish Eurovision Song Contest entry, "When The Night Comes," composed by top Swedish writer Peter Himmelstrand.

International Turntable

Brian O'Donoghue has been appointed managing director of RSO Records U.K. and Mike Hutson has joined the company as managing director of international operations as first moves to establish the label on a worldwide basis. O'Donoghue has been associated with the Robert Stigwood Organization since the late 1960s. Last fall he was made a director and in his new role will work closely with Polydor, overseeing all aspects of marketing and promotion of the RSO catalog.

Hutson began his career at Nems, moving to Chappell. United Artists Music and the Anchor Label as general manager of publishing. Most recently he was at Arista in New York as director of product management.

Judy Totton is leaving Magnet to join the CBS press office. Judith Riley is leaving the London United Artists press office (records) to handle press for newly-established Radar Records, set up by previous UA marketing director Martin Davis. Steve Hedges has been made general manager of the Bron Agency, having worked with the company for three years. Prior to that he was with Gaff Management.

In first major moves since joining the company, Tony Morris, managing director of Polydor U.K., has appointed two new directors, financial controller John Crane and Jim Cook, general manager of a&r. They join Morris and his deputy, Tom Parkinson, on the board.

Dennis Munday succeed Malcolm Jones as senior product manager at Polydor Records in London, handling the full U.S. catalog, including CTI and Kudu. He has been jazz product manager for the past three years and jazz will now be handled by Gordon Gray in addition to his MOR roster. Maurice Callagher has joined Polydor as artist liaison

officer. Barry Barnes has been promoted to field display manager, and David Bower, formerly with Thomson regional newspapers, has joined Polydor as assistant advertising manager.

Martin Mayhead has joined the WEA promotion team in London as junior promotion representative, replacing Brian Munns, who has left the company. Jackie Chaimo has been named regional press officer. New WEA northern area merchandising manager is Jim Bench, and Steve Osborn has joined as merchandising and display representative for East Anglia.

Tom Bradley, financial controller of the AIR group of companies, is moving from AIR Chrysalis in March to AIR-Edel, the group's commercial jingle wing of which he is already a director. Sally McClean joins AIR-Edel as a general assistant, having previously worked for the Wasey and McCann Erickson advertising agencies.

Pat Trundle, administrator, Polydor Ireland, has moved to Carlton Productions after seven years with the Polydor group. New administrator in the Dublin headquarters is Terry Clarkin, who joins from chemical engineering company Loctite. Leslie Lewis, assistant managing director of the Ember Record Division, has been appointed executive personal assistant to Jeffrey S. Kruger, chairman of the Ember concert division. Dorothy Jantschewsky is promoted to artists tour co-ordinator, replacing Lesley Hamilton.

New promotion manager for Rocket is Steve Stephenson, who previously worked on a free-lance basis in promotion, including assignments for the Kinks and Charly Records. He has also been active as guitarist, producer and songwriter. His new job gives responsibility for radio and tv promotion on all the label product.

U.K. Retail Group Sets Conference

LONDON—The Gramophone Record Retailers' Committee, after a gap of a year, is holding an annual conference. The Discatex '78 disk and tape exhibition and the conference itself, titled "Into The Second Century" is booked for the Cumberland Hotel (March 6-8).

Topics down for discussion include: retail security; credit cards in retailing; the value of tv advertising; and the chart system, including the explanation of a new system proposed by Research Surveys of Great Britain Ltd. and up for consideration by the British Phonographic Industry.

Record company chiefs involved include Walter Woyda (Pye), John Fruin (WEA), Maurice Oberstein (CBS) and Leslie Hill (EMI).

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TORN BETWEEN ENGLISH AND FRENCH

Quebec Artists Seek Own Identity

By DAVID FARRELL

MONTREAL—The song "Torn Between Two Lovers" offers an apt phrase to describe the mood of Quebec's musicians and many of its independent record producers.

On the one side, cultural emancipation is finally at hand. On the other, the rich North American market holds an attraction because of its exploitation value. But the problem is whether anyone in North America outside of Quebec is prepared to accept music written and sung in French.

Band such as Beau Dommage and Harmonium are in the forefront of this issue. Both plan forays outside the province this year, and both intend to sing in French.

The extent to which they can freely talk about their political opinions and values, however, may have a profound effect on their futures. Already, Beau Dommage has been publicly rebuked by its record com-

pany, Capitol, over statements made to the press, concerning the American Federation of Musicians.

In a recent interview, Michel Rivard, acting as spokesman for the band, stated that he had no use for an American union representing his rights and he is now seeking to establish a Quebec alternative. Since the AFM controls most major walls and clubs across the continent, Beau Dommage's options are to starve—because the band cannot work legally—or join and eat.

The cultural issue has become highly sensitive not only for musicians residing in the province, but the entire record industry.

Recently the industrial development branch of the Quebec government announced a \$13 million, non-interest loan package to be made available to Quebec record, show, videotape and radio producers. The aim of the program is to

"stimulate the demand inside, and enlarge the markets outside of Quebec by the promotion, publicity or exporting of Quebec products," says Andre Laurion, director of the Societe de Development Industriel, which is administering the program.

Laurion says he hopes the program will encourage English speaking Canadians living in the province to take advantage of the loan package, indicating that the French tongue is not the only thing on the government's mind these days. Laurion says that it is possible that the government may provide money to establish a pressing plant in the province, and subsidize or help establish a one-stop in Paris to further expand the Quebecois sound.

That the initial loan money is being funnelled through industrial development, and not cultural affairs, is an important factor for the recording industry in the province.

According to Claude Brunet, legal council for the Quebec music industry association, l'Adisq, "the mood right now within the business is to get away from the cultural aspect and view the recording process more as an industry."

The November 1976 election has acted as a catalyst in bringing together the sprawling entertainment and arts sector in Quebec. Where before many producers and record companies had been working in separate directions, holding only informal meetings, today the l'Adisq meets regularly at the plush Les Quatre Saisons in downtown Montreal. With the aid of the government, it created a "Gala Show," similar to English Canada's Juno Awards, to be televised nationally by the CBC network.

Not all advocate increased participation between government and the music industry. Montreal manager Ben Kaye is highly skeptical of the relationship between the two and suggests the whole thing is a "ploy," which could backfire.

"The musicians merely want to cash in on the publicity the Levesque government is getting," he says, and in return, the government is getting a symbol in the musicians "who are always in the public eye."

Albion Is Back In Agency Business

LONDON—Albion Management, the company which handles top new wave act the Stranglers, is reestablishing its agency division which was closed in May last year.

The agency side will be headed up by former Derek Block Agency manager Nick Leigh, who enlists as a director along with Albion partners Derek Savage, Dai Davies and Ian Grant.

Albion also manages 999, controls the Hope and Anchor public house, a center of rock and roll in London, and books the Nashville and Red Cow rock venues in London.

The mutual agency roster comprises 999, the Wilko Johnson Band, The Pop Group and the Stranglers, plus the Damned, Dave Edmunds, Yachts, and Roogalator, brought over by Leigh from the Derek Block office.

Leigh has been associated with Stiff Records front men Dave Robinson and Jake Riviera since the disk company's launch and more important new wave acts are expected to move to Albion soon.

Top Performers Tagged For Juno Awards Show

TORONTO—The third annual Juno Awards show to be televised nationally on the CBC network on March 29 is shaping up to be the biggest, most star-studded yet for the Canadian recording industry.

The two hour show has firm commitments from Oscar Peterson, Randy Bachman, Burton Cummings and Dan Hill, either as performers or presenters of awards.

According to Brian Robertson, president of CARAS and charged with the responsibility of staging the gala show, tickets are now being offered to the general public for the first time through the organization's Toronto office at a cost of \$40, which includes a three course meal.

Weak areas in the show include finding a major Canadian rock act willing to perform, and to lure a

Quebec artist on to the stage for a similar live performance. The rock acts petitioned so far have either had tour commitments or have turned down the offer because of the sound reproduction problems inherent to tv.

Quebec performers have shown great reluctance to involve themselves, a number still bearing a grudge from years back when they were politely refused because of the language problem.

Problem aside, the presenter lineup smacks of real show biz for the first time in the show's history.

Performers already confirmed include Burton Cummings (who co-hosts the show with comedian David Steinberg), Dan Hill, the Good Bros., Craig Russell and Lisa dal Bello.

Labels Boost Import Rate

• Continued from page 74

Kaye terms it "a lot of bull." One or two groups will make it big but as far as France being "our big brother," Kaye continues, "they have their own to take care of."

Whether it be Europe or North America, the Quebec industry is forced to expand beyond the province in order to survive. As popular as acts such as Beau Dommage and Harmonium may be, the province is as saturated with English and American hit records as any other city on the continent.

The discotheque boom in the province, four years back, has made matters worse because new groups emerging in the province are at ends to find clubs to play in. The problem has become so acute of late that many of these performers literally can't pay their union dues because of the lack of money.

At present in Montreal there are only three clubs with any degree of stability that book live talent, the balance having succumbed to disco.

According to one insider in Montreal, the disco craze is now on the wane. Radio stations, both French and English, are becoming more selective in choices for airplay of disco product, reasoning that a trend is developing among audiences away from the bass and high-cut sound. One of the largest disco suppliers,

Disco Spec, is turning down contracts in the city because "the marketplace is saturated."

As one major talent promoter in Quebec notes on this very issue, "my problem is not finding shows but halls to put them into." The few Quebecois attractions that do find a stage to perform on, however, seem to do so at extremes. Yvon Deschamps recently filled Place des Arts for three solid months.

It is the feeling of claustrophobia within the province that has motivated Robert Charlebois, Deschamps, Pauline Julien and Rene Simard to explore new territories.

The new acts, such as Beau Dommage, Harmonium, Eclipse (recently signed to Casablanca in the U.S.), Seguin Twins, Maneige, Octobre and others, are equally serious about breaking out and going their own way. Some look to France, which is offering support and guidance as part of its cultural exchange package program with Quebec. Others are leaving for Los Angeles, London and Toronto, as in the case of Andre Gagnon and Patsy Gallant who do equally well in both tongues.

But most are reluctant to diagnose the political fervor as independence from Canada. As Beau Dommage's Rivard views it, "We have political opinions, but it doesn't interfere with the fact that we want to play in Canada."

From The Music Capitals Of The World

• Continued from page 76

cast, and two big selling singles from it are "How Deep Is Your Love" and "Staying Alive."

Big Polydor disco sales for Isaac Hayes' "New Horizons" and there is fast growing popularity here for French chansoniere Marie-Paule Belle.

With Romanian Pan piper Gheorghe Zamfir as soloist, James Last recorded the album "Rusland Hennerungeh" (Polydor). Marie Myriam, who won the Eurovision Song Contest for France with "L'Oiseau Et L'Enfant," now out with another 45 in the same mood and style, "La Leçon de Previent."

Henry Lame has an English version of "Ti Amo" for Polydor. John Paul Young brought two numbers, "Standing In The Rain" and "Love Is In The Air," for the Flemish television program Muziekstien. Piano star Francois Glorieux, who went gold in Benelux with his Arcade album "Plays The Beatles," now topping the Japanese classical album charts on Victor Records. The album is also out in Germany, Austria, Switzerland, and Argentina.

WEA planning concerts with Hugues Aufray (Brussels), Emmylou Harris (Antwerp), Frank Zappa (Brussels) and a full March tour for the Jan Akkerman Band. Recent releases include: "Rien N'Est Plus Beau Que L'Amour" by Shake; Dalida's "Ti Amo"; "Happy Melody" by Jean-Claude Borelly; and "Planet Invasion" by the Crickets, from Moderny in Mookroen.

Two fine concerts by Woody Shaw with his quintet in Loppem and the Hindu Jazz Club in Heist-op-den-Berg. Short March visit for pianist Monty Alexander... and a Hirta visit from the Dexter Gordon All-American Quartet.

JUUL ANTHONISSEN

DUBLIN

At MIDEM, Hawk Records managing director Brian Molloy finalized a deal whereby Peter Knight Jr., who resigned recently at NEMS Records in L.A., will direct the company's activities in Hawk International from its newly opened London office. He has a special brief to cover the European and U.S. markets.

Gallagher and Lyle, whose concerts at the Stadium here in February last year were hailed among the best produced at the venue, return for Irish shows in March. Belfast (14-15), Dublin (17-18), and Cork (19). Support act for the tour is Bryn Haworth, a new signing to A&M and Gallagher and Lyle will promote the new album "Showdown."

Hughes (International) Productions' first major U.S. client, Don Tweedy, who recorded here recently, returns in March and will be in Dublin for the month of June. RTE Television screening the third series of Frank Patterson's weekly program "For Your Pleasure." The album of the same name on Philips is a best seller. Thames TV in the U.K. has taken the series and Patterson, who sold 40,000 albums and tapes in Ireland last year, is recording several spots for British tv's "Stars On Sunday" series.

Kitel's latest compilation for the Irish market, "Young Love," includes "Young Love (Tab Hunter)," "Come Softly To Me (The Fleetwoods)," "Only You" (Platters), "Dedicated To The One I Love (Mamas and Papas)," "Sealed With A Kiss (Brian Hyland)," "Little Darlin'" (Diamonds), "Tammy (Debbie Reynolds)," "April Love (Pat Boone)," "Because They're Young (Duane Eddy)," "Dream A Little Dream Of Me (Mama Cass)," "Put Your Head On My Shoulder (Paul Anka)," "Only Sixteen" (Sam Cooke).

KEN STEWART

BARCELONA

Etta Cameron (Movieplay), black artist now living in France, presented with an Ole song trophy by radio personality Pepe Antequera. Ariola started big promotion on Grace Jones and "La Vie En Rose."

Breiter releasing a new series of album "Historia de la Musica Pop Inglesa," including names like Mungo Jerry, Donovan and the Kinks. After his long American tour, Manolo Otero (EMI) releasing a new album "Nocturno" and a single, with a big drive to restore him to the charts.

U.K. act Sweet in to promote its first Polydor product "Love Is Like Oxygen" and the band is well received in the media here. Special programs and wide radio acceptance for the album "20 Great Hits of the Beach Boys" (Capitol). Fair sales for "Angelo" by Brotherhood of Man (Belter) following a big promotion.

A marathon tour by Spanish rock group Iceberg (Zafiro) with a massive collection of equip-

ment. More and more Spanish groups are going on tours which are not financially rewarding but pay off in terms of promotion and exposure. Argentinian single Cholo Aguirre, composer of "Rio Rebelde," now living in Spain follows several albums with Hispavox with "Carta A Un Amigo" for Zafiro.

FERNANDO SALAVERRI

COPENHAGEN

Blood, Sweat and Tears (ABC) in for a successful Tivoli concert recently. Savage Rose re-formed and has an album out through Sonet.

M.K.T. out with an album for EMI. Tommy Seebach's new single "Apache" getting daily airplay here.

Bay City artists visiting for concerts. Swedish chart artist Harpo on tour here. Tremendous success for Tina Turner's concert in the Falkoner Theater. Dolly Parton (RCA) now has five albums in the chart here. Osten Warnerbring (Frituna/Sonet) produced his first Danish language album.

Pianists Herbie Hancock and Chick Corea ended their European tour in Copenhagen (2).

Phonogram has closed down its Lenzo turntables division and manager O. Wissholm has returned to the classical side of Decca. John Miles in for a tour. Still huge sales success for Hede Nielsen with Elvis Presley albums.

One-time Skiffle king Lonnie Donegan in for press receptions linked with his album for Chrysalis.

Swedish singer Bjorn Skifts in for promotional work. Knud Thorbjornsen presented Greek composer Mikis Theodorakis. ICO brought in U.K. band Sweet for a concert. Heavy promotion on Manfred Mann's Earth Band album through Sonet. Gasolin finished a very successful tour and Gasolin singer Kim Larsen has his U.S. produced album out on CBS.

Kent Munch, formerly a shopkeeper in Bristol Music Center, now promotion man for Sonet looking after the Island and Virgin labels. Peter Kjaer, managing director of Metrophone, leaves the company on May 1. The Dubliners and several other folk acts at party for folk producer Stig Mervild who has left Danish radio after 41 years on duty.

KNUD ORSTED

STOCKHOLM

Instrumental group hit the Spotnicks, first Swedish group to give the chart in the U.K. in the early 1960s, now has a "greatest hits" album out on AIR in the U.K. and on Polydor on the Continent and in Sweden. The original members have recorded a new album here for Marann.

Marann has also just released a new album by the Gibson Brothers, "By Night," the Dutch-based group's latest album "Non-Stop Dance" currently high in the chart.

Evie Tornqvist, gospel singer of Norwegian origins, currently touring the U.S. with Andrea Crouch. Her latest album "Mirror" (Word) was nominated for a Grammy award in the contemporary gospel field and a U.S. company is now planning a film documentary on her with music composed by her Swedish producer Lennart Sjoeholm.

Lill-Babs, Swedish recording artist for many years, has switched labels from Phonogram (previously with Polydor) to TOR Grammfon, a two-year-old label owned by the group Torleifs. Among other artists on the label is Siv Inger, who has had several hits in Germany in recent years and whose latest album was produced by Lasse Svensson, who also produces the Lill-Babs LP.

Linked with the 20th anniversary of the death of Buddy Holly, Polydor here has re-released the artist's MCA Coral albums, dating from 1958 and with original tracks and sleeves.

Metrophone releasing an album "Instrumental" with no lyric versions of hits by Harpo, Bjorn Skifts, Ben Palmers and Ted and Kenneth Gardestad, arranged and produced by Anders Berglund. The LP was co-produced with the STM organization.

Frank Zappa and Mothers of Invention played three Swedish gigs and the band's new double album "Zappa In New York" is out mid-March.

Small Town Singers (RCA) has its single of "Suicide Is Painless," the theme from M.A.S.H. out in Australia where it has already made the chart.

U.S. label Capricorn now represented here by Polydor. Jan Lindblad's single "Shenan doah" (RCA) is the longest ever runner in the Swedish chart, topping the one-year mark, and it has sold more than 100,000 units. The album, out last November and featuring the tune as whistled by Lindblad, has also hit the 100,000 sales mark.

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PACED BY SALSOUL 98 PROGRAMMING

Nice New Look—And Sound—At 5 Puerto Rican Radio Stations

Continued from page 35
 one station giving listeners a blend of both salsa and soul.
 "We took advantage of this situation to fill the gap," he declares.
 Salsoul 98 has a Top 40 format with ballads and oldies thrown in for good measure. Santiago says that in a typical hour of programming the station will play 12 salsa numbers, four soul numbers, one oldie (Latin or American) and one ballad.
 According to Santiago, the top 10 salsa hits are selected on the basis of retail sales while the rest of the music is chosen by him following his own criteria. "I use no charts," he says, although he points out that audience requests are also taken into consideration.
 Evenings, Salsoul has a contract to provide four hours of original English soundtracks for one of the local dual language television stations. Santiago had hoped that the contract would be cancelled in De-

ember, but this has not happened.
 Following in Salsoul's footsteps is the former WQBS now WIOB-Estereotempo 99.
 From an amorphous format featuring vocal and instrumental music, Estereotempo 99 is into a highly sophisticated stereo music concept that features mostly instrumental and vocal music from England, France, Spain, Italy, Portugal and the U.S.
 The 24-hour station, covering the entire island through its affiliate stations (WIOC-Ponce and WIOA-Mayaguez) boasts of being the first to carry "scientifically programmed music."
 This means, essentially, that musical selections played throughout the day are tuned in to listener mood. The music played by the station is taped for the most part in the U.S., although some of it is done locally.
 A company spokesman explains that the station's decision to jump into this new concept of stereo pro-

gramming is essentially spurred by the station's own realization that its former programming had become too stale. Also, it wanted to reach a market with a higher purchasing power, he says.
 "We lacked a definition," continues the spokesman, "and today a radio station must define itself in musical terms." Estereotempo, incidentally, only dedicates five minutes out of each hour for commercials.
 A third station to put on a new sound in recent months is WUNO, better known as Radio Uno. Ironically, in an action totally contrary to that of Salsoul 98, Radio Uno decided it was time to scrap salsa and turn to Spanish baladas and Puerto Rican music as performed by such top names as El Topo, Hacienda Punto en Otro Son, Moliendo Vidrio and others.
 A station spokesman says that the changeover was carefully considered and that a study was carried out beforehand to see if Radio Uno could keep its regular listenership without salsa. It found that it could.
 The station's current programming features a Top 30 format with records chosen on the basis of petitions and retail sales. The spokesman notes that no English selections are played but that in the case of established American hits the station's

CHANGES REPRESENTATION

Coco Label Branches Out

LOS ANGELES—Reflecting the productive activity of its two top executives at this year's MIDEM, Coco Records has realigned its representation in several territories and opened Argentina for its Gala Records catalog.
 For the territories of Belgium, Holland and Luxembourg, the entire Coco catalog will be represented by the newly formed Fleet Benelux B.V. Records headed by Robert Aardse. Dureco formerly handled the Coco line in the Netherlands.
 A new agreement was also signed with Infopesa of Peru, replacing Coco's former pact with Tempa which covered the Andean region.
 The new Coco deal gives Infopesa, headed by Alberto Maravi, a

virtual monopoly on the salsa market in Peru since the firm already handles Fania Records and its related lines in that territory.
 Coco also negotiated a new licensing deal for France and five French-speaking African territories. Taking over in those territories from Coco's former representative, Soul Posters, is the Societe Nouvelle de Distribution de Disques, known as Sonodisc and based in Paris.

policy will be to wait for a Spanish version to come along.
 The most dramatic change of all, however, has been over at WKAQ-AM which recently switched to an around-the-clock all-news format.
 And amid all this changing, it had to happen: new station has made its appearance on the local circuit.
 Its name is Radio WOSO "The Bear" and it has the dubious honor of being the last station on the AM dial.
 WOSO's plug is being a bilingual broadcasting station that plays middle of the road music including some classical sounds.
 In addition to this, it also offers plenty of news and feature commentary.

Billboard SPECIAL SURVEY For Week Ending 2/25/78

Billboard Special Survey Hot Latin LPs™

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Los Angeles (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	NAPOLEON Hombre, Ruff 9066	1	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
2	CEPILLIN La Feria De Cepillin, Orleon 16 005	2	EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gala 2003
3	CAMILO SESTO Rasgos, Pronto 1025	3	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 56
4	NAPOLEON Pajarillo, Ruff 9065	4	LOLITA Abrazame, Caytronics 1489
5	ROCIO DURCAL Canata A Juan Gabriel, Pronto 1031	5	ISMAEL MIRANDA No Voy Al Festival, Fania 508
6	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	6	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
7	CHELO La Voz Ranchera, Musart 10638	7	WILKINS No Se Puede Morir Por Dentro, Velvet 1523
8	JOSE-JOSE Reencuentro, Pronto 1026	8	LA SONORA PONCENA El Gigante Del Sur, Inca 1054
9	NAPOLEON Vive, Ruff 9055	9	JULIO IGLESIAS El Amor, Alhambra 23
10	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1498	10	LOLITA Mi Carta, Caytronics 1506
11	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Melody 5610	11	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
12	COSTA CHICA Tapame, Fania 549	12	MARIO ECHEVERRIA En Este Momento & A Estas Horas, Latin International 6036
13	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	13	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373
14	LOS ALEGRES DE TERAN Corrido De Los Mojados, Caliente 7239	14	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino
15	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	15	Felito Felix El Cantautor, Dix 001
16	LOS HUMILDES Besitos, Fania 560	16	CAMILO SESTO Rasgos, Pronto 1025
17	JULIO IGLESIAS A Mexico, Alhambra 21	17	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1489
18	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	18	OSCAR SOLO Otro Ocupa Mi Lugar, Borinquen 1317
19	GRUPO MIRAMAR Una Lagrima & Un Recuerdo, Accion 4014	19	CAMILO SESTO Memorias, Pronto 1021
20	RIGO TOVAR Romantico, NovaVox 322	20	JULIO IGLESIAS America, Alhambra 27
21	CHELO Con Mariachi, Musart 10585	21	SOPHY Sophy, Velvet 1521
22	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503	22	YOLANDITA MONGE Soy Ante Todo Mujer, Coco 139
23	LOS TIGRES DEL NORTE Vivan Los Mojados, Fania 554	23	MANOLO MUNOZ Pesares, Gas 4164
24	LOLITA Abrazame, Caytronics 1489	24	JOSE-JOSE Reencuentro, Pronto 1026
25	LOS FELINOS Musart 1701	25	CARMELA & RAFAEL A La Manera De Carmela & Rafael, Musart 1720

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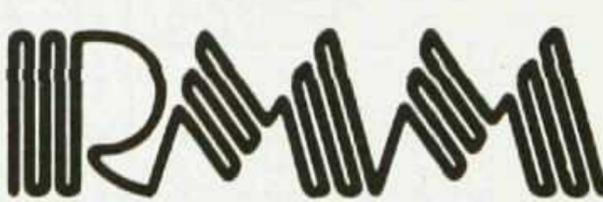
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ing record distributor, experienced in record
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and salary history to Box 1262, Billboard, 1515
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Versatile Moves Into Jazz LP Field

• Continued from page 64
of putting soul/jazz treatments to
current pop and rock hits was the
concept with which Kudu was
launched at CTI. (Chirumbolo
founded CTI with Creed Taylor in
1970 and was its general manager
for several years.)

"Early Kudu albums by Johnny
Hammond, Lonnie Smith and Gro-
ver Washington all followed this
principle," he says. "And Wash-
ington's 'Inner City Blues' album
sold a quarter million. There are big
numbers in albums like this."
The staff of Versatile, which is

headquartered in New York, is
rounded out by Michael Gusick,
resident; Sarm Kinard, national
promotion chief; and Mario
Sprouse, arranger.

The label now has distributors in
what Chirumbolo considers to be
the 11 primary markets for jazz.
They are M.S. Distributors in Chi-
cago and L.A.; Beta in New York;
Arc-Jay-Kay in Detroit; Pickwick in
Dallas, Miami and Atlanta; Pacific in
San Francisco; Zamoski in Balti-
more; Chips in Philadelphia and
Music Craft in Hawaii.

As a result of meetings at
MIDEM, Versatile has also lined up
licensees in Venezuela, Argentina
and Spain and has deals closing in
five other countries.

Pricing is \$6.98 for single-fold LPs
and \$7.98 for all double-fold albums
as well as all tape configurations.
The label is planning to release 10
albums a year.

In addition to his stint at CTI,
Chirumbolo has worked in regional
and national sales at MCA, WB,
Verve and Capitol.

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FEBRUARY 25, 1978, BILLBOARD

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; QL—quadraphonic album; Q8 quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

POPULAR ARTISTS

ABBA
The Album
LP Atlantic SD 19164 \$7.98
BT TP 19164 \$7.98
CA CS 19164 \$7.98

AINLEY, CHARLIE
Too Nymph Is Not Enough
LP MCA MCA2323 \$7.98
BT JZT35080 \$7.98
CA JZT35080 \$7.98

AKKERMAN, JAN
Jan Akkerman
LP Atlantic SD 19159 \$7.98
BT TP 19159 \$7.98
CA CS 19159 \$7.98

ALLES!
All For A Reason
LP A&M SP-4657 \$7.98
BT BT-4657 \$7.98
CA CS-4657 \$7.98

ALEXANDER, WILLIE & THE BOOM BOOM BAND
Willie Alexander & The Boom Boom Band
LP MCA MCA2323 \$8.98
BT MCAT2323 \$7.98
CA MCAC2323 \$7.98

ANGEL
White Hot
LP Casablanca NBLP7085 \$7.98

ARMSTRONG, LOUIS, see Bing Crosby

AVERAGE WHITE BAND
Warmer Communications
LP Atlantic SD 19162 \$7.98
BT TP 19162 \$7.98
CA CS 19162 \$7.98

AXTON, HOYT
Free Sailer
LP MCA MCA2319 \$6.98
BT MCAT2319 \$7.98
CA MCAC2319 \$7.98

AZTEC TWO-STEP
Adjoining Suites
LP RCA APL1-2453 \$6.98
BT AFS1-2453 \$7.95
CA AFK1-2453 \$7.95

BT EXPRESS
Shout
LP Columbia JC 35078 \$7.98
BT JCA35078 \$7.98
CA JCT35078 \$7.98

BARRY, CLAUDJA
Claudja
LP Salsoul SA5525

BLUE MAGIC
Message From The Magic
LP A&M SP-104 \$7.98
BT TP 38-104 \$7.98
CA CS38-104 \$7.98

CARLOS, ROBERTO
Roberto Carlos
LP Caytronics CYS1505

CHECKMATES LTD
We Got The Moves
LP Fantasy F-9541 \$7.98
BT B160-9541 \$7.95
CA 5160-9541 \$7.95

CONNIFF, RAY
Exitos Latinos
LP Caytronics CYS1502

CRACK THE SKY
Safety In Numbers
LP Lifesong JZ35041 \$7.98
BT JZA35041 \$7.98
CA JZT35041 \$7.98

CRAMER, FLOYD
Looking For Mr. Goodbar
LP RCA APL1-2644 \$6.98
BT AFS1-2644 \$7.95
CA AFK1-2644 \$7.95

CRANE
Crane
LP Capitol ST11242 \$6.98

CROSBY, BING & LOUIS ARMSTRONG
Bing Crosby & Louis Armstrong
LP Capitol SM11735 \$4.98

CROSSLEY, CHARLOTTE, see Sharon Redd

DAN, LEO
Leo Dan
LP Caytronics CYS1504

DENNE, MICKY & KEN GOLD
Micky Denne & Ken Gold
LP MCA MCA2303 \$6.98
BT MCAT2303 \$7.98

DONNEGAN, LONNIE
Puttin' On The Style
LP United Artists UALAB27H \$7.98

DR. BUZZARD'S ORIGINAL SAVANNAH BAND
Meets King Penett
LP RCA APL1-2402 \$7.98
BT AFS1-2402 \$7.98
CA AFK1-2402 \$7.98

ELECTRIC MOOG ORCH.
Music From Close Encounters Of The Third Kind
LP MCA MCA2303 \$4.98
BT MCA2303 \$5.98
CA MCA2303 \$5.98

FANTASY HILL
First Step
LP Prudigal P7-10022R1 \$7.98

FAT LARRY'S BAND
Off The Wall
LP Star 57X-4103 \$6.98

FERNANDEZ, VICENTE
Joyas Rancheras
LP Warner Bros. BSK3149 \$7.98

FIFTH DIMENSION
Star Dancing
LP Motown M7-896R1 \$7.98

50 GUITARS
Best Of
LP Musicor MUX-4606 (2) \$7.98
BT MUX-4606 \$7.98

FIGHT FESTIVAL ORCH.
Big TV Hits
LP Springboard SPB-4096 \$2.98
BT SPB-4096 \$3.98
CA SPB-4096 \$3.98

Great Movie Music Inspired By World War II
LP Springboard SPB-4088 \$2.98
BT SPB-4088 \$3.98
The Movie Hits, v. 11 LP
Springboard SPB-4093 \$2.98
BT SPB-4093 \$3.98
CA SPB-4093 \$3.98

FRESH
Feelin' Fresh
LP Prudigal P7-10024R1 \$7.98

GARFUNKEL, ART
Watermark
LP Columbia JC34975 \$7.98
BT JCA34975 \$7.98
CA JCT34975 \$7.98

GEORGE CASSIETTA
Signs
LP Audio Arts AA57003

GOLD, KEN, see Micky Denne

HALL, TOM T.
New Train—Same Rider
LP RCA APL1-2622 \$6.98
BT AFS1-2622 \$7.95
CA AFK1-2622 \$7.95

HARRIS, EMMYLOU
Quarter Moon In A Ten Cent Town
LP Warner Bros. BSK3141 \$7.98

HARVEY, ALEXANDER
Purple Crush
LP Buddah B055696 \$7.98

HAYS, BILLIE, BAND
The Billie Hays Band
LP MCA MCA2324 \$6.98
BT MCAT2324 \$7.98
CA MCAC2324 \$7.98

HEDWIG, ULA, see Sharon Redd

HOMETOWN BAND
The Hometown Band
LP A&M SP-4671 \$7.98

HORSLIPS
Aliens
LP DJM DJLFA16

HOT
If That's The Way You Want It
You Got It
LP Big Tree BT-76005 \$7.98
BT TP 76005 \$7.98
CA CS76005 \$7.98

JAM
This Is The Modern World
LP Polydor PD 16129

JAMES, BUCKY DEE, & THE NASHVILLE EXPLOSION
The Waylon Jennings Songbook
LP Buckboard BBS-1042 \$2.98
BT BBS-1042 \$3.98
CA BBS-1042 \$3.98

JENNINGS, WAYLON, & WILLIE NELSON
Waylon & Willie
LP RCA APL1-2686 \$7.98
BT AFS1-2686 \$7.98
CA AFK1-2686 \$7.98

JERICO HARP
Jerico Harp
LP United Artists UALAR12G \$6.98

JORDAN, LONNIE
Different Moods Of Me
LP MCA MCA2329 \$6.98
BT MCAT2329 \$7.98
CA MCAC2329 \$7.98

JOURNEY
Infinity
LP Columbia JC34912 \$7.98
BT JCA34912 \$7.98
CA JCT34912 \$7.98

KENDRICKS, EDDIE
At His Best
LP Family T2-354R1 \$7.98

KING, ALBERT
The Pinch
LP Star 57X-4101 \$6.98

KOOL & THE GANG
The Force
LP De-Lite DRS9501 \$7.98

LA CONNECTION
Big Hits, v. 3
LP Springboard SPB-4094 \$2.98
BT SPB-4094 \$3.98
CA SPB-4094 \$3.98

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LP Springboard SPB-4092 \$2.98
BT SPB-4092 \$3.98
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LP Springboard SPB-4098 \$2.98
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LP Shadow 3348

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LP Warner Bros. BSK3149 \$7.98

LOLITA
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LP Caytronics CYS1506

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This Song Is For You
LP Calla JZ35012 \$7.98
BT JZA35012 \$7.98
CA JZT35012 \$7.98

MANHATTAN TRANSFER
Pastiche
LP Atlantic SD 19163 \$7.98
BT TP 19163 \$7.98
CA CS 19163 \$7.98

MARRERO, PAUL
Romantico Y Salsero
LP Mercano AMX149

MARTINO, AL
Time After Time
LP Springboard SPB-4074 \$2.98
BT SPB-4074 \$3.98

MAZE featuring FRANKIE BEVERLY
Golden Time Of The Day
LP Capitol ST11710 \$6.98

MIRACLES
The Miracles
LP Columbia JC34910 \$7.98
BT JCA34910 \$7.98
CA JCT34910 \$7.98

MITCHELL, PRINCE PHILLIP
Make It Good
LP Atlantic SD 19160 \$7.98
BT TP 19160 \$7.98
CA CS 19160 \$7.98

MOFFATT, KATY
Kissin' In The California Sun
LP Columbia JC34774 \$7.98
BT JCA34774 \$7.98
CA JCT34774 \$7.98

MONGE, YOLANDITA
Soy Ante Todo Mujer
LP Coco CLPK139

MONTAND, YVES
The Best Of Yves Montand By Request
LP Columbia JC35033 \$7.98

MURRAY, ANNE
Let's Keep It That Way
LP Capitol ST11743 \$6.98

NASHVILLE EXPLOSION
Big Country Hits
LP Buckboard BBS-1042 \$2.98
BT BBS-1042 \$3.98
CA BBS-1042 \$3.98

Country Sing-A-Long
LP Buckboard BBS-1041 \$2.98
BT BBS-1041 \$3.98
CA BBS-1041 \$3.98

NELSON, WILLIE, see Waylon Jennings

NIELSEN-PEARSON BAND
The Nielsen-Pearson Band
LP Epic JE34984 \$7.98
BT JEA34984 \$7.98
CA JET34984 \$7.98

NOBLE, TED
Double Live Gonzo
LP Epic KE2-35069 (2) \$11.98
BT EAX35069 \$11.98
CA ETK35069 \$11.98

OVERSTREET, TOMMY & THE NASHVILLE EXPRESS
There'll Never Be Another First Time
LP Pinnacle PDS2006

PENTWATER
Pentwater
LP Best \$6.98

PEREZ, LOU
De Todo Un Poco
LP Two JMTS141B

PLAYERS ASSOCIATION
Born To Dance
LP Vanguard VSD79398

PUERTO RICO ALL-STARS
Los Profesionales
LP Fama FS1001

REDD, SHARON, CHARLOTTE CROSSLEY & ULA HEDWIG
Formerly Of The Harlettes
LP Columbia JC35350 \$7.98
BT JCA35350 \$7.98
CA JCT35350 \$7.98

ROBINSON, VICKI SUE
Hall & Hall
LP RCA APL1-2284 \$7.98
BT AFS1-2284 \$7.98
CA AFK1-2284 \$7.98

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Ten Years Of Gold
LP United Artists UALAB35H \$7.98

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At His Best
LP Motown M7-895R1 \$7.98

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The Best Of Salsa Disco
LP Springboard SPB-4097 \$2.98
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CA SPB-4097 \$3.98

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Schaubroeck, Armand
LP MCA MCA2328 \$6.98
BT AFS1-2628 \$7.95
CA AFK1-2628 \$7.95

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Taken By Force
LP RCA APL1-2628 \$6.98
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CA AFK1-2628 \$7.95

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Scratch Band
LP Big Sound BF1009

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Goin' Bananas
LP Fantasy F-9537 \$7.98
BT B160-9537 (GRT) \$7.95
CA 5160-9537 (GRT) \$7.95

SIGLER, BUNNY
Let Me Party With You
LP Gold Mind CES7502

SINE
Happy Is The Only Way
LP Prelude PRL12151

SORRELS, ROSALIE
Moments Of Happiness
LP Philo 1033

STATUS QUO
Rockin' All Over The World
LP Capitol ST11749 \$6.98

SUMMERS, BILL
Cayenne
LP Fantasy F-10103 \$7.98
BT B160-10103 (GRT) \$7.95
CA 5160-10103 (GRT) \$7.95

SWEET
Level Headed
LP Capitol SKA011744 \$6.98

SYLVERS, FOSTER
Foster Sylvers
LP Capitol ST11716 \$6.98

SYLVIA
Lay It On Me
LP RCA APL1-2372 \$6.98
BT AFS1-2372 \$7.95
CA AFK1-2372 \$7.95

T-CONNECTION
On Fire
LP Dash 30008

TEX, JOE
Rubdown
LP Epic JE35079 \$7.98
BT JEA35079 \$7.98
CA JET35079 \$7.98

TUBB, ERNEST
The Living Legend
LP First Generation FGLP001

21st CREATION
Break Thru
LP Gordy G7-979R1 \$7.98

TWITTY, CONWAY
Georgia Keeps Pulling On My Ring
LP MCA MCA2328 \$6.98
BT MCAT2328 \$7.98
CA MCAC2328 \$7.98

VALENTINE
Valentine
LP RCA APL1-2372 \$6.98
BT AFS1-2372 \$7.95
CA AFK1-2372 \$7.95

VOLTAGE BROTHERS
Voltage Brothers
LP Lifesong JZ35042 \$7.98
BT JZA35042 \$7.98
CA JZT35042 \$7.98

WATERS, MUDDY
I'm Ready
LP Blue Sky JZ34928 \$7.98
BT JZA34928 \$7.98
CA JZT34928 \$7.98

WELLS, CORY
Touch Me
LP A&M SP-4673 \$7.98
BT BT-4673 \$7.98
CA CS-4673 \$7.98

WILD CHERRY
I Love My Music
LP Epic JE35011 \$7.98
BT JEA35011 \$7.98
CA JET35011 \$7.98

WONDERGAP
Wondergap
LP A&M SP-4674 \$7.98
BT BT-4674 \$7.98
CA CS-4674 \$7.98

YOUNG, STEVE
No Place To Fall
LP RCA APL1-2510 \$6.98
BT AFS1-2510 \$7.95
CA AFK1-2510 \$7.95

JAZZ

ALPERT, HERB, see Hugh Masekela

BISHOP, WALTER, JR.
Soul Village
LP Muse MRS142

BOTH WORLDS
Don't cha Hide It
LP TP1 TP1004

COLE, RICHIE
New York Afternoon
LP Muse MRS119

COLEMAN, ORNETTE
Coleman Classics, v. 1
LP Improving Artists IA1373852

COLTRANE, JOHN
First Meditations
LP ABC Impulse AS9332 \$7.98

COWELL, STANLEY
Waiting For The Moment
LP Galaxy GXY-5104 \$7.98
BT B366-5104 (GRT) \$7.95
CA 5366-5104 (GRT) \$7.95

FLORES, CHUCK
Drum Flower
LP Concord Jazz CJ49

GORDON, DEXTER & WARDELL GRAY
The Hunt
LP Savy S3L2222 \$6.98

GRAY, WARDELL, see Dexter Gordon

HAYNES, ROY
Thank You Thank You
LP Galaxy GXY-5103 \$7.98
BT B366-5103 (GRT) \$7.95
CA 5366-5103 (GRT) \$7.95

HENDERSON, BILL
Live At The Times
LP Discovery DS779

HINES, EARL
In New Orleans
LP Biograph BLP12056

JONES, HANK
Just For Fun
LP Galaxy GXY-5105 \$7.98
BT B366-5105 (GRT) \$7.95
CA 5366-5105 (GRT) \$7.95

KENYATTA, ROBIN
Beggars & Stealers
LP Muse MRS095

MANNE, SHELLY
Essence
LP Galaxy GXY-5105 \$7.98
BT B366-5105 (GRT) \$7.95
CA 5366-5105 (GRT) \$7.95

MASEKELA, HUGH, & HERB ALPERT
Hugh Masekela & Herb Alpert
LP Horizon SP-728 \$7.98
BT BT-728 \$7.98
CA CS-728 \$7.98

McSHANN, JAY
The Last Of The Blue Devils
LP Atlantic SD8800 \$7.98
BT TP 8800 \$7.98
CA CS 8800 \$7.98

MILES, BILLY, SEXTET
Miles & Miles Of Swing
LP Famous Door 117

MINGUS, CHARLES
Jazz Workshop
LP Savoy 1113 \$6.98

NICHOLS, RED, & HIS PENNIES
Class Of '39
LP Blue Lantern LP1000

RICH, BUDDY
Class Of '78
LP Great American Gramophone GADD1030

SCALESE, JACK
Piano
LP Polaris LP771

VARIOUS ARTISTS
The Changing Face Of Harlem, v. 2
LP Arista 53L2224 \$7.98

WERNER, KEN
Plays The Music Of Biederbecke, Ellington, Gershwin & Johnson
LP Fonadad SR9019 \$6.98
BT TP9019 \$7.97
CA CS9019 \$7.97

WOFFORD, MIKE, TRIO
Bird Of Paradise
LP Discovery DS776

CLASSICAL

BARTOK, BELA
Sonata No. 1 For Violin & Piano
Stern, Zakin, Bernstein
LP Odyssey Y34633 \$3.98

BEETHOVEN, LUDWIG VAN
Symphony No. 3
Cleveland Orch., Seill
LP Odyssey Y34622 \$3.98
Symphony No. 6 "Pastorale" & Other Works
New York Philh., Seill
LP Odyssey Y33523 (3) \$11.98

CILEA, FRANCESCO
Adriana Lecouvreur
Ambrosian Opera Chorus, Philh. Orch., Levine
LP Columbia M334588 (3) \$23.98

HINDEMITH, PAUL
Four Temperaments, Nobilissima Visione
Rosenberger, Royal Philh., De Priest
LP Decca DEL25440

LISZT, FRANZ
Faust Symphony
Boston Symphony, Vienna Philh., Bernstein
LP DG 2707100

MOZART, WOLFGANG AMADEUS
Così fan Tutte
LP EMI EMI3-2629 (3) \$23.98
CA FRK3-2629 \$23.98
Symphonies 28 & 29: Ballet Music
Vienna Chamber Orch., Entremont
LP Columbia MG34559 \$8.98

PROKOFIEV, SERGE
Sonata No. 7
Rutman / Balakrup, Islamey
Tchaikovsky: Theme & Variations
LP Odyssey Y34634 \$3.98

RAVEL, MAURICE
Ravel
Ax
LP RCA Red Seal ARL1-2530 \$7.98
CA ARL1-2530 \$7.98

TCHAIKOVSKY, PETER ILYTCH
Aurora's Wedding Ballet
Nat'l Philh. Orch., Stokowski
LP Columbia M34580 \$7.98
Symphony No. 5
Boston Symphony, Ozawa
LP DG 2530888

VERDI, GIUSEPPE
Requiem
Amara, Forrester, Tucker, London, Philadelphia Orch., Ormandy
LP Odyssey Y235230 \$7.98

CLASSICAL COLLECTIONS

BERGONZI, CARLO
Sings Great Italian Songs
LP Columbia M34558 \$7.98

BLACK COMPOSERS SERIES
Detroit Symph., Freeman
LP Columbia M34556 \$7.98

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John Williams: Close Encounters Of The Third Kind / Star Wars
LP RCA Red Seal ARL1-2628 \$7.98
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CA ARL1-2628 \$7.98

1903 OPERA SERIES
Various Artists
LP Odyssey Y235232 \$7.98

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LP RCA Red Seal ARL1-2513 \$7.98
BT ARL1-2513 \$7.98
CA ARL1-2513 \$7.98

RAMPAL, JEAN-PIERRE
Greatest Hits
LP Columbia M34561 \$7.98
BT MA34561 \$7.98
CA MT34561 \$7.98
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Tokyo Concert Orch., Yamaoka
LP Columbia M34559 \$7.98
BT MA34559 \$7.98
CA MT34559 \$7.98

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Segovia-Reveries
LP RCA Red Seal ARL1-2602 \$7.98
BT ARL1-2602 \$7.98
CA ARL1-2602 \$7.98

TOMITA, ISAO
Kosmos
LP RCA Red Seal ARD1-2616 \$8.98
LP ARL1-2616 \$7.98
BT ARL1-2616 \$7.98
QB ARL1-2616 \$7.98
CA ARL1-2616 \$7.98

VAN IMMERSEEL, JOS
Historic Flemish Harpsichords
LP Odyssey Y34632 \$3.98

COMEDY

CLOWER, JERRY
On The Road
LP MCA MCA2281 \$6.98
BT MCAT2281 \$7.98

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50 YEARS OF AMERICAN MOVIES
Various Artists
LP MCA MCA3-3802 (3) \$10.98
BT MU3-3802 \$10.98
CA MU3-3802 \$10.98

50 YEARS OF BROADWAY MUSIC
Various Artists
LP MCA MCA3-3801 \$10.98
BT MU3-3801 \$10.98
CA MU3-3801 \$10.98

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GAUNTLET, THE
Original Soundtrack
LP Warner Bros. BSK3144 \$7.98

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Broadway Cast
LP RCA Red Seal ARL1-2610 \$7.98
BT ARL1-2610 \$8.95
CA ARL1-2610 \$8.95

VERY GOOD EDDIE
Original Cast
LP DRG DRG100

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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	SINGLE
1	2	TAKE A CHANCE ON ME—Abba, Epic EPC 5950
2	1	FIGARO—Brotherhood of Man
3	4	IF I HAD WORDS—Scott Fitzgerald & Yvonne Keeley
4	12	COME BACK MY LOVE—Doris
5	14	HOT LEGS I WAS ONLY JOKING—Rod Stewart
6	11	WISHING ON A STAR—Rasa Royce
7	3	UP TOWN TOP RANKING—Altha & Donna
8	16	MR. BLUE SKY—Electric Light Orchestra
9	18	LOVE IS LIKE OXYGEN—Sweet
10	8	SORRY I'M A LADY—Baccara
11	7	LOVELY DAY—Bill Withers
12	5	MULL OF KINTYRE/GIRLS SCHOOL—Wings
13	6	NATIVE NEW YORKER—Odyssey
14	13	THE GROOVE LINE—Heatwave
15	15	DRUMMER MAN—Tonight
16	26	JUST ONE MORE NIGHT—Yellow Dog, Virgin VS 195
17	25	FOR A FEW DOLLARS MORE—Smokie
18	31	STAYIN' ALIVE—Bee Gees, RSO 2090 267
19	29	THEME FROM WHICH WAY IS UP—Stargard
20	33	EMOTIONS—Samantha Sang, Private Stock PVT 128
21	22	5 MINUTES—Stranglers, United Artists UP 36350
22	10	JAMMING/PUNKY REGGAE PARTY—Bobby Marley & The Wailers
23	20	WHO'S GONNA LOVE ME—Imperial
24	21	HEARTSONG—Gordon Giltrap
25	—	ALRIGHT NOW—Free (Island IEP 6)
26	—	JUST THE WAY YOU ARE, Billy Joel, Melsangs CBS 5872
27	42	WUTHERING HEIGHTS—Kate Bush
28	32	WORDS—Rita Coolidge, A&M AMS 7330
29	9	LOVES'S UNKIND—Donna Summer
30	—	DON'T TAKE NO FOR AN ANSWER—Tom Robinson Band (EMI 2749)
31	—	I CAN'T STAND THE RAIN—Eruption (Atlantic KI 1068)
32	49	FANTASY, Earth, Wind & Fire, Chappell, CBS 6056
33	24	RICH KIDS—Rich Kids
34	38	NO TIME TO BE 21—Adverts, Bright B1
35	17	GALAXY—War
36	27	IT'S A HEARTACHE—Bonnie Tyler
37	35	BLUE BAYOU—Linda Ronstadt
38	44	EVEN THOUGH YOU'RE GONE—Jacksons, Carlin, Epic EPC 5919
39	40	NERVOUS WRECK—Radio Stars, Chiswick HS 23
40	45	SWEET SWEET SMILE—Carpenters, Campbell Connelly, A&M AMS 7327
41	36	CLOSER TO THE HEART—Rush, Heath Levy, Mercury RUSH 7
42	—	WHAT DO I GET?—Buccoos (United Artists UP 36348)
43	46	SHOT BY BOTH SIDES—Magazine, Virgin/Virgin VA 200
44	—	BAKER STREET—Gerry Rafferty (United Artists UP 36346)
45	43	DO YA WANNA GET FUNKY WITH ME—Peter Brown, Sunbury TK TKR 6009
46	—	SOMETIMES WHEN WE TOUCH—Dan Hill (20th Century BTC 2355)
47	—	IF IT DON'T FIT, DON'T FORCE IT—Kellie Paterson (International INT 544)
48	—	WALK IN LOVE—Manhattan Transfer (Atlantic K 11075)
49	—	GONE DEAD TRAIN—Nazareth (Mountain NAZ 002) (Warner Bros.)
50	—	DENIS—Blondie (Chrysalis CHS 2204)
LPs		
This Week	Last Week	LP
1	1	THE ALBUM—Abba (B. Anderson/B. Ulvaeus) Epic EPC 86052 (C)
2	2	RUMOURS—Fleetwood Mac (Dunhill/Capitol) Warner Brothers K 56344 (W)
3	22	VARIATIONS—Andrew Lloyd Webber, MCA MCF 2824
4	3	REFLECTIONS—Andy Williams, CBS 1006 (C)
5	4	GREATEST HITS—Donna Summer CTO CTLP 028 (C)
6	9	OUT OF THE BLUE, Electric Light Orchestra (Jeff Lynne) United Artists UAR 100 (E)
7	7	DISCO FEVER—Various—K-Tel NE 1014 (K)
8	5	THE SOUND OF BREAD—Bread (David Gates, Griffin, Broad) Elektra K 52062 (W)
9	6	FOOT LOOSE AND FANCY FREE—Rod Stewart (Tom Dowd), Riva RVLPL 5 (W)
10	10	THE FLORAL DANCE—Brighthouse & Rastrick Band, Logo 1001 (T)

11	11	EXODUS—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9498 (E)
12	17	NEW BOOTS AND PANTIES—Jan Dury (Peter Jenner/Lauria Latham/Rick Walton, Stiff SEEZ 4 (E))
13	32	ALL 'N' AI, Earth, Wind & Fire, CBS 86051 (C)
14	8	THE BEATLES LOVE SONGS—The Beatles, Parlophone PCSP 721 (F)
15	27	WE MUST BELIEVE IN MAGIC—Crystal Gayle (Allen Reynolds) United Artists UAG 30108 (E)
16	14	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS—Sex Pistols (Chris Thomas/Bill Price) Virgin V 2086 (C)
17	13	20 COUNTRY CLASSICS—Tammy Wynette, CBS/Warwick PR 5040 (M)
18	16	MOONFLOWER, Santana, CBS 86272 (C)
19	23	GREATEST HITS—Olivia Newton John, EMI EMA 785 (E)
20	19	FEELINGS, Various, K-Tel NE 1006 (K)
21	28	GREATEST HITS—Abba (B. Anderson/B. Ulvaeus), Epic EPC 69218 (C)
22	12	GREATEST HITS VOL. 2—Elton John, DJM DJH 20520 (C)
23	30	ARRIVAL—Abba (B. Anderson/B. Ulvaeus) Epic HPC 86018 (C)
24	21	20 GOLDEN GREATS—Diana Ross & The Supremes, Motown MMTV 5 (E)
25	—	I WANT TO LIVE—John Denver, RCA PL 12521
26	26	30 GREATEST—Gladys Knight & The Pips, K-Tel NE 1004 (K)
27	15	40 NUMBER ONE HITS—Various, K-Tel NE 1008 (K)
28	29	RUNNING ON EMPTY—Jackson Browne (Jackson Browne) Asylum K 53070 (W)
29	34	BEST FRIENDS—Cleo Laine & John Williams, RCA RS 1094 (R)
30	24	I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (Bob Gaudio) CBS 86044 (C)
31	25	DON JUAN'S RECKLESS DAUGHTER—Jon Mitchell (Jon Mitchell/Henry Levy, Asylum K 63003 (W))
32	35	GREATEST HITS—Paul Simon, CBS 10007 (C)
33	18	NEWS OF THE WORLD—Queen (Queen), EMI EMA 784 (E)
34	33	ROCKIN' ALL OVER THE WORLD, Status Quo (Pip Williams) Vertigo 9102 014 (F)
35	44	DARTS—Darts, Magnet MAG 5020
36	49	THEIR GREATEST HITS 1971-75—The Eagles, Asylum K 53017 (W)
37	38	A STAR IS BORN—Soundtrack (Phil Ramone), CBS 86021 (C)
38	43	WHITE MUSIC—XTC, Virgin V2095
39	39	ENDLESS FLIGHT—Leo Sayer (Richard Perry), Chrysalis CHR 1125 (F)
40	31	THE JOHNNY MATHIS COLLECTION—Johnny Mathis, CBS 10003 (C)
41	37	THE DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SMVL 804 (E)
42	41	THE MUPPET SHOW—Muppets (Jim Henson) Pye NSPH 19 (A)
43	20	THE JOHNNY NASH COLLECTION—Johnny Nash, Epic EPC 10008 (C)
44	45	STAR WARS SOUNDTRACK—London Symphony Orchestra (George Lucas/Alan Livingston) 20th Century BTD 541 (A)
45	36	LIVE AND LET LIVE—10 cc (Eric Stewart), Mercury 6641 698 (F)
46	47	HOTEL CALIFORNIA—Eagles (Bill Szymczyk) Asylum K 53051 (W)
47	—	WEEKEND IN L.A.—George Benson, (Tommy Lipuma) Warner Bros. K 66074
48	—	GOING FOR THE ONE—Yes (Yes), Atlantic K 50379
49	—	PERILOUS JOURNEY—Gordon Giltrap, (Jon Miller/Rod Edwards/Roger Hand) Electric TRIX 4
50	—	PASSPORT—Nana Mouskouri, Philips 9301 061
51	—	HEROES—David Bowie (David Bowie/Tony Visconti) RCA PL 12522
52	—	NO MORE HEROES—Stranglers, (Martin Rushent) United Artists UAC 30200
53	—	OXYGENE—Jean Michel Jarre, (Jean Michel Jarre) Polydor 2310 165
54	42	40 GOLDEN GREATS—Cliff Richard, EMI EMTV 5 6 (E)
55	—	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. K 9644
56	—	BLACK JOY—Various, Ronco RTL 2025
57	40	SLOW HAND—Eric Clapton (Glyn Johns), RSO 2479 201 (F)
58	—	RHIANON—Fleetwood Mac, (Reinsson) Reprise K 54043
59	46	PLAYING TO AN AUDIENCE OF ONE—David Soul (Tony Macaulay) Private Stock PVT 1026 (E)
60	—	SECOND05 OUT—Genesis (David Hentschel/Genesis) Charisma GE 2001

CANADA

(Courtesy of Canadian Recording Industry Association)
As of 2/8/78
SINGLES

This Week	Last Week	SINGLE
1	1	SHORT PEOPLE—Randy Newman (WARN)
2	2	HERE YOU COME AGAIN—Dolly Parton (RCA)
3	4	WE ARE THE CHAMPIONS—Queen (ELEK)
4	3	YOU'RE IN MY HEART—Rod Stewart (WARN)
5	5	HEY DEANIE—Shaun Cassidy (WARN)
6	6	YOU LIGHT UP MY LIFE—Debby Boone (WARN)
7	7	SLIP SLIDING AWAY—Paul Simon (CBS)
8	8	JUST THE WAY YOU ARE—Billy Joel (CBS)
9	9	DESIRE—Neil Diamond (CBS)
10	10	BACK IN LOVE AGAIN—L.T.D. (A&M)
11	11	GIRL'S SCHOOL—Paul McCartney & Wings (CAP)
12	12	BABY COME BACK—Players (RSO)
13	13	MY WAY—Elvis Presley (RCA)
14	14	CLOSER TO THE HEART—Rush (ANTH)
15	15	COME SAIL AWAY—Styx (A&M) LPs
This Week		
1	1	SATURDAY NIGHT FEVER—Various (RSO)
2	2	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)
3	3	RUMOURS—Fleetwood Mac (WARN)
4	4	NEWS OF THE WORLD—Queen (ELEK)
5	5	BORN LATE—Shaun Cassidy (WARN)
6	6	THE GRAND ILLUSION—Styx (A&M)
7	7	GREATEST HITS—Paul Simon (CBS)
8	8	SIMPLE DREAMS—Linda Ronstadt (ASYL)
9	9	SHAUN CASSIDY—Shaun Cassidy (WARN)
10	10	FOREIGNER—Foreigner (ATLA)
11	11	I'M GLAD YOU ARE HERE—Neil Diamond (CBS)
12	12	GREATEST HITS VOL. 2—Elton John (MCA)
13	13	ENDLESS WIRE—Gordon Lightfoot (WARN)
14	14	THE STRANGER—Billy Joel (CBS)
15	15	ALIVE II—Kiss (CASA)

WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt)
(Charts Evaluated by Media Control)
SINGLES

This Week	Last Week	SINGLE
1	1	MULL OF KINTYRE—Wings (Capitol/EMI Electrola)—MDW/Intro
2	2	TI AMO—Howard Carpendale (EMI Electrola)—Melodi/Sugar
3	3	LOVE IS IN THE AIR—John Paul Young (Aniela)—FD and H
4	4	UND DABEI LIEBE ICH EUCH BEIDE—Andra Jurgens (Aniela)—Young/Intro
5	5	BLACK IS BLACK—Belle Epoque (Carrere/Polydor)—Mellin/Siegel
6	6	LADY IN BLACK—Uriah Heep (Bronze/Aniela)—Global
7	7	DON'T LET ME BE MISUNDERSTOOD—Leroy Gomez (Philips/Phonogram)—Inter-song/Intro
8	8	MISS BROADWAY—Belle Epoque (Carrere/Polydor)—Robs
9	9	FREE ME—Uriah Heep (Bronze/Aniela)—Intro
10	10	IT'S A HEARTACHE—Bonnie Tyler (RCA)—Melodie der Welt
11	11	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)—Bellver
12	12	SIEBEN FASSER WEIN—Roland Kaiser (Vertigo/Phonogram)—Intro
13	13	SURFIN' USA—Leif Garrett—(Atlantic/WEA)—Arc
14	14	TANZE SAMBA MIT MIR—Tony Holiday—(Polydor DGG)—ABR/Sugar
15	15	IM WAGEN VOR MIR—Henry Valentino and Uschi—(Crystal)—Magazine LPs

This Week	Last Week	SINGLE
1	1	SANTA ESMERALDA—Leroy Gomez (Philips/Phonogram)
2	2	HEIMAT DEINE LEIDER—Various Artists (K-Tel)
3	3	HIGH LIFE—Various Artists (Polydor/DGG)
4	4	AUF LAST GEHT'S LOS—James Last (Polydor/DGG)
5	5	20 TRAUM MELODIEN—Anthony Venture Gsch (K-Tel)
6	6	HIT ROCKET—Various Artists (Arcade)
7	7	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)
8	8	DISCO FIRE—Various Artists (K-Tel)
9	9	BRIGHT LIGHTS AND BACK ALLEYS—Smokie (Rak/EMI Electrola)
10	10	SEINE 20 GROSSEN HITS—Harry Belafonte (Arcade)

JAPAN

(Courtesy of Music Labo, Inc.)
As of 2/13/78
*Denotes local origin

This Week	Last Week	SINGLE
1	1	UFO—Pink Lady (Victor)—NTVM
2	2	SAMURAI—Kenji Sawada (Polydor)—Watanabe
3	3	WAKAREUTA—Miyuki Nakajima (Aard Verk)—Yamaha
4	4	ENKA CHAN CHAKA CHAN—Masaaki Hirano (Teichiku)
5	5	CANADA KARAOKE TEGAMI—Masaaki Hirao, Yoko Hatanaka (Victor)—Daichi
6	6	FUYU-GA KURUMAIENI—Kami Fusa (CBS/Sony)—ABC

7	7	FUYU-NO INAZUMA—Aris (Express)—JCM
8	8	OTOMEZAKYU—Momoe Yamaguchi (CBS/Sony)—Top
9	9	WANA—Candies (CBS/Sony)—Watanabe
10	10	MAYOIMICHI—Machiko Watanabe (CBS/Sony)—PMP
11	11	A BALLAD FOR YOU—Masanori Sera & Twist (Aard Verk)—Yamaha
12	12	BOOTS O NUIDE CHOSHOKU—Hidaki Saijo (RCA)—Geion
13	13	AKAI KIZUNA—Momoe Yamaguchi (CBS/Sony)—Top
14	14	CANDY—Shinji Harada (For Life)—Burning
15	15	INISHIE—Higurashi (Invitation)—Naka-yoshi
16	16	SAKE TO NAMIDA TO OTOKO TO ONNA—Eigo Kawashima (Elektra)—Shinwaka-monoshiku
17	17	TEENS' BLUES—Shinji Harada (For Life)—Burning
18	18	SHADOW BOXER—Shinji Harada (For Life)—Burning
19	19	HATACHE MAE—Hiromi Iwasaki (Victor)—Nichion, Geion
20	20	WANTED—Pink Lady (Victor)—NTVM, Nichion

ITALY

(Courtesy of Germano Rusotto)
As of 2/8/78
SINGLES

This Week	Last Week	SINGLE
1	1	SOLO TU—Matia Bazar (Ariston-Ricordi)
2	2	QUEEN OF CHINATOWN—Amanda Lear (Polydor Phonogram)
3	3	ISOTTA—Pippo Franco (Cinevox-Ricordi)
4	4	MOON FLOWER—Santana (CBS-MM)
5	5	LA VIE EN ROSE—Grace Jones (Island-Ricordi)
6	6	SAMARCANDA—Roberto Vecchioni (Phonogram)
7	7	NON STOP—E Passar (New Polaris-MM)
8	8	LOVE ME BABY—Sheila B. Devotion (Carrere-Font/Cetra)
9	9	DAMMI SOLO UN MINUTO—I Poo (CGD-MM)
10	10	SE IO LAVORO—Le Orme (Phonogram) LPs

This Week	Last Week	SINGLE
1	1	BURATTINO SENZA FILI—Eduardo Bennato (Ricordi)
2	2	ONCE UPON A TIME—Donna Summer (Dunium)
3	3	L'ORO DEI MATIA BAZAR—Matia Bazar (Ariston-Ricordi)
4	4	MOON FLOWER—Santana (CBS-MM)
5	5	LA PULCE D'ACQUA—Angelo Branduardi (Polydor-Phonogram)
6	6	MINA CON BIGNONE/MINA QUASI JAN-NACCI—Mina (PDU-EMI)
7	7	SAMARCANDA—Roberto Vecchioni (Phonogram)
8	8	STORIA O LEGGENDA—Le Orme (Phonogram)
9	9	SUPERNATURE—Cerrone (WEA-MM)
10	10	RESPIRO—Franco Simone (Rfi)

AUSTRALIA

(Courtesy of Radio 1270 25M)
As of 2/10/78
SINGLES

This Week	Last Week	SINGLE
1	1	MULL OF KINTYRE—Wings (Elektra)
2	2	NOBODY DOES IT BETTER—Carly Simon (Elektra)
3	3	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)
4	4	YOU LIGHT UP MY LIFE—Debby Boone (WARN)
5	5	SURFIN' U.S.A.—Leif Garrett (ATL)
6	6	UPTOWN FESTIVAL—Shalamar (RCA)
7	7	YOU—Marcia Hines (Miracle)
8	8	BLACK BETTY—Ram Jam (Epic)
9	9	IT'S A HEARTACHE—Bonnie Tyler (RCA)
10	10	BLUE BAYOU—Linda Ronstadt (ASY)

This Week	Last Week	SINGLE
1	1	SIMPLE DREAMS—Linda Ronstadt (Asylum)
2	2	RUMOURS—Fleetwood Mac (Warner Bros.)
3	3	FOOTLOOSE & FANCY FREE—Rod Stewart (Warner Bros.)
4	4	ABBA—THE ALBUM—Abba (RCA)
5	5	OUT OF THE BLUE—E.L.O. (United Artists)
6	6	DOWN TWO THEN LEFT—Boz Scaggs (CBS)
7	7	I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (CBS)
8	8	MOONFLOWER—Santana (CBS)
9	9	SILK DEGREES—Boz Scaggs (CBS)
10	10	AJA—Steel Dan (ABC)

HOLLAND

(Courtesy of Stichting Nederlandse Tap 40)
SINGLES

This Week	Last Week	SINGLE
1	1	IF I HAD WORDS—Yvonne Keely/Scott Fitzgerald (EMI)
2	2	MULL OF KINTYRE—Wings (EMI)
3	3	IT'S A HEARTACHE—Bonnie Tyler (RCA)
4	4	SINGIN' IN THE RAIN—Sheila B. Devotion (Carrere)
5	5	SMURFENBIER—Vader Abraham (Elf Provincien)
6	6	TAKE A CHANCE ON ME—Abba (Polydor)
7	7	LAILOLO—Jose y Los Reyes (Injection)
8	8	IS JE MOEDER NIET THUIS—Nico Haak (Philips)

9	9	SHE'S NOT THERE—Santana (CBS)
10	10	BLACK BETTY—Ram Jam (Epic) LPs

This Week	Last Week	SINGLE
1	1	THE ALBUM—Abba (Polydor)
2	2	MOET NIET ZEUREN—Tol Hansse (CNR)
3	3	MOONFLOWER—Santana (CBS)
4	4	DE DAVERENDE 13 CARNIVAL—Various Artists (CNR)
5	5	IN SMURFENLAND—Vader Abraham (Dureco)
6	6	HITTORNADO—Various Artists (Arcade)
7	7	20 GROOTSTE HITS—Fischer Chore (Polydor)
8	8	20 GROOTSTE HITS—Harry Belafonte (Crede)
9	9	BROKEN HEART—Babys (Aniela)
10	10	KONINKLIJK KOORCONCERT—Various Chors (Dureco)

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
SINGLES

This Week	Last Week	SINGLE
1	1	CREDO—Elio Baeza (CBS)
2	2	UNLIMITED CITATIONS—Cafe Creme (EMI)
3	3	BELFAST—Jean Michel Jarre (Polydor)
4	4	OXYGENE—Jean Michel Jarre (Polydor)
5	5	GIVE A LITTLE BIT—Supertramp (Epic/CES)
6	6	EL ULTIMO GUATEQUE—Laredo (CBS)
7	7	YES SIR, I CAN BOOGIE—Baccara (RCA)
8	8	SORRY, I'M A LADY—Baccara (RCA)
9	9	POLVORA MOJADA—Pablo Abria (Movielplay)
10	10	STAR WARS—Meco (RCA) LPs

This Week	Last Week	SINGLE
1	1	EVEN IN THE QUIETEST MOMENTS—Supertramp (Epic/CES)
2	2	SUS 40 MAYORES EXITOS ORIGINALES

abc stars on cbs

On February 23, 1978 the Grammy Awards Special on CBS-TV will include these nominees from ABC Records:

Steely Dan (AJA)

Album of Year

Best Pop Vocal Performance by a

Duo, Group or Chorus

Best Engineered Recording

Stephen Bishop

Best New Artist

Best Pop Vocal Performance, Male

Oak Ridge Boys

Best Country Vocal Performance by a

Duo, or Group

Best Gospel Performance (Traditional)

Barbara Mandrell

*Best Country Vocal Performance,
Female*

Rufus

Best R&B Vocal Performance by a

Duo, Group or Chorus

Mighty Clouds of Joy

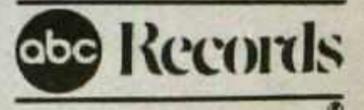
*Best Soul Gospel Performance,
Contemporary*

Your Arm's Too Short

To Box With God

Best Inspirational Performance

Best Cast Show Album

The logo for ABC Records, featuring the lowercase letters "abc" inside a circle, followed by the word "Records" in a serif font. A horizontal line is positioned above and below the text.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 2/25/78

Number of LPs reviewed this week **65** Last week **67**



LITTLE FEAT—Waiting For Columbus, Warner Bros. 2BS3140. Produced by Lowell George. The timing is right for this double live album by the increasingly popular Los Angeles rock n'roll band. With six albums behind them, Little Feat's fans swell with each release. This set was recorded in part at the Rainbow Theatre in London and the Lisner Auditorium in Washington, D.C. Aided by the Tower Of Power horn section, Little Feat really gets down to some hard driving boogie rock that captures the essence of the band. Mean slide guitar and overall band unison are highlights along with the gutsy vocals.

Best cuts: "Oh Atlanta," "Time Loves A Hero," "Dixie Chicken," "Willin'," "Apolitical Blues," "Feats Don't Fail Me Now."

Dealers: Colorful and humorous graphics make for prominent display.

MANFRED MANN'S EARTH BAND—Watch, Warner Bros. BSK3157. Produced by Manfred Mann, Earth Band. This is Mann's first album in nearly 1 1/2 years and follows his successful "Roaring Silence" which contained his No. 1 "Blinded By The Light." The majority of the seven tracks are lengthy, which is for the better, as it allows for development of the rich instrumentation, backed by Mann's keyboards. Among the seven cuts are two live tracks, found on side two, including an updated version of Dylan's "Quinn The Eskimo" which was a hit for Mann 10 years ago. With lyrics filled with vivid images and smooth, layered sounds, Mann shouldn't have to wait so long again for success.

Best cuts: "Circles," "California," "Quinn The Eskimo."

Dealers: Mann scored big last time around.

B.T.O.—Street Action, Mercury SRM13713. Produced by B.T.O. Although the group is now without leader Randy Bachman, it manages to hold up fairly well. All songs were written and produced by the band. The lyrics are above average and the instrumentation solid, with some piercing guitar riffs in particular. C.F. Turner and Jim Clench now alternate vocals and although they don't sing with the intensity and distinctive flavor of Bachman, they are surprisingly smooth and easy to listen to.

Best cuts: "I'm In Love," "For Love," "Down The Road," "You're Gonna Miss Me."

Dealers: Group has a strong following.

BE BOP DELUXE—Drastic Plastic, Harvest SW11750 (Capitol). Produced by John Leckie, Bill Nelson. A standard mix of rock, flavored by science fiction and surrealistic themes, is presented here by this British foursome. Lead singer Bill Nelson's speculative lyrics are again gripping and provocative in counterpoint to the distinctive, almost mesmerizing rhythms. Plenty of synthesizer contributes to the eternal sound and bright texture of the music. While exploring new rock vistas, the band appears to be pioneering in the same ballpark as Alan Parsons and Queen.

Best cuts: "Electrical Language," "Surreal Estate," "Dangerous Stranger," "Supernatural."

Dealers: The band gets bigger each time out.



LORETTA LYNN—Out Of My Head And Back In My Bed, MCA MCA2330. Produced by Owen Bradley. From bright up tempo tunes to dramatic ballads, Lynn continues to deliver a personal touch to her music in her choice of material that sticks close to life's situations. Instrumentation varies with the tempo of the song utilizing fiddles, steel, harmonica, electric guitar and electric piano, but is basically understated, allowing Lynn's vocals and background voices supplied by the Jordanaires and the Nashville Sounds to command the listener's attention.

Best cuts: "Out Of My Head And Back In My Bed," "Old Rooster," "God Bless The Children," "Three Riddles," "The Dead Is A Rose," "Black Eyed Peas And Blue Eyed Babies."

Dealers: Lynn commands a loyal following.

CHARLEY PRIDE—Someone Loves You Honey, RCA APL12478. Produced by Jerry Bradley, Charley Pride. Pride's LPs are predictable in their content, range and professionalism. Pride has a way with a ballad, and gets some solid background support from the Jordanaires and the Nashville Edition. Most cuts are love songs, slow in tempo, but the rhythm grows more rapid with such selections as "Play, Guitar, Play." Some interesting little work colors "More To Me."

Best cuts: "Someone Loves You Honey," "I Love You," "Play, Guitar, Play," "Heaven Watches Over Fools Like Me."

Dealers: Pride has a legion of fans awaiting every new LP release.

BOB LUMAN, Polydor PD16135. Produced by Jim Vigneau. Luman's latest package contains a collection of strong material by such writers as Jerry Foster & Bill Rice, Wayland Holyfield, Ben Peters and Sonny Throckmorton and includes two previous charted singles as well as his latest single, "Proud Lady." Producer Vigneau has placed Luman's strong vocals upfront, while relying mainly upon the basic country instrumental support of steel, electric guitar and bass for an uptempo album feel.

Best cuts: "The Play Phone," "Proud Lady," "I'm A Honky-

Tank Woman's Man," "Somebody's Gonna Do It Tonight."
Dealers: With Luman's steadily growing appeal, he seems to be generating a strong following.



SUPERSAX—Chasin' The Bird (MPS SD64D99430 (Capitol). Produced by Med Flory, Maurice Lathouwers. This is the band of Hollywood jazzmen who started playing Charlie Parker's solos note for note in 1973. Going full circle we have these musicians, led by Flory, recording nine of these tracks in Hollywood for release on the European label and distributed back in the U.S. on Capitol. The concept remains intriguing and the music conveys the complexity of the bebop school of which Parker is often called the founding father. The trombone line remains the same personnel as when the band was first launched. The music remains the same salutary salute to Parker's memory.

Best cuts: "A Night In Tunisia," "The Song Is You," "Dop Bop Sh'Bam," "Round Midnight," "Chasin' The Bird."

Dealers: Nostalgia buffs will find this journey fascinating.

SCOTT HAMILTON QUINTET—Swinging Young Scott, Famous Door 119. Produced by Harry Lim. More than any other jazzman in the last year, Hamilton is creating a stir in musicians' circles. His big toned tenor pipe is melodic and tasty in the Webster and Hawkins manner and here he receives superb support from Warren Vache, John Bunch, Butch Miles and Michael Moore.

Best cuts: "Through For The Night," "You Or No One," "Liza," "Imagination."

Dealers: Display in both jazz and pop bins: Hamilton is heading for stardom.



ALBERT HAMMOND—Mi Album De Recuerdos, Caytronics 1507. Produced by Oscar Gomez, Albert Hammond. Vocalist/composer Hammond, in collaboration with co-producer Gomez, offers a set of Spanish pop music, reflecting both European and American influences. The pretty tunes, rendered in Hammond's appealing, relaxed vocal style bolstered by overdubbings, deal mostly in romantic topics. Electric guitar provides some soft-rock bite, contrasting with the lush string sweetening.

Best cuts: "Enredao," "Un Dia Mejor."

Dealers: Hammond has a current English LP on the market.

ROCIO DURCAL—Canta A Juan Gabriel, Pronto PTX1031. Produced by Armando Martinez. Spanish pop vocalist Durcal takes on a new style with this manchi-backed album of tunes by popular Mexican composer Juan Gabriel. Durcal's clear, sweet style is well suited for Gabriel's simple but highly commercial melodies. Arrangements by Jesus R. de Hajar boast graceful ornamentation with flutes, harp, Spanish guitar and accordion for this set which varies in tempo from up-beat ranchera to soft, delicate ballads.

Best cuts: "Cuando Dijiste Adios," "Amor Del Alma," "Tarde."

Dealers: Durcal has a legion of loyal young fans from her pop work.



STARGARD—MCA MCA2321. Produced by Mark Davis. This female trio specializes in an uptempo, soulful mix of r&b and disco. Two of the songs here were written by Norman Whitfield, another is by Chuck Jackson and Marvin Yancy, who handle Natalie Cole. Soft, smooth arrangement grace three of the eight cuts, but for the most part the music here is bright, punchy and danceable.

Best cuts: "Theme From 'Which Way Is Up,'" "The Force," "Don't Change," "Disco Rufus," "Three Girls."

VAN HALEN, Warner Bros. BSK3075. Produced by Ted Templeman. Paced by Netherland-born Alex and Edward Van Halen, along with California's Michael Anthony on bass and Dave Lee Roth's lead vocals, this quartet plays some of the most intense rock'n'roll you'll hear. It's fiery brand of bar room, small club loud driving rock contains some blistering guitar riffs by Edward Van Halen along with the powerful bass riffs of Anthony. Both's vocals never quit. The album's first single, a remake of the Kings' "You Really Got Me," is already climbing the Hot 100.

Best cuts: "You Really Got Me," "Runnin' With The Devil," "Jame's Cryin'."

Dealers: AM radio has already accepted Van Halen.

BOBBY ARVON—Until Now, First Artists FA4001 (Mercury). Produced by John Lombardo. Arvon is the kind of singer who can handle a broad range of material. And he everts the pace with a balanced assortment of ballads, upbeat sentimental love songs and funky semi rockers. His "Until Now" already charted on the Hot 100. Arvon is backed with an exceptional band including Lee Ritenour on guitar. The artist's lyrics are at times moving and upbeat. Strong first effort.

Best cuts: "Until Now," "From Now On," "Prospect Road," "Diamond In The Ruff."

Dealers: Arvon has AM commerciality.

TUFF DARTS, Sire SRK6048 (W.B.). Produced by Tony Bongiovi. Initially attracting attention at New York's CBGB's and subsequently appearing on the "Live At CBGB's" album, Tuff Darts transcends new wave and plays solid, melodic rock, while reflecting Who, Stones and some Small Faces influences. While some of the lyrics are a bit sleazy and off the wall, the music is high energy rock. It seems that Tuff Darts doesn't want to be taken all that seriously, so the riveting humor and offensive lyrics comes across as lighthearted and silky. But the music is solid, the beat rolls on and its fun to listen to.

Best cuts: "Who's Been Sleeping Here," "She's Dead," "Slash," "Head Over Heels."

Dealers: The cover is not really representative of the music.

BOB MCBRIDE—Here To Sing, MCA MCA2313. Produced by Jack Richardson. The name might sound unfamiliar but the voice is easily recognizable as the lead singer of Light-house. McBride offers nine cuts, each displaying another vocal facet. In some tracks he sounds somewhat like Tom Jones while in others he changes gear into a strong rock voice. Two of the cuts are self-penned with the others including a gutsy rendition of the Supremes' hit "My World Is Empty Without You." Other covers include Sam Cooke and Beach Boys classics. A strong rhythm section and extensive horn accompaniment by the Brecker Bros. and others back McBride's vocals.

Best cuts: "My World Is Empty Without You," "The Day The Flowers Left," "Sail On Sailor," "Midnight Dancer."

Dealers: Rack with male vocalists.



pop

ORLEANS—Before The Dance, ABC AA1058/2. Produced by Barry Beckett, Roger Hawkins, John & Johanna Hall, Larry & Lance Hoppen, Wells Kelly. Lead singer John Hall has embarked on a solo career, so it seems the best of this group is behind them. What we have here is a two-record compilation that is comprised of Orleans' initial ABC release produced by Barry Beckett and a record of unreleased tracks. Included is its top 10 hit "Dance With Me." **Best cuts:** "Dance With Me," "The choice is yours the rest of the way."

FOCUS—Focus Con Proby, Harvest ST11721 (Capitol). Produced by Yde de Jong. Dutch group's latest features the vocals of P.J. Proby as it expands from five to six members. The material is balanced between instrumentals and vocal cuts. The instrumental showcase Focus' synthesized textured rock sound that has built them a following. The strong vocals of Proby gives the band additional strength. **Best cuts:** "Wingless," "Brother," "Orion," "Maximum."

URIAH HEPP—Innocent Victim, Warner Bros. BSK3145. Produced by Gerry Bron, Ken Hensley. This is the 12th LP by this veteran band that has notched a number of Border on changes. With John Lawton on vocals and Trevor Bond on bass, both joining the band last year, the group has taken on a more mellow, though still punchy, pop/rock sound. The tunes are straight ahead rock 'n' roll and less highly metal dependent. **Best cuts:** "Keep On Ridin'," "Flyin' High," "Free 'N' Easy," "Free Me," "Choices."

DAN HICKS—It Happened One Bite, Warner Bros. BSK3158. Produced by Tommy LiPuma. Hick's debut LP for the label is actually music he wrote for a Ralph Bakshi film in 1975 that was never released. Most of the tunes have a '50's feel filled with lazy summer melodies to jumping ditties with scat singing. **Best cuts:** "Cruzin'" "Guitar and Grifty voice stand out." **Best cuts:** "Cruzin'," "Crazy—Cause He Is," "Boogaloo Jones," "Dizzy Dogs," "Vinnie's Lookin' Good," "Reveille Revisited."

DEE DEE BRIDGEWATER—Just Family, Elektra 6E119. Produced by Stanley Clarke. Songstress chooses some odd but intriguing material for her nine tracks and gets assists from men like George Duke, Chick Corea, Airta Moreira and the producer (bass). Dee Dee is at her best on moody ballads and they dominate these sides. Solid entry all around but possibly too subtle for mass sales. **Best cuts:** "Maybe Today," "Sweet Rain," "Open Up Your Eyes."

BILL COSBY—Bill's Best Friend, Capitol ST11731. Produced by Stu Gardner. Cosby's newest is all narrative as opposed to some of his recent music-oriented LPs. Here he tackles illegal drugs, puberty, people who drink cars, and other light-hearted subjects. Cosby remains one of the more innovative contemporary comedians and really knows how to deliver a punch line. **Best cuts:** "Roland And The Roller Coaster," "Illegal Drugs," "Cars."

THE PIRATES—Out Of Their Skulls, Warner Bros. BSK3155. Produced by Vic Maile. The Pirates, a rough and tumble blues rock trio, made its first record in 1960, then with Johnny Kidd. These British rockers superceded the Beatles and Stones and others and disbanded 15 years ago. Side one is recorded live and contains past English chart hits. The second side is studio material of new tunes, mostly penned by guitarist Mick Green. The music is zinging, tough, blues rock. **Best cuts:** "Shakin' All Over," "Please Don't Touch," "That's The Way You Are."

THE DUSTY CHAPS—Domino Joe, Capitol ST11755. Produced

by George Hawke. Domino Joe is a character that appears throughout the 11 highly original songs on this debut LP. The group successfully combines country and Mexican flavorings with pop rock and even manages to employ such instruments as saxophones to create a jazzy ragtime feel. Lead singer Peter Gerlach's vocals are charming and fun. **Best cuts:** "Domino Joe," "Annabel Walker," "Keep Your Hands Off Her Stranger (She's With Me)," "Keep Me Out Of Jail Tonight," "Ashes To Ashes."

BRIAN ELLIOT—Warner Bros. BSK3148. Produced by Erik Jacobson, Brian Elliot. Elliot, a native of the Northwest, serves up a tasty dish of original material and proves himself a more than capable singer/songwriter. With Elliot leading the way on keyboards the mix is pop with jazz and ragtime flavorings. Backing are top L.A. session men. **Best cuts:** "Let's Just Live Together," "Queen Of Clowns (One For Lily T.)," "The First Time," "Seventeen Going On Twenty-One," "Old Nueva Laredo."

FIRST FIRE, Tortoise International BYL12677 (RCA). Produced by Matt McCauley, Fred Molin. Three-man band comes up with some pleasant love songs and melodic narratives. With all three as vocalists (two lead) there are tight harmonies. Bass, keyboard and guitar nucleus is backed with support players including horns and strings. **Best cuts:** "Love At First Fire," "Abby," "Country Morning," "Get Your Head Out Of Your Heart."

CARTER ROBERTSON—Shoot The Moon, ABC AA1052. Produced by Ken Mansfield. Vocalist/keyboardist Robertson handles a variety of material in her powerful, lusty style. But a lack of direction mars the LP which vacillates between disco, soul, rock, pop and country. John Klemmer plays in the horn section. **Best cuts:** "Something's Up," "Shelter."

WIRE—Pink Flag, Harvest ST11757 (Capitol). Produced by Mike Thorne. This English new wave band plays a rather interesting brand of rock'n'roll. Working with a basic rhythm section of guitar, bass and drums, and a lead vocalist, Wire churns out 21 titles on this one album, all furiously delivered. **Best cuts:** "Reuters," "Lowdown," "Pink Flag."

NO DICE, Capitol ST11733. Produced by Robert Wace, Phil Brown, Steve Smith. A hard rock band with a punk rock look, No Dice plays a mean brand of rock with basic instrumentation. Guitar, bass and drums back the lead vocalist whose name is Peaches. The quartet's music is energetic enough but wears somewhat thin with repetition. **Best cuts:** "Why Sugar," "Happy In The School Yard," "Spacey Romance."

PERRY COMO—Where You're Concerned, RCA AFL12641. No producer listed. This veteran stylist's latest LP is a mix of recent chart hits and evergreens like "Greensleeves" and "My Kind Of Girl." Arrangements by Nick Perito feature big-sounding orchestration and female backup vocalists. Chances of pop radio play are slight, but Como's legions of MOR fans should appreciate this album. **Best cuts:** "There's A Kind Of Hush," "You Light Up My Life," "Feelings," "When I Need You."

LOS INDIOS TABAJARAS—Masterpieces, RCA AFL12526. Produced by Ethel Gabriel. The fourth album for the label by brothers Nato, on lead guitar, and Antenor, on rhythm guitar, emphasizes classical works by Chopin, Bach, Liszt and Rachmaninoff. Also included to lure the listening crowd is the theme from "Masterpiece Theatre." This is mellow, acoustic easy listening music. **Best cuts:** "Liebestraum (Dream Of Love)," "Air On The G String," "Banjo And The Fiddle."

AL VIOLA—Salutations F.S., PBR 7. Produced by Patrick Boyle. A sensitive guitarist who since the '40s has appeared in concerts and on disks with Frank Sinatra, Viola's program here comprises 12 superb standards, all sung by Sinatra through the years. Strong backup on half the tracks by Frank Severino, drums, and the bass of Frank DeLaRosa. **Best cuts:** "Getting Sentimental Over You," "You And The Night And The Music," "Fly Me To The Moon."

soul

LEON HAYWOOD—Double My Pleasure, MCA MCA2322. Produced by Leon Haywood. Haywood specializes in an earthy mix of disco-flavored r&b and rather graphic sexuality. This album includes a sequel to Haywood's 1975 hit "I Want To Do Something Freaky To You" called "You Bring Out The Freak In Me." Here the sleek rhythm, string and horn arrangements compete for the listener's attention with the blatant orgasmic moaning of a female backup vocalist. **Best cuts:** "Double My Pleasure," "She's Built She's Stacked," "Super Sexy."

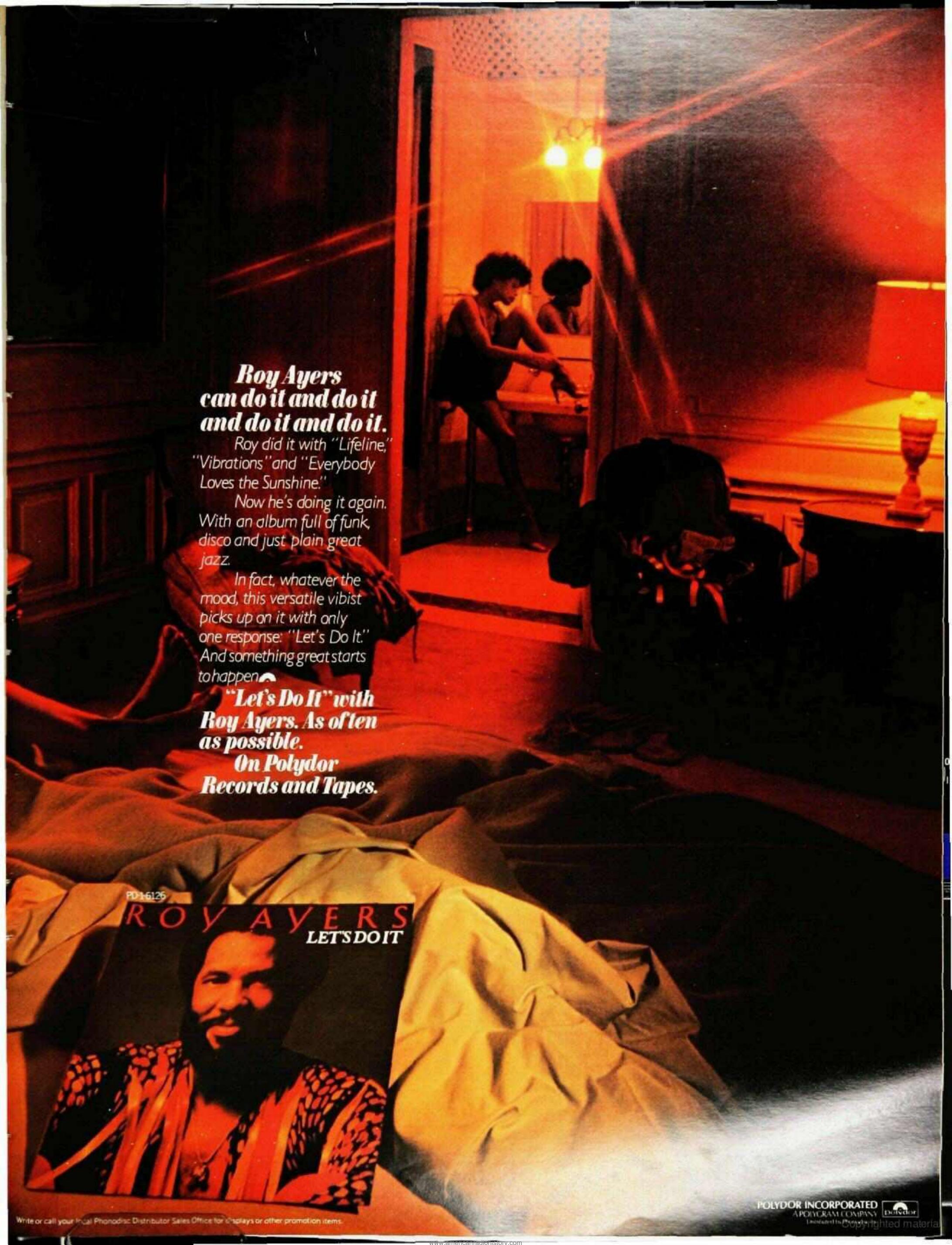
EUGENE RECORD—Trying To Get To You, Warner Bros. BSK3097. Produced by Eugene Record. This solo effort by the former lead singer of the Chi-Lites strikes an ideal balance between the ballad style which marked that group's big early '70s hits, and a more contemporary, discofied sound. Strong rhythm and horn section support gives several of the cuts a jazzy undercurrent and Record's warm, classy vocals add an element of elegance. **Best cuts:** "Trying To Get To You," "Time," "I Want To Be With You," "Share My Life."

LEROY HUTSON—Closer To The Source, Curtom CUK5018

(Continued on page 88)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. **Albums receiving a three star rating** are not listed. **Review editor:** Ed Harrison; **reviewers:** Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurrera, Roman Kozak, Dick Nusser, Jim McCullough, Paul Green, Ed Killebraun.

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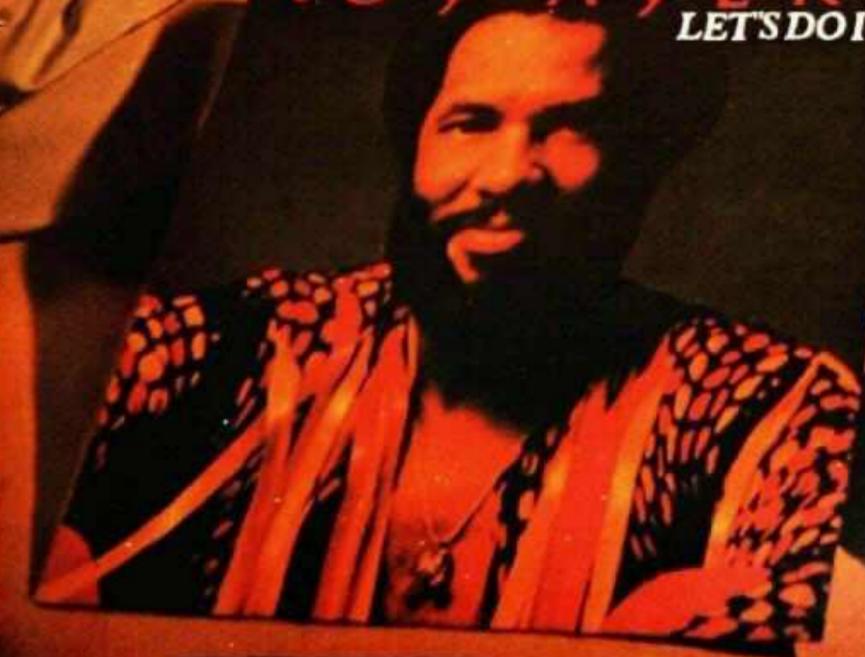
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EARTH, WIND & FIRE—Fantasy (3:46); producer: Maurice White; writers: M. White, E. deBarrio, A. White; publisher: Sagittario, BMI. Columbia 310688. A deceptively soft opening gives way to the fiery, pulsating music this group is known for. The high pitched, smooth and precise vocal work, along with the horn and string arrangements, are excellent.

ATLANTA RHYTHM SECTION—Imaginary Lover (3:59); producer: Buddy Buie; writers: Buie, Nix, Daughtry; publisher: Low Sat, BMI. Polydor PD14459. A steady guitar beat paces this laidback midtempo number. Lead vocals fluctuate in intensity but remain precisely smooth. The song has the same subtle hook as its "So Into You" and gets stronger with repeated listening. Cut is from ARS' forthcoming album.

recommended

GEORGE BENSON—On Broadway (5:14); producer: Tommy LiPuma; writers: Barry Mann, Cynthia Weil, Jerry Leiber, Mike Stoller; publisher: Screen Gems/EMI, BMI. Warner Bros. WBS8542.

SANTA ESMERALDA—The House of the Rising Sun (3:58); producers: Nicolas Skorsky & Jean Manuel De Scarano; writer: Alan Price; publisher: Al Gallico, BMI. Casablanca NB913.

MARY MACGREGOR—I've Never Been To Me (3:34); producer: T. Catalano; writers: R. Miller, K. Hirsch; publisher: Stone Diamond, BMI. Ariola 7677.

THE ALAN PARSONS PROJECT—Day After Day (The Show Must Go On) (3:39); producer: Alan Parsons; writers: Woolson, Parson; publishers: Woolfsong/Careers/Irving, BMI. Arista AS0310.

SEA LEVEL—That's Your Secret (2:59); producer: Stewart Levine; writers: Randall Bramblett, Davis Causey; publisher: Stoned Individual, BMI. Capricorn CPS0287 (Phonodisc).

DIONNE WARWICK—Don't Ever Take Your Love Away (3:54); producers: Steve Barri, Michael Omartian; writers: I. Hayes, L. W. Jodes; publisher: not listed. Warner Bros. WBS8530.

JOAN ARMATRADING—Warm Love (3:02); producer: Glyn Johns; writer: Joan Armatrading; publisher: Irving, BMI. A&M 2018.

STARZ—(Any Way That You Want It) I'll Be There (3:15); producer: Starz; writer: Starz; publishers: Rock Steady/Starzong, ASCAP. Capitol 4546.

MICHELLE PHILLIPS—Victim of Romance (3:41); producer: Jack Nitzsche; writer: Moon Martin; publishers: Bug/Rockslam, BMI. A&M 20215.

SAMMY HAGAR—Turn Up The Music (3:10); producer: Carter; writers: J. Carter, S. Hagar; publishers: The Nine/Big Bang, ASCAP/BMI. Capitol P.4550.

MAUREEN McGOVERN—Never Have To Say Goodbye Again (3:30); producers: Jerry Bogen, Lana Day Bogen; writer: Jeffrey Comanor; publisher: Chicken Key, BMI. Epic 850515.

BOBBIE GENTRY—Steal Away (3:45); producer: Rick Hall; writer: Jimmy Hughes; publisher: Fame, BMI. Warner Bros. WBS8532.

TUFF DARTS—(I Wanna Know) Who's Been Sleeping Here? (2:55); producers: Tony Bongiovi, Lance Quinn; Bob Clearmountain; writers: Salen, Kirke; publishers: Bleu Disque/Black Disc; ASCAP. Sire SRE1015 (Warner Bros.).

CARTER ROBERTSON—You Are Everything (3:28); producer: Ken Mansfield; writers: Thom Bell, Linda Creed; publishers: Assorted/Bellboy/World War Three, BMI. ABC AB12340.

JANIE FRICKE—Baby It's You (2:42); producer: Billy Sherrill; writers: T. Gmeiner, J. Greenebaum; publisher: Sawgrass, BMI. Columbia 310695.

PAUL PARRISH—Rock 'N' Rollin' Star (3:40); producer: Louie Shelton; writer: Paul Parrish; publishers: WB/Kittyhawk, ASCAP. ABC AB12343.

KATY MOFFATT—Up On The Roof (3:31); producer: Glen Spreen; writers: C. King, G. Goffin; publisher: Screen Gems/EMI, BMI. Columbia 310692.

MILLINGTON—Ladies On The Stage (3:25); producer: Tom Sellers; June Millington; writer: J. Millington; publishers: Triple K/Cosmic Chemistry, BMI. United Artists UAXW1143.

JOHN DURRILL—Changin' (2:44); producer: Snuff Garrett; writers: J. Durrill, G. Harju, S. Dorf; publishers: Tequila/Peso, BMI & Senor, ASCAP. United Artists UAXW1141.



JOHNNY MATHIS/DENIECE WILLIAMS—Too Much, Too Little, Too Late (3:00); producer: Jack Gold; writers: N. Kipner, J. Vallins; publisher: Homewood House, BMI. Columbia 310693. These two distinctive vocalists join forces in this delightful ballad. Mathis' vocals opens up the cut before Williams' silky voice takes charge. The two join in on harmonies although Williams' vocals comes across more forcefully.

recommended

LENNY WILLIAMS—Look Up With Your Mind (3:33); producer: Frank E. Wilson; writers: Frank Wilson, Judy Wieder; publishers: Screen Gems/EMI/Traco, BMI. ABC AB12345.

GLADYS KNIGHT & THE PIPS—The One And Only (3:03); producer: Richie Wise; writers: Alan & Marilyn Bergman, Patrick Williams; publishers: Famous/Ensign, ASCAP, BMI. Buddah BDA592 (Arista).

KOOL & THE GANG—Slick Superchick (3:25); producer: Ronald Bell; writers: George Brown, Kool & Gang; publishers: De-lightful/Gang, BMI. De-Lite DE901 (Phonogram).

EUGENE RECORD—I Want To Be With You (3:40); producer: Eugene Record; writer: Eugene Record; publishers: Angel Shell/Irving, BMI. Warner Bros. WBS8517.

RUBY WINTER—I Will (3:32); producer: not listed; writer: Dick Glasser; publisher: Ridgeway, BMI. Millennium MN612 (Casablanca).

R. B. HUDMON—Cause You're Mine Now (3:31); producers: Bobby Manuel, Jeff Stewart & Jim Stewart; writer: Dan Daley; publishers: Unart/Sunshine Rabbit, BMI. Cotillion STCO34613MO (Atlantic).

GENE CHANDLER—Tomorrow I May Not Feel The Same (3:53); producer: Carl Davis; writers: L. Thompson, E. Dixon; publishers: Carleen/DeFrantz Monique, ASCAP. Chi Sound CHXW1168 (United Artists).

WILSON WILLIAMS—Up The Down Stairs (3:38); producer: George McGregor; writer: George McGregor; publishers: Relaxed/McGregor, BMI. ABC AB12344.



FREDDY FENDER—If You're Looking For A Fool (2:16); producer: Huey P. Meaux; writers: Thom McRee-Thomas; publisher: Crazy Cajun, BMI. ABC AB12339. Fender tackles another song out of the Huey Meaux catalog. It's a catchy number, heavy on guitar and base, and it maintains Fender's traditional mix of vibrato voice and country instrumentation.

recommended

JIM ED BROWN & HELEN CORNELIUS—I'll Never Be Free (2:51); producer: Bob Ferguson; writers: B. Benjamin-C. Weiss; publishers: Music of the Times/Valando, ASCAP. RCA JH11220.

JOE ELY—Fingernails (2:10); producer: Chip Young; writer: Joe Ely; publisher: ERE, ASCAP. MCA 40870.

PAUL CRAFT—Teardrops In My Tequila (2:35); producer: Chet Atkins; writer: Paul Craft; publisher: Black Sheep, EMI. RCA JB11211.

JOHNNY LEE—This Time (2:30); producer: Nelson Larkin; writer: Chips Moman; publisher: Tree, BMI. GRT 144.

L. E. WHITT & LOLA JEAN DILLION—I've Only Looked (Closer To Home) (2:36); producer: Buddy Killen; writers: L. E. White, Lola Jean Dillon; publisher: Twitty Bird, BMI. Epic 850504.

RED STEAGALL—Hang On Feelin' (2:23); producer: Jimmy Bowen; writers: Mike Kossler, Richard Mainegra; publishers: Screen Gems/EMI/Tree, BMI. ABC AB13357.

CHARLOTTE HURT—Let's Do It Over (3:08); producer: Chuck Deal; writers: Chuck Deal, Sheleah Jensen; publisher: Play Pub., BMI/ASCAP. Compass. C0016A.

DANIEL—Oh! Boy (2:14); producers: David Byrd, Charlie Black; writers: West, Tilgman & Petty; publishers: MPL Communications, BMI. LS CRT145.

JACK PARIS—Lay Down Sally (2:50); producer: Johnny Howard; writers: E. Clapton, Levy & Terry; publisher: Stieghman Music, Inc. (Unichappell), BMI. 50 States PS68A.

DONNIE ROHRS—No Time For Love (2:25); producer: Victor Adkins; writer: Vic Adkins; publisher: Golden Ad Kerp, RM. Ad Korp. A1254.



recommended

AL MARTINO—One Last Time (3:07); producer: Joel Diamond; writers: D. Address, D. Address; publishers: Oceans Blue/Blackwood, BMI. Capitol P.4551.

FLOWER—The Magic Is You (3:08); producers: Stuart Alan Love, David Chackler; writers: S. Vianianos, R. Ripen; publisher: Goblet, BMI. United Artists UAXW1138.

FLO LACEY—What's Expected Of Me Now (3:14); producer: Trustin Howard; writer: Trustin Howard; publishers: Trustin/Mercer, ASCAP. Krugerrand AUM101A.

HELENE FRANCIS—A Woman Alone (3:26); producer: Helene Francis; writer: Helene Francis; publishers: East/Memphis, BMI. Hit International HIR771.

BARRY KAYE—Easy (2:58); producer: Clay Gish; writer: Lionel Ritchie; publisher: Jobete, ASCAP. MCA MCA40858.



recommended

TUXEDO JUNCTION—Chattanooga Choo Choo (3:33); producers: W. Michael Lewis & Lauren Rinder; writers: M. Gordon, H. Warren; publisher: not listed. Butterfly CM1205.

RICHARD HEWSON ORCHESTRA—What Shall We Do When The Disco's Over? (8:07); producer: Richard Hewson; writer: Richard Hewson; publisher: Gong Dimension, BMI. AVI AV12180D.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 86

(WB). Produced by Leroy Hutson, Gil Askey, Bob Monaco. A set of relaxed soul from vocalist/arranger/composer Hutson. Vocals and melodies are appealing, and the sometimes complex arrangements are interesting, but the love/spiritual lyrics are at times pretentious. **Best cuts:** "Get To This," "Every body's A Masterpiece."

SUN—Sunburn, Capitol ST11723. Produced by Beau Ray Fleming, Byron Byrd. Vocals, both lead and harmonies are the standout feature of this fine production. Also an asset is the bright, punchy horn section used with moderation but effectively. The material, from funk to ballads, is often engagingly melodic. **Best cuts:** "Dance (Do What You Wanna Do)," "You're The One," "I Had A Choice."

VARIOUS ARTISTS—The Legacy Of The Blues, GNP-Crescendo GNPSX10010. Numerous producers. Los Angeles label has acquired from Sonet Sweden 12 unrelated tracks by a dozen U.S. blues singers—all male—ranging from Bukka White to Memphis Slim to Lightnin' Hopkins. And along with the sounds is included an informative paperback book on blues by Sam Charters. It's all earthy, unsophisticated music, excellent for the art it represents. **Best cuts:** "Please Help Poor Me," "Wishy Washy Woman," "She's So Mellow," "Found My Baby Gone."

LUTHER INGRAM—Do You Love Somebody, Koko KOA1302. Produced by Johnny Baylor. Ingram has a particularly good voice for the type of song he favors here. Romantic ballads sparked with funk and a disco beat make up most of the tunes. Solid musicianship all around. **Best cuts:** "Time Machine," "Ain't Good For Nothing," "Do You Love Somebody."

country

JOE ELY—Honky Tonk Masquerade, MCA MCA2333. Produced by Chip Young. Bright, upfront electric and acoustic guitar powers the first cut in Ely's impressive set, and the high level of talent and pace continues throughout the album. The blend—everything is used from an accordion to

Moog—gives Ely's LP a feel distinctly its own. **Best cuts:** "Cornbread Moon," "Because Of The Wind," "Boxcars," "Jencho (Your Walls Must Come Tumbling Down)."

CRYSTAL GAYLE—I've Cried The Blue Right Out Of My Eyes, MCA MCA2334. Produced by Owen Bradley. Gayle's rising popularity should boost the chances of this MCA LP from the vault that captures her earlier in the career that lifted her to CMA vocalist of the year honors. The songs were cut with a greater country slant—in production, instrumentation and in feeling—than her recent product. **Best cuts:** "I've Cried (The Blue Right Out Of My Eyes)," "Too Far," "Show Me How."

latin

EMILIO JOSE—Ni Contigo Ni Sin Ti, A1 ABS6027. No producer listed. Of all the contemporary Spanish baladners, Jose is perhaps the most under rated. His tunes reveal thought and sensitivity and the arrangements are distinctive, reflecting strains of flamenco and folklore. **Best cuts:** "Ni Contigo Ni Sin Ti," "Queja En El Aire," "Cuando Obligan Las Fronteras."

JUAN BAU—5, Zafiro ZLP512 (Coco). Produced by Pablo Herrera. Spanish vocalist Bau is back with another set of excellent ballads with arrangements by Jesus Guick. Bau's vocal style gives the work enough character to distinguish it from the current flood of Spanish productions. **Best cuts:** "O El O Yo," "Acaricame."

jazz

SONNY ROLLINS—Easy Living, Milestone M9030 (Fantasy). Produced by Orrin Keepnews. One of the undisputed masters of the saxophone is firmly in command of a quartet featuring George Duke, keyboards, Charles Icarus Johnson, guitar, Paul Jackson, bass and Tony Williams, drums. The music is solid jazz, with lots of lyrical runs on tenor and soprano sax reminding the listener this is what pure, unadulterated jazz

sounds like. **Best cuts:** "Isn't She Lovely," "Arroz Con Pollo," "Easy Living," "My One And Only You."

ROY AYERS' UBIQUITY—Starbooty, Elektra 6E120. Produced by Roy Ayers. It's possible that this group is stressing heavy, ponderous electronic sounds too much as it serves up eight titles which also are topheavy vocally. Still, Ubiquity has a strong following and fusion buyers may rally to this musically unimpressive presentation. **Best cuts:** "Simple And Sweet," "Midnight After Dark."

CORNELL DUPREE—Saturday Night Fever, Versatile MSG6001. Gaudist Dupree lends his funky interpretation of several pop ditties to this small band project. The melody line remains clearly defined on "How Deep Is Your Love," but there is ample room for improvisational stretching out by Alex Foster on alto and tenor sax and Mario Sprouse on keyboards. Dupree plays a clean, uncluttered electric guitar which comes close to swinging. **Best cuts:** "Stay'n' Alive," "Shake It Well," "Slip, Slidin' Away," "How Deep Is Your Love."

CARLA BLEY BAND—European Tour 1977, WATT/8 (New Music Distribution Service). Produced by Carla Bley. Bley plays organ and tenor sax in a 10 piece band that is on the border between traditional jazz and fusion. With an instrumental mix that includes the French horn and a tuba, Bley achieves a uniquely pensive sound. The cerebral style here is offset by the artfully sloppy "Drinking Song," and the extended "Star Spangled Minn" medley which combines just about everybody's national anthem. **Best cuts:** Those mentioned above.

TOSHIKO AKIYOSHI LEW TABACKIN BIG BAND—Insights, RCA AFL12678. Produced by Hiroshi Isaka. Three tracks plus an original 21½ minute Akiyoshi suite, "Minamata" comprise this new LP by the rising L.A. based aggregation. It is, by far, the most esoteric and complex offering yet by the pianist and her reed playing husband. Several Japanese instruments are integrated into Akiyoshi's charts, all of which are expertly played. Both sides demand repeated hearings. **Best cuts:** "Transcience," "Minamata."

OLYMPIA BRASS BAND—Here Come Da Great Olympia Band, VPS 4 (Biograph). No producer listed. Badly out of tune, this

New Orleans 11 piece marching group nevertheless blows up a romantic picture of Mardi Gras street music, and funeral processions, as it pounds out nine trad standards with leader Harold Dejan on alto sax. **Best cuts:** "Just A Closer Walk With Thee," "Didn't He Ramble."

KEN WERNER—The Piano Music of Bix Beiderbecke/Duke Ellington/George Gershwin/James P. Johnson, Finnadar SR9049 (Atlantic). Produced by Ilhan Mimaroglu. A fascinating collection, providing a valuable reference for jazz enthusiasts, that traces modern styles through the careful, unassuming piano playing of Werner. The selection of music is extremely listenable as well as educative and Johnson's compositions are remarkable for their obvious influence on Gershwin. **Best cuts:** "Poem Of Love," "Preludes For Piano," "New World A Coming," "Caprice Rag."

classical

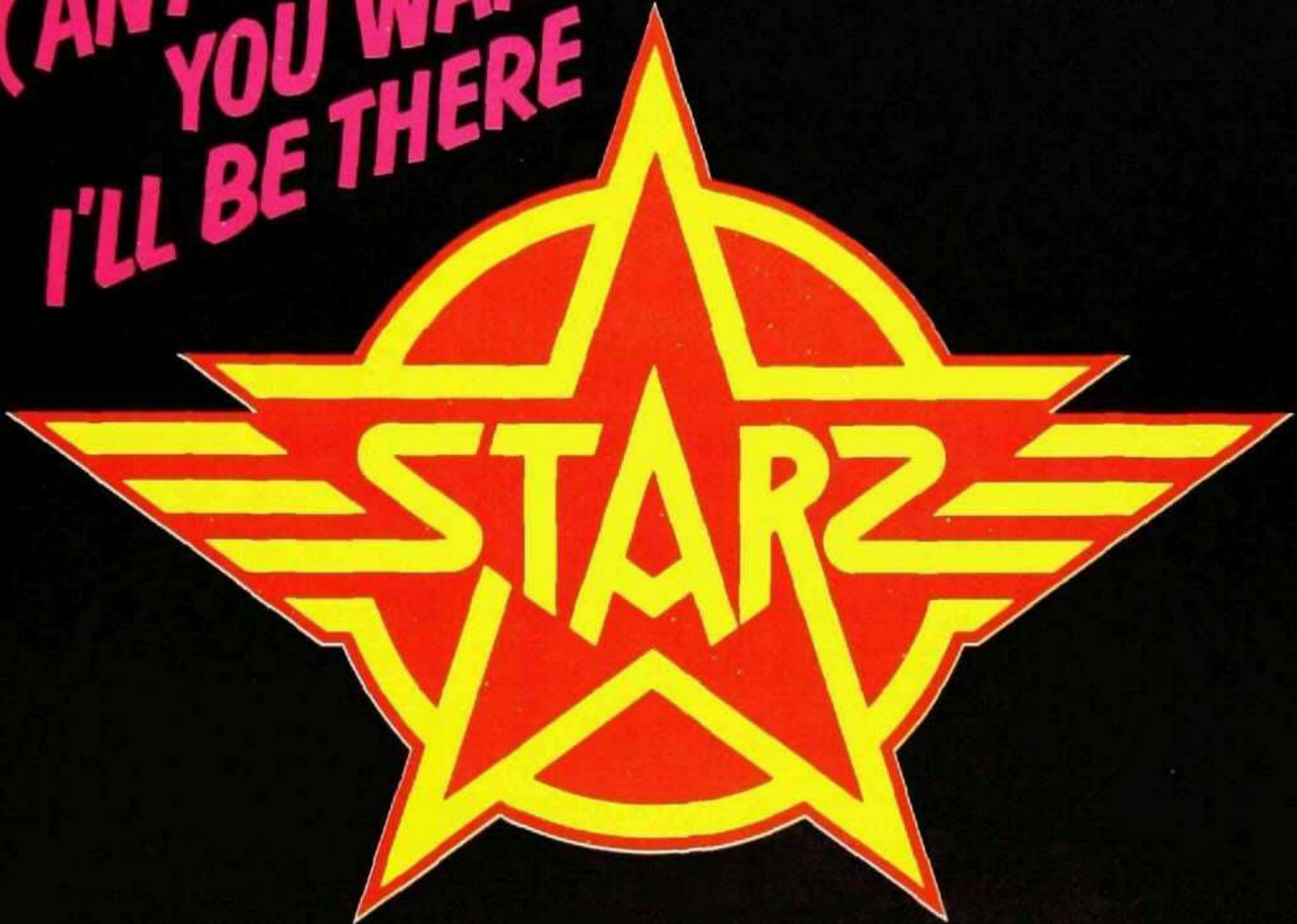
TCHAIKOVSKY, SYMPHONY NO. 4—Karajan, Berlin Philharmonic, DG2530883. Karajan directs a molten outpouring of sound in this magisterial new edition of Tchaikovsky's "Fate motif" symphony. The music flows from primal depths, with phrasing more intuitive than understood. DG sound manages to be stunningly spectacular at the same time that its balance is perfect, ambience natural.

RAVEL PIANO MUSIC—Emanuel Ax, RCA ARL12530. Ax provides the technical and interpretive keys to unlock some of Ravel's most beautiful writing, the "Valses nobles et sentimentales" and "Gaspard de la nuit." The pianist is joined by wife Yoko Nozaki in Ravel's arrangement for four hands of the "Mother Goose" Suite—an entrancing account.

VERDI—"LA TRAVIATA"—Cotrubas, Domingo, Milnes, Kleiber, DG2707103. This meteoric new entry shoots to the top of a long list of complete "Traviata" recordings, borne on the strength of excellent solo singing, and the dynamic conducting of Carlos Kleiber, who reveals a wealth of new detail in the orchestral parts. The production has an exciting live quality suggestive of an actual theatrical experience.

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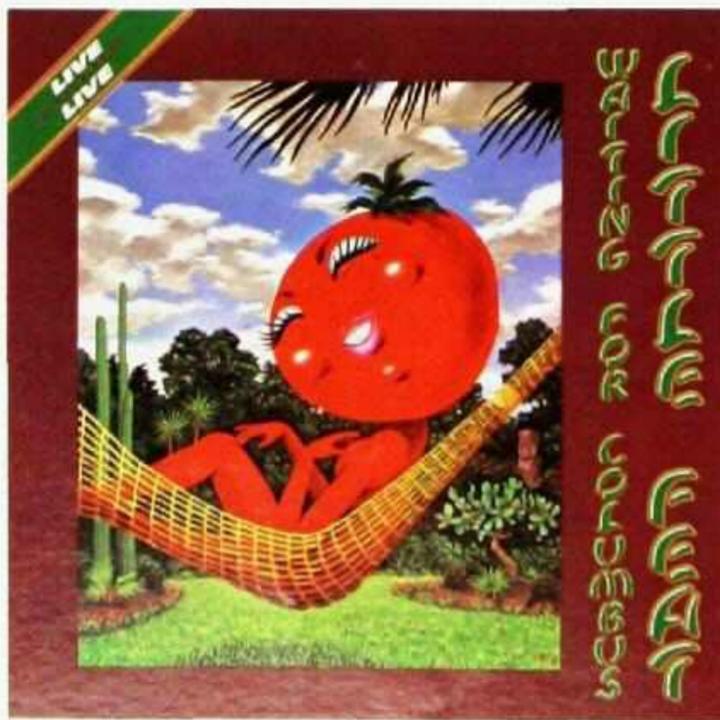
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A Apolitical Blues
Sailin' Shoes
Feats Don't Fail Me Now



Little Feat live.
WAITING FOR COLUMBUS.
Produced by Lowell George.
On Warner Bros. Records and Tapes. (2BS 3140)



Closeup

GOVE SCRIVENOR—Shady Gove, Flying Fish FF048. Produced by Mike Melford, Ernie Winfrey, Gove Scrivenor.

Without the help of recorded material, save a seven-year old but barely published album on the now defunct TRX label. Scrivenor has succeeded in gathering an appreciative following via his energetic solo performances at clubs, concert halls and college campuses across the country.

He effectively paces the LP by blending traditional folksy blues with four of his own compositions and adding a few favorites by writers such as Brownie McGee and Sonny Terry, Eric Von Schmidt and Mance Lipscomb.

Doc Watson's fluid guitar style and harmonizing vocals are an especially complementary counterpart to Scrivenor's innovative acoustic and slide guitar work and expressive vocal quality throughout the LP.

Forming the nucleus instrumental support on the album are Michael Coleman on bass and adding harmony vocals along with Watson on "Sugar Babe," Buddy Emmons on steel guitar with a dobro part on "Sugar Babe," David Briggs on piano, John Hartford on banjo and fiddle, Kenny Malone on drums and Mark Morris on percussion. Rounding out the sound are Danny Flowers, harmonica; Durwood Edwards, banjo; Bill Puett, recorders and clarinet; Mike Melford on mandolin and Randy Hillman on bass in "Cocaine."

His self-penned "Good Time Lady" opens the album with its refreshing melody fitting the song's positive lyrical reflections.

Scrivenor's bright acoustic guitar work, soon coupled with Watson's, sets the light-hearted flow that's concurrent with Hartford's rippling banjo licks and Emmons' proof that steel guitar doesn't always sound country.

"Sugar Babe" follows, continuing the good-time mood with a funky sing-song tempo, catchy rhetorical harmonies to the chorus lines performed by Watson, Coleman and Scrivenor, and candid lyrical content.

The pace quickens with the lively instrumental "Pigeon River Breakdown," a tune he wrote about a river on the West Coast of North Carolina. It's a shining example of Scrivenor's exceptional acoustic guitar expertise with rapid progressions vividly interpreting the feel and intensity of a fast flowing river.



Grove Scrivenor

He aptly conveys the strung-out blues with his treatment of "Cocaine" which shifts the tempo to low and bluesy. Scrivenor's vocals ring sincere, combined with his laidback convincing guitar licks, Hillman's soulful bass and Puett's tasty clarinet interludes.

"If Your Man Gets Busted" is another traditional blues cut that lends itself to Scrivenor's interpretive slide guitar abilities. Sassy harmonica lines enhance his blue-eyed blues vocal delivery and Watson's guitar breaks are again an added attraction.

Set two opens with a lively offering of "Walkin' My Blues Away" which Scrivenor renders with vitality. Coleman's hot bass runs throughout the cut maintain the excitement with slide, steel and fiddle breaks lacing the verses.

The mood shifts to a slower pace again with "My Love Come Rollin' Down." The flowing feel rolls with gentle guitar riffs, smooth slide and accentuating piano complementing another vocal highlight of this LP.

"Minuet For The Backroads," the second self-penned instrumental, is a classically-flavored treat. Scrivenor and Watson blend beautifully on this acoustic guitar highlight enhanced with Puett on recorders. As the recorder takes the recorders, Watson's guitar steps in to carry the bass line, creating a pleasant effect.

Watson talks up a storm in reply to the salty lyrics Scrivenor delivers in "Black Cat Bone," a fun traditional blues rendering that brings the tempo back up to a toe-tapping pace. Emmons slides in some effective steel guitar work and Briggs inserts timely infectious repetitive piano runs between lines.

"Goin' To The Country," written by Scrivenor, takes the beat up to foot-stomping in this heartily offered last vocal cut. His well-defined, crisp, clear, and expressive vocals carry through to the end. Scrivenor's acoustic and slide guitar work is joined by Watson's flat-pickin', Melford on mandolin and Edwards on banjo.

The LP winds up with an instrumental that Scrivenor performs on another of his favorite instruments, the autoharp. Combining "Jesu Joy Of Man's Desiring" with a little of Beethoven's Ninth brings a classic finish to a well performed set.

PAT NELSON

Lifelines

Births

A son, Micha Joseph, to singer/songwriter Neil Diamond and his wife Marsha, on Feb. 14.

A girl, Rhianna Sue, to Tom and Sydney Ross at Cedars-Sinai Hospital in Los Angeles. Father heads up the contemporary music department at ICM.

Marriages

Jason Cooper, rock entrepreneur and manager of Dave Mason, Ron

Car Crash Kills Label's Counsel

CHICAGO—A freak automobile accident here claimed the life of Leonard Levin, long-standing corporation counsel for Mercury Records.

Levin's body was discovered in the Chicago River, early Sunday (12) after his car had crashed through a guard rail. The exact time of the accident was not determined, but police speculate it might have been caused by a medical emergency. Levin had a history of high blood pressure.

The attorney, 68, had been counsel for Mercury Records since he helped draw up the label's incorporation papers in February 1947.

Levin, a 1934 graduate of the Univ. of Illinois law school, was a senior partner in the law firm of Levin and Berger, which also represents General Employment Enterprises, an American Stock Exchange-listed company.

Services were held here Tuesday (14). Levin is survived by a wife, Jane, two married daughters, a sister and three grandchildren.

Jazz Beat

Continued from page 64

nie Lawrence, among a host of local players. There were three three-hour sessions.

Chuck Israels' new 10-piece band in New York is blowing Monday's stykers. The core of the band is from Israel's former 18-piece National Jazz Ensemble formed five years ago. Among the key soloists: Gerry Neiwod, Tom Harrell, Jimmy Knepper and bassist Israels. Vocalist is Margot Hanson.

Flying Fish of Chicago is distributing the Nessa label, owned by Chuck Nessa. There are nine LPs in the Nessa catalog which emphasizes avant-garde music by the Assn. for the Advancement of Creative Musicians, the Art Ensemble of Chicago and works by older blowers like Warne Marsh, Von Freeman and Ben Webster. Nessa will also take on some a&r assignments for Flying Fish.

Ronnie Scott, famous British saxman and club owner, has formed his own disk production firm, Ronnie Scott Record Productions to be handled by Pye. First three LPs are by Sarah Vaughan, Carmen McRae and Scott's quintet. Many of the LPs will be cut at Scott's London jazz club. Upcoming releases: guitarist Louis Stewart and George Melly.

The LA Music Center is the scene for back-to-back concerts by Hubert Laws and Noel Pointer March 3 and Sarah Vaughan March 4.

KLCC in Eugene, Ore., is raising its power from 440 watts to 10,000 big ones, writes Michael Handler, music director. Lane Community College operates the station which beams jazz and can use additional disks from labels. As part of its recent campaign to raise funds, Woody Herman and associates played a concert which drew 900 fans.

Harold's Rogue & Jar in Washington, D.C., has among its upcoming bookings Al Cohn, Cubafros, Reuben Brown trio and the Harold Kaufman trio. Among recent names playing the room: Joe Newman and Cecil Payne.

RSO Move

Continued from page 3
various London clubs surveying talent.

"We want to make people who are going to make deals in the U.S. aware that there is an alternative small company with a big company push behind it," says Hutson. "We want to ensure that RSO is represented in talent acquisitions."

He believes that RSO's visibility will now be the greatest it's ever been as he makes contacts with bands and managers.

RSO International will be heavily involved in the "Sgt. Pepper" and "Grease" films and soundtracks, while also acquainting the Polydor licensees with the new projects.

Acts like John Stewart are receiving interest in the U.K., reports Hutson, so Stewart will be flown in for a promotional tour. Another happening group in England is Player, which Hutson also intends to bring over for promotions.

Andy Gibb will be doing a European tour to support his album, which Hutson says is not doing as well there as in the U.S.

By ED HARRISON

Wood and others, to Brenda Harwell Feb. 14 at the home of his best man, Tony Curtis, in Bel Air, Calif.

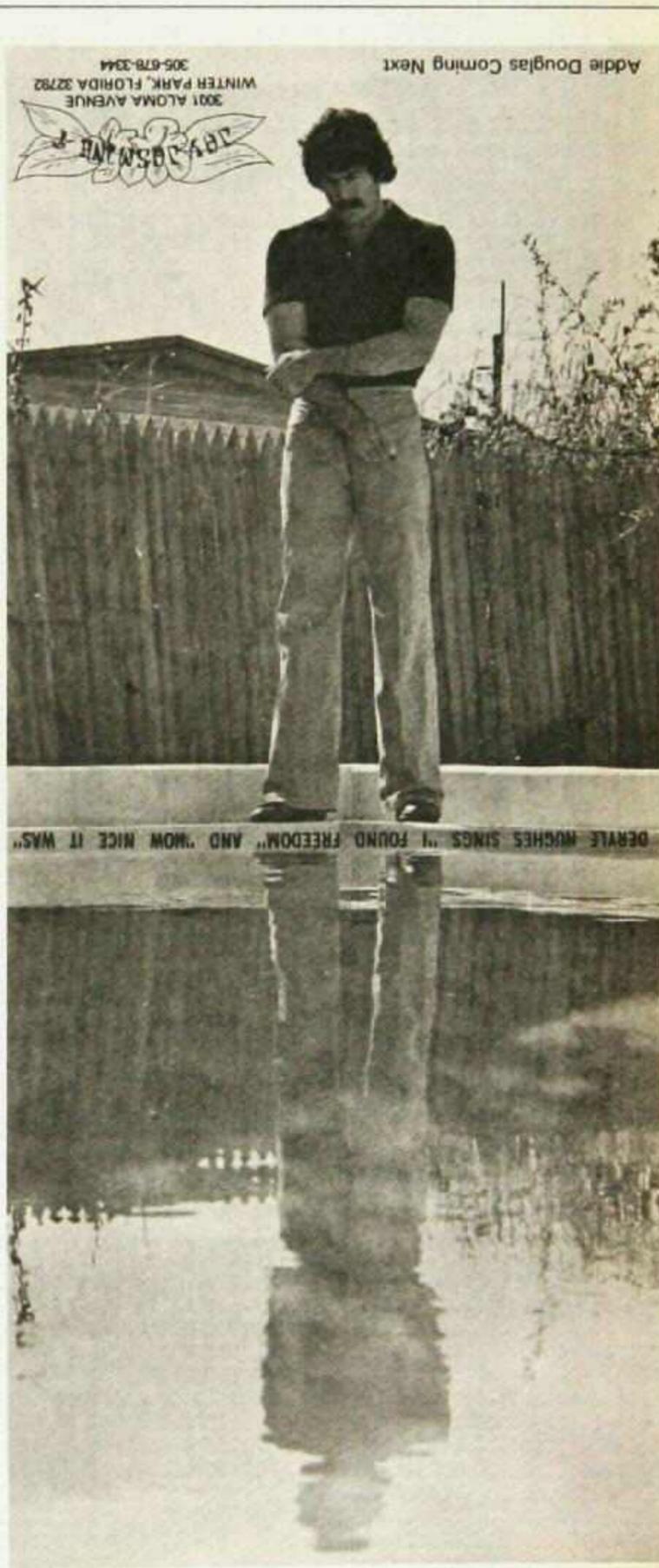
Margye Reeves, Buddah Records promotion, to George Frazier Feb. 12 in Nashville.

Roger Miller, Windsong/RCA recording artist, to singer Mary Arnold at Beverly Hills Presbyterian Church.

Candy Tuskin, host of a daily industry-related syndicated radio show to Stan Monteiro, vice president for promotion for United Artists Records, Feb. 14 in Los Angeles.

Deaths

Leo Diston, 70, long-time employe of Chappell Music, of a heart attack Feb. 16 at St. Clare's Hospital in New York.



Addie Douglas Coming Next

3001 ALOMA AVENUE
WINTER PARK, FLORIDA 32782
305-678-3444

DERGEE HUGHES SINGS "I FOUND FREEDOM" AND "WOM NICE IT WAS"

FEBRUARY 25, 1978, BILLBOARD

Billboard **HOT 100** *Chart Bound

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FANTASY—Earth, Wind & Fire
(Columbia 310688)
IMAGINARY LOVER—Atlanta Rhythm Section
(Polydor 14459)
SEE TOP SINGLE PICKS REVIEWS, page 88

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			
★	1	12	STAYIN' ALIVE—Bee Gees (Bee Gees, Karl Richardson, Albiy Galuten For Karlby Productions), B.R.M. Gbb. RSO 885	★	43	5	EBONY EYES—Bob Welch (John Carter), B. Welch, Capitol 4543	69	45	15	TURN TO STONE—E.L.O. (Jeff Lynne), J. Lynne, Jet 1099 (United Artists)			
★	2	17	LOVE IS THICKER THAN WATER—Andy Gibb (Barry Gibb, Albiy Galuten, Karl Richardson), B. Gibb & A. Gibb, RSO 881	★	41	5	POOR POOR PITIFUL ME—Linda Ronstadt (Peter Asher), W. Zeman, Asylum 45462	70	NEW ENTRY		NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley (Kyle Lehning), J. Conner, Big Tree 16110 (Atlantic)			
★	3	16	JUST THE WAY YOU ARE—Billy Joel (Phil Ramone), E. Jael, Columbia 3-10646	★	37	24	11	TOO HOT TA TROT—Commodores (James Carmichael & Commodores), T. Clary, M. Williams, W. Gangro, L. Richie, R. LaPrad, W. King, Malcom 1432F	★	71	81	2	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffin, Capitol 4545	
★	5	14	SOMETIMES WHEN WE TOUCH—Dan Hill (Matthew McCasley, Fred Mullin), D. Hill, E. Mann, 20th Century 2355	★	79	3	FLASHLIGHT—Parliament (George Clinton), G. Clinton, B. Warrell, W. Collins, Casablanca 909	★	72	83	3	LITTLE ONE—Chicago (James William Guercio), D. Seraphine, D. Walinski, Columbia 310683		
★	6	15	EMOTION—Samantha Sang (Barry Gibb, Albiy Galuten, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178	★	44	6	LADY LOVE—Lauri Rawn (Sherman Marshall, Van Gray, Jack Faith), V. Gray, S. Marshall, Philadelphia International 8-3634	★	73	46	10	MINDBENDER—Stivwator (Buddy Buie), E. Walker, B. Buie, Capricorn 0280 (Phonodisc)		
★	7	18	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chie (Neil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435	★	53	5	IF I CAN'T HAVE YOU—Fevanne Eliason (Freddie Perren), B. Gibb, R. Gibb, M. Gibb, RSO 884	★	74	86	2	CLOSER I GET TO YOU—Roberta Flack (Roberta Flack, Joe Perla, Eugene McDaniels), J. Motome, R. Lucas, Atlantic 3463		
★	7	4	19	WE ARE THE CHAMPIONS—Queen (Queen), F. Mercury, Elektra 45441	★	50	5	WHICH WAY IS UP—Stargard (Mark Davis), N. Whitfield, Warner Tamerlane/May 12th/Dutchess, MCA 40825	★	75	77	4	YOU BROUGHT THE WOMAN OUT OF ME—Hot (Clayton Ivey & Terry Wood Force), D. Lambert & B. Potter, Big Tree 16108 (Atlantic)	
★	17	4	NIGHT FEVER—Bee Gees (Barry, Robin, Maurice Gibb, Karl Richardson, Albiy Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889	★	43	31	18	SERPENTINE FIRE—Earth, Wind & Fire (Maurice White), M. White, U. White, S. Burke, Columbia 310675	★	76	80	13	UNTIL NOW—Bobby Arvin (John Lombardo), B. Arvin, First Artists 41000 (Mercury)	
★	11	9	LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor)	★	49	6	EVERYONE LOVES A RAIN SONG—B.J. Thomas (Chip Muman), M. James, C. Moman, MCA 40854	★	77	85	2	LET'S LIVE TOGETHER—Cuzz (Dale Hawkins), F. Finney, Number One 002 (Big Tree)		
★	10	23	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Albiy Galuten, Karlby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882	★	57	4	BEFORE MY HEART FINDS OUT—Gene Cotton (Steven A. Gibson), R. Goodrum, Arista America 7675	★	78	88	2	FOOLING YOURSELF—Sly (Sly), T. Shaw, A&M 2007		
★	12	27	I GO CRAZY—Paul Davis (Paul Davis), F. Davis, Sang 733 (Web IV)	★	46	48	6	LET IT GO, LET IT FLOW—Dave Mason (Dave Mason, Ron Nevson), D. Mason, Columbia 310667	★	79	47	12	LOVELY DAY—Bill Withers (Bill Withers, Clarence McDonald), B. Withers, S. Scarborough, Columbia 3-10627	
★	13	15	PEG—Steely Dan (Gary Katz), W. Becker & D. Fagen, ABC 12328	★	58	5	YOU REALLY GOT ME—Van Halen (Ted Templeman), R. Davies, Warner Bros. 8515	★	80	51	11	I LOVE YOU—Dionne Summer (George Marader, Peter Bellotte), D. Summer, G. Marader, P. Bellotte, Casablanca 907		
★	14	10	THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND—John Williams (John Williams, Rick Chertoff), J. Williams, Arista 8300	★	48	30	13	STREET CORNER SERENADE—Wet Willie (Gary Lynn), M. Duke, J. Hall, M. Smith, Epic 850478	★	81	52	20	SLIP SLIDIN' AWAY—Paul Simon (P. Simon & P. Ronson), P. Simon, Columbia 3-10630	
★	14	8	16	SHORT PEOPLE—Randy Newman (Lenny Waronker & Bus Tefelman), R. Newman, Warner Bros. 8492	★	62	3	RUNNIN' ON EMPTY—Jackson Browne (Jackson Browne), J. Browne, Asylum 45460	★	82	93	3	I CAN'T HOLD ON—Katie Bonoff (Kenny Edwards), A. Bonoff, Columbia 310618	
★	15	9	22	BABY COME BACK—Player (Dennis Lambert, Brian Potter), P. Beckett, J.C. Crowley, RSO 879 (Polydor)	★	60	4	IT'S YOU THAT I NEED—Enchantment (Michael Stokes), M. Stokes, V. Lanier, Road Show 1124 (United Artists)	★	83	55	14	COCOMOTION—E. Coco (Michael Lewi), W.M. Lewis, L. Rieder, M. Ross, ARI 147	
★	22	10	NAME OF THE GAME—Abba (Benny Andersson, Bjorn Ulvass), B. Andersson, S. Anderson, B. Ulvass, Atlantic 3445	★	63	3	THANK YOU FOR BEING A FRIEND—Andrew Gold (Andrew Gold & Brock Walsh), A. Gold, Asylum 45456	★	84	NEW ENTRY		BABY HOLD ON—Eddie Money (Bruce Botnick), E. Money, J. Lynn, Columbia 3-10663		
★	18	13	WHAT'S YOUR NAME—Lynard Skynard (N.A.), G. Ruzic, R. Van Zant, MCA 40819	★	72	3	HOT LEGS—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8515	★	85	NEW ENTRY		I'M GONNA TAKE CARE OF EVERYTHING—Rubicon (Richard Padaver), W. Huskett, 20th Century 2362		
★	19	11	THUNDER ISLAND—Jay Ferguson (Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum/Nonesuch)	★	53	39	9	GALAXY—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, MCA 40820	★	86	94	2	MORE THAN A WOMAN—Tavares (Freddie Perren), B. Gibb, M. Gibb, R. Gibb, Capitol 4500	
★	19	16	18	YOU'RE IN MY HEART—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8475	★	65	4	SILVER DREAMS—Babys (Ron Nevson), Brock-White, Chrysalis 2201	★	87	89	7	LOVE ME RIGHT—Denise LaSalle (Denise LaSalle), D. LaSalle, ABC 12312	
★	26	11	HAPPY ANNIVERSARY—Little River Band (John Boylan & Little River Band), B. Bittles, D. Briggs, Capitol 4524	★	66	4	HOLLYWOOD—Bee Scaggs (Joe Wissert), B. Scaggs, M. Omerian, Columbia 310679	★	88	NEW ENTRY		HONEY DON'T LEAVE L.A.—James Taylor (Pete Asher), D. Kortschmar, Columbia 310628		
★	21	16	16	NATIVE NEW YORKER—Odyssey (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	★	56	56	7	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection (Michael Zager For Love Zager Productions), R. Cook, B. Woods, Budshak 582 (Arista)	★	89	NEW ENTRY		ROCKET RIDE—Kiss (Kiss, Eddie Kramer), A. Frehley, S. Delaney, Casablanca 515
★	22	20	12	LONG, LONG WAY FROM HOME—Foreigner (John Sinclair, Gary Lyons), M. Jones, L. Gramm, L. McDonald, Atlantic 3429	★	73	3	BOOGIE SHOES—K.C. & The Sunshine Band (K.C. & Finch), K.C. & Finch, TK 1025	★	90	64	10	CURIOUS MIND—Johnny Rivers (Johnny Rivers), C. Mayfield, Big Tree 16106 (Soul City)	
★	23	23	11	FFUN—Cam Fama Show (Skip Scarborough), M. Cooper, Mercury 72959 (Phonogram)	★	58	61	14	LE SPANK—Le Pamplemousse (Michael Lewis), M. Lewis, L. Rieder, G. Karson, D. Williams, ARI 112154	★	91	NEW ENTRY		I LOVE MY MUSIC—Wild Cherry (Robert Parson, Carl Madson), R. Parson, Epic 8-50580
★	29	6	WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon (Phil Ramone), L. Adler, H. Alpert, S. Cook, Columbia 310676	★	71	3	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Waylon & Willie (Not Listed), E. Bruce, P. Bruce, RCA 11198	★	92	NEW ENTRY		THAT'S YOUR SECRET—See Level (Stewart Levine, R. Bramblett, D. Cassey), Capricorn 0287		
★	25	25	9	THEME FROM CLOSE ENCOUNTERS—Meco (Meco Montardo, Tony Bongiovi, Harold Wheeler), J. Williams, Millennium 608	★	60	40	17	BREAKDOWN—Tom Petty & The Heartbreakers (Dewey Babbitt), T. Petty, Shelter 82008 (ABC)	★	93	NEW ENTRY		READY FOR THE TIMES TO GET BETTER—Crystal Gayle (Allen Reynolds), A. Reynolds, United Artists 1136
★	28	7	THE WAY YOU DO THE THINGS YOU DO—Bibi Staudiger (David Anderle), W. Robinson, R. Rogers, A&M 2004	★	78	2	SWEET TALKING WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 1145 (United Artists)	★	94	98	2	PSYCHO KILLER—The Talking Heads (Tony Bongiovi & Lance Quinn), D. Byrne, M. Weymouth, C. Frantz, Sire 1013 (Warner Bros.)		
★	34	4	CAN'T SMILE WITHOUT YOU—Barry Manilow (Barry Manilow, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Arista 0305	★	75	3	THE CIRCLE IS SMALL—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Warner Bros. 8518	★	95	NEW ENTRY		I FELL IN LOVE WHILE DANCING—Bill Brandon (Moses Dillard, Jesse Boyce), J. Boyce, M. Dillard, Prelude 71102		
★	32	20	FALLING—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struick, Big Tree 16100 (Atlantic)	★	74	3	CALIFORNIA—Debbie Boone (Joe Brooks), J. Brooks, Warner/Curb 8511	★	96	84	9	COME GO WITH ME—Packets (Verdine White), A. McKinnay, V. White, R. Wright, Columbia 310632		
★	33	9	ALWAYS & FOREVER—Heatwave (Barry Blue), R. Tempesto, Epic 8-50490	★	64	68	4	SWEET, SWEET SMILE—Carpenters (Richard Carpenter), I. Newton, D. Young, A&M 2008	★	97	NEW ENTRY		LET ME PARTY WITH YOU—Bunny Sigler (Bunny Sigler), B. Sigler, K. Miller, R. Carl, S. Miller, Gold Wind 4008 (Salsoul)	
★	30	15	17	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Nicolaus Szabarsky, Jean Manuel De Scaramo), B. Benjamin, S. Marcot, G. Caldwell, Casablanca 907	★	65	67	7	STORYBOOK CHILDREN—Betty Midler (Brooks Arthur), D. Pomeranz, S. Proffer, Atlantic 3431	★	98	NEW ENTRY		DANCIN' FEVER—Claudia Barry (Jürgen S. Kardoletsch), Eamr, Kardoletsch, Barry, Salsoul 2058
★	35	7	OUR LOVE—Natalie Cole (Charles Jackson & Marvin Tancy For Jay's Enterprises), C. Jackson & M. Tancy, Capitol 4509	★	76	3	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001	★	99	70	4	HOMEBOUND—Ted Nugent (Lee Fetterman, Tom Newman, K&F Dawes), T. Nugent, Epic 8-50493		
★	36	7	JACK & JILL—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0283	★	67	42	16	HEY DEANIE—Shawn Cassidy (Michael Lloyd For Mike Curb Productions), E. Carmen, Warner/Curb 8488	★	100	100	13	ROCKAWAY BEACH—Kamones (Tony Bongiovi, Tony Erdelyi), Kamones, Sire 1008 (Warner Bros.)	
★	37	11	GOODBYE GIRL—David Gates (David Gates), D. Gates, Elektra 45456	★	82	2	DISCO INFERNO—Trammps (Baker, Harris and Young), L. Green, R. Kersey, Atlantic 45-3389							
★	38	5	DUST IN THE WIND—Kansas (Jeff Gossman), K. Luigen, Rusher 84274											

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's 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)

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HOT 100 A-Z—(Publisher-Licensor)

Always & Forever (Arista/Roadie) ASCAP	29	Deane (Stonewood) ASCAP	41	Happy Anniversary (Arista) ASCAP	68	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Sometimes When We Touch (ATV) Westwood, ASCAP/Morris-Wal, EMI	25	Theme From Close Encounters (Gold Harmonic)
Baby Come Back (Touch Of Gold) Columbia/Sigmond, BMI	34	Don't Let Me Be Misunderstood (Ben E. Benjamin, ASCAP)	30	Hey Deane (CAM/USA, BMI)	62	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	The Way You Do The Things You Do (Johanna, ASCAP)
Baby Hold On (Gryphon, BMI)	04	Don't Let Me Be Misunderstood (Ben E. Benjamin, ASCAP)	30	Hey Deane (CAM/USA, BMI)	62	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Thunder Island (Twentieth, ASCAP), 18
Before My Heart Finds Out (Santmaker/Chappel, ASCAP)	45	Dust In The Wind (Don Peake) EMI	34	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)
Boogie Shoes (Slybil, BMI)	57	Ecstasy (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	56	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)
Breakdown (Slybil, BMI)	50	Ecstasy (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	56	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)
California (Big Hit, ASCAP)	53	Ecstasy (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	56	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)
Close To You (Scarab/ Ensign, BMI)	28	Ecstasy (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	56	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)
Cocobon (Equinox, BMI)	83	Ecstasy (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	56	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)
Come Go With Me (Verdangel/ Pocket, BMI)	96	Ecstasy (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	56	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)
Consum Me (Warner Tamerlane EMI)	90	Ecstasy (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	56	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)
Dance, Dance, Dance, Yowzah (Flashlight/Robson, BMI)	38	Ecstasy (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	56	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)
Dancin' Fever (Pentagon)	38	Ecstasy (Sandy Linzer, Charlie Calelio), S. Linzer, D. Randell, RCA 11129	56	Homebound (Magna Lane, ASCAP) ASCAP	59	How Deep Is Your Love (Stonewood) ASCAP	82	Let's Live Together (London) EMI	90	Love Is Like Oxygen (Capitol/Warner) EMI, ASCAP	20	Staying Alive (Stonewood/Universal) BMI	26	Till We Meet Again (Johanna, Composers, ASCAP)

WNNMT

WILD CHERRY.
"I LOVE MY MUSIC!"
B-50500

WZZP, KFIV
WNEX, WFOM
WANS, WINW
WGOW, WORD
WFLI, WALG
WAUG, WQDE
WROV, WLYT
WCUE, WQIO
WFAH, WKWK
WXIL, KGRI
WFMJ, KRPL
BJ105

NETWORK.
"SAVE ME, SAVE ME!"
B-50489

WNDR, KJCK
WLOB, WCOD
WWCO, WBAB
WILK, WQDE
WROK, WGNI
WAGQ, WFOX
WNEX, KGRI
KSEL, KERP
KLSS, WWWD
KRRC, 98Q

MOTHER'S FINEST
"THANK YOU
FOR THE LOVE!"
B-50483

WAIR, WANS
WORD, WRFC
WAGQ, WALG
WOHS, WBCO
WCSC, WBBQ

TED NUGENT.
"HOME BOUND!"
B-50493

KSLQ, WTIK
KLIF, WYSL
WPLD, KMGK
98Q, WACI
WVLD, KWWL
KAYC, WANS
WFOX, WPST
KHFI, WBAB
WENE, WCHV
WROV, WSAM

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RECORD OF THE YEAR: ARTIST & PRODUCER AWARD

BLUE BAYOU – LINDA RONSTADT; PETER ASHER – PRODUCER
HOTEL CALIFORNIA – EAGLES; BILL SZYMCZYK – PRODUCER

ALBUM OF THE YEAR: ARTIST & PRODUCER AWARD

HOTEL CALIFORNIA – EAGLES; BILL SZYMCZYK – PRODUCER

SONG OF THE YEAR: SONGWRITERS AWARD

HOTEL CALIFORNIA – DON FELDER, DON HENLEY, GLENN FREY
NOBODY DOES IT BETTER – MARVIN HAMLISCH, CAROLE BAYER SAGER

BEST POP VOCAL PERFORMANCE, FEMALE: ARTIST AWARD

BLUE BAYOU – LINDA RONSTADT
NOBODY DOES IT BETTER – CARLY SIMON

BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS: GROUP AWARD

HOTEL CALIFORNIA – EAGLES

BEST COUNTRY INSTRUMENTAL PERFORMANCE: ARTIST AWARD

COUNTRY INSTRUMENTALIST OF THE YEAR – HARGUS "PIG" ROBBINS

BEST COUNTRY SONG: SONGWRITERS AWARD

DESPERADO – GLENN FREY, DON HENLEY,

BEST ARRANGEMENT FOR VOICES: ARRANGERS AWARD

NEW KID IN TOWN – EAGLES

BEST ENGINEERED RECORDING: ENGINEERS AWARD

SIMPLE DREAMS – VAL GARAY

BEST ALBUM PACKAGE: ART DIRECTORS AWARD

HEJIRA – JONI MITCHELL; GLEN CHRISTENSEN – ART DIRECTOR
SIMPLE DREAMS – LINDA RONSTADT; KOSH – ART DIRECTOR

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL:

COMPOSERS AWARD – MARVIN HAMLISCH – THE SPY WHO LOVED ME

PRODUCER OF THE YEAR: PRODUCERS AWARD – PETER ASHER, RICHARD PERRY,

BILL SZYMCZYK

20th ANNUAL GRAMMY AWARD NOMINATIONS



TOP LPs & TAPE

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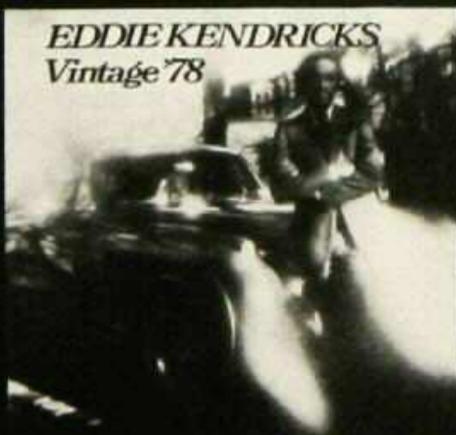
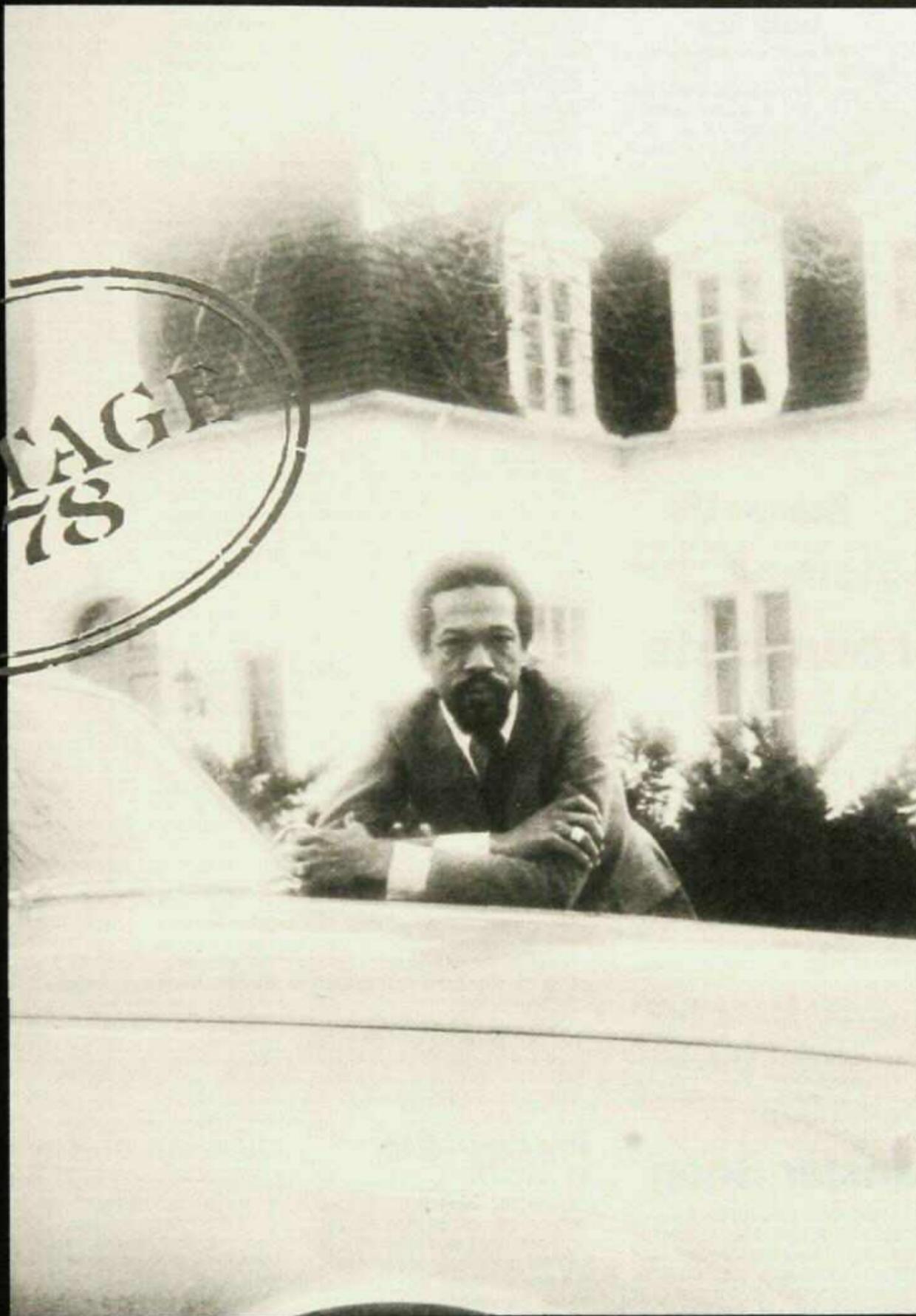
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CANAL	8-TRACK	0-8 TAPE	CASSETTE					ALBUM	4-CANAL	8-TRACK	0-8 TAPE	CASSETTE
121	9	9	EDDIE MONEY Columbia PC 34909	6.98	7.98	7.98					169	116	13	PATTI AUSTIN Havana Candy CTI 7-5006 (Candy Taylor)	7.98	8.98	8.98
118	9	9	DONNY & MARIE OSMOND Winning Combination Polydor PD 16127	7.98	7.98	7.98					170	179	16	RAY CHARLES True To Life Atlantic SD 19142	7.98	7.98	7.98
119	3	3	SANFORD & TOWNSEND Duo Glide Warner Bros. BS 3081	7.98	7.98	7.98					171	173	5	MCCOY TYNER Innerzone M. 9079 (Fantasy)	7.98	7.98	7.98
109	109	19	JOAN ARMATRADING Show Some Emotion A&M SP 4683	7.98	7.98	7.98					172	176	10	ANNIE HASLEM Annie In Wonderland Sav 39 5045 (Warner Bros.)	6.98	6.98	6.98
110	93	16	OLIVIA NEWTON-JOHN Greatest Hits MCA 3029	7.98	7.98	7.98					173	169	12	SEX PISTOLS Never Mind The Bollocks Here's The Sex Pistols Warner/Begun BSA 1143	7.98	7.98	7.98
111	114	26	CRYSTAL GAYLE We Must Believe In Magic United Artists UA 14721 G	6.98	7.98	7.98					174	178	16	DAVID BOWIE Heroes MCA 8011 2522	7.98	7.98	7.98
112	117	20	ASHFORD & SIMPSON Send It Warner Bros. BS 3084	6.98	7.98	7.98					175	97	19	ELTON JOHN Greatest Hits Volume II MCA 3027	7.98	7.98	7.98
124	7	7	DETECTIVE It Takes One To Know One Scepter Song ST 4508 (Atlantic)	7.98	7.98	7.98					176	180	92	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98	7.98	7.98
114	78	11	ISAAC HAYES New Horizon Polydor PD-1 4120	7.98	7.98	7.98					177	181	195	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11169 (Capitol)	7.98	7.98	7.98
115	115	10	VARIOUS ARTISTS Disco Boogie Salsoul SS 0101	7.98	7.98	7.98					NEW ENTRY	BLONDIE Plastic Letters Oxygene OR 1194	7.98	7.98	7.98		
116	111	10	AL GREEN The Belle Album W. H. P. 6004 (Crown)	6.98	6.98	6.98					179	185	13	JAMES TAYLOR Greatest Hits Warner Bros. BS 2979	6.98	6.98	6.98
127	3	3	RONNIE MONROE Open Fire Warner Bros. BSA 3134	7.98	7.98	7.98					180	186	10	JOHNNY "GUITAR" WATSON Funk Dittie Call Of Duty Sire DIT PA 714	7.98	7.98	7.98
NEW ENTRY			ANDREW GOLD All This And Heaven Too A&M AE 114	7.98	7.98	7.98					181	152	12	CAPTAIN & TENNILLE Greatest Hits A&M SP 4667	7.98	7.98	7.98
NEW ENTRY			B.T. EXPRESS Shout, Shout It Out Roadshow Columbia IC 35079	7.98	7.98	7.98					182	182	11	TRAMPS Tramps III Atlantic SD 19148	6.98	7.98	7.98
120	96	27	ROSE ROYCE In Full Bloom Whitfield NW 3074 (Warner Bros.)	6.98	7.98	7.98					NEW ENTRY	MUDDY WATERS I'm Ready Blue Sky BS 34928 (CBS)	7.98	7.98	7.98		
121	123	6	WET WILLIE Manoroms Epic JC 34983	7.98	7.98	7.98					NEW ENTRY	TRAMPS Disco Inferno Atlantic AT 11821	7.98	7.98	7.98		
122	95	18	GEORGE DUKE Reach For It Epic JC 34883	7.98	7.98	7.98					185	187	25	FOGHAT Live Bearsville BBN 6971 (Warner Bros.)	7.98	7.98	7.98
167	2	2	MANHATTAN TRANSFER Pastiche Atlantic SD 19163	7.98	7.98	7.98					186	194	24	BARRY WHITE Songs For Someone You Love 20th Century T 543	7.98	7.98	7.98
139	6	6	SAMMY HAGAR Musical Chairs Capitol ST 11706	6.98	7.98	7.98					187	189	12	TEMPTATIONS Hear To Tempt You Atlantic SD 19143	7.98	7.98	7.98
125	125	17	SANTANA Moonflower Columbia C2 34914	5.98	5.98	5.98					NEW ENTRY	LONNIE JORDAN Different Moods Of Me MCA 3329	6.98	7.98	7.98		
126	135	17	HIGH INERGY Turnin' On Gordy GS 37851 (Motown)	6.98	7.98	7.98					NEW ENTRY	CLAUDIA BARRY Claudia Salsoul SA 5525	6.98	7.98	7.98		
127	130	7	STYX Equinox A&M 4550	7.98	7.98	7.98					191	112	18	ELVIS PRESLEY Elvis In Concert RCA APL2 2587	13.98	13.98	13.98
128	128	16	BEATLES Love Songs Capitol SWE 11711	11.98	11.98	11.98					192	122	6	SEAWIND Window Of A Child CTI 7-5007 (Candy Taylor)	7.98	8.98	8.98
129	129	6	CERRONE Supernature Atlantic SD 3292	7.98	7.98	7.98					193	193	62	WINGS OVER AMERICA Capitol SWCO 11993	14.98	14.98	14.98
130	89	14	DONNA SUMMER Once Upon A Time Casablanca NBLP 70282	11.98	11.98	11.98					194	198	62	EAGLES Hotel California Asylum HE 103	7.98	7.98	7.98
131	133	19	GRACE JONES Portfolio Island IPS 9470	7.98	7.98	7.98					195	140	15	NAZARETH Expect No Mercy A&M 4666	7.98	7.98	7.98
132	132	12	EMERSON, LAKE & PALMER Works Volume II Atlantic SD 19147	7.98	7.98	7.98					196	94	10	OHIO PLAYERS Mercy, Mercy! Mercury SRM 1-1207	7.98	7.98	7.98
147	9	9	SIDE EFFECT Goin' Bananas Fantasy FS37	7.98	7.98	7.98					197	175	28	FIREFALL Luna Sea Atlantic SD 19180	7.98	7.98	7.98
145	6	6	PAUL DAVIS Singer Of Songs, Teller Of Tales Bang 410	7.98	8.98	8.98					198	156	4	ELOISE LAWS Eloise ABC AB 12913	7.98	7.98	7.98
146	3	3	VICKI SUE ROBINSON Half & Half RCA AF 11 2294	7.98	7.98	7.98					199	131	10	SOUNDTRACK Peter's Dragon Capitol SR 11704	7.98	7.98	7.98
											200	120	39	DAN FOGELBERG Nether Lands Full Moon-Tape PE 34185	6.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	64	Captain & Tennille	181	K.C. & The Sunshine Band	111	Pink Floyd	177	Stars	140
Aerosmith	37	Cher & The Saveatou Orchestra	156	Foreigner	20	Ohio Players	196	Sweet	149
Herb Alpert	94	Cher	54, 85	Art Garfunkel	27	T. Connection	139	T. Connection	139
Angel	8	Combs	129	Leif Garrett	77	Payer	26	THP Orchestra	144
Armatrading	68	Eric Clapton	170	Crystal Gayle	111	Pockets	66	THP Orchestra	144
Ashford & Simpson	109	Natalie Cole	28	Genesis	104	Elvis Presley	191	Isaac Tomita	153
Austin	169	Al Green	24	Andy Gibb	46	Queen	3	Trammps	182, 151
Babys	48	Commodores	22, 54	Andrew Gold	118	Radijo	76	Stevy Dan	10
Barber	141	Con Funk Shun	56	Sammy Hagar	216	Lou Rawls	87	Rod Stewart	5
Bar Keys	74	Rita Coolidge	72	Emmylou Harris	124	Ramones	49	Styx	130, 127
Claudia Barry	190	Elvis Costello	42	Annie Haslem	39	Johnny Rivers	142	Donna Summer	6, 127
Beatles	128	Paul Davis	134	Annie Haslem	172	Vicki Sue Robinson	135	Talking Heads	99
Bee Gees	35	John Denver	161	Isaac Hayes	114	Kenny Rogers	58	James Taylor	92, 179
George Benson	14	Detective	113	Heart	159	Linda Ronstadt	133, 103	Temptations	187
Ricnic Bonob	34	Noll Diamond	11	Dan Hill	29, 79	Road Runner	82	Pat Travers	98
Bootsy Rubber Band	102	Dr. Buzzard	53	High Inergy	126	Rufus & Chaka Khan	40	Tuxedo Junction	167
Blackbyrds	138	George Duke	122	Horslips	162	Joe Sample	184	McCoy Tyner	171
Blondie	178	Eagles	168, 194	Millie Jackson	150	Sanford & Townsend	108	Vanelli	160
David Bowie	174	E.L.O.	13	Bob James	47	Santa Esmeralda	25, 80	Various Artists	115
Karla Bonoff	93	Earth, Wind & Fire	4	Billy Joel	2	Santana	125	Village People	86
Boston	90	Ei Goco	82	Elton John	178	Bar Scaggs	23, 166	Grover Washington Jr.	18
Brick	55	Enonobis	88	Waylon Jennings	30	Meo	62	War	15
Jackson Browne	75	Emerson, Lake & Palmer	132	Olivia Newton-John	110	Meat Loaf	103	Seawind	192
Peter Brown	7	Enchantment	52	Grace Jones	131	Ted Nugent	31, 188	Side Effect	133
B.T. Express	119	Firefall	34	Lonnie Jordan	189	Oak Ridge Boys	163	Sex Pistols	173
		Roberta Flack	197	Journey	61	Danny & Marie Osmond	107	Bunny Sigler	165
		Forestwood Mac	12, 152	Kansas	16	Odyssey	45	Paul Simon	69
		Dan Fogelberg	200	K.C. & The Sunshine Band	91	Parliament	19	Lynyrd Skynyrd	21
						Alan Parsons Project	145	SOUNDTRACKS	
						Dolly Parton	71	Close Encounters	17
						Johnny Paycheck	143	Saturday Night Fever	1
						Tom Petty & The Heartbreakers	60	Star Wars	105
								Star Wars	105
								Pete's Dragon	199
								Slava	67
								Spinners	57

Eddie Kendricks' "Vintage '78" Rare quality at its peak.



EDDIE KENDRICKS
Vintage '78

Eddie Kendricks is a gifted artist who stands for the ultimate in performance and taste. And now his first album for Arista Records represents a landmark achievement in his distinguished career. It brings together his singular talents with a set of handpicked songs and the elegant production of Jeff Lane, whose work has shown a proven touch for gold and platinum. Vintage means quality so rare it demands celebration. **Eddie Kendricks.** "Vintage '78." That's as good as it gets. On Arista Records and Tapes.



Epic To Handle New Film Firm Label

LOS ANGELES—American International Pictures has opened a record division, the product from which is to be distributed by Epic Records.

The firm, which has not been represented in the music business for many years, intends to release music from its films as well as other soundtrack albums and music from other artists on its new label, American International Records.

The first scheduled release is the soundtrack from the film "The Buddy Holly Story" being distributed by Columbia Pictures.

A spokesman for the firm says all other initial releases will be soundtracks from AIP films.

Burton Epstein, former head of Jeff Franklin's American Talent International West Coast agency, will be chief operating officer for the label and will oversee the newly created music division as vice president.

Bodie Chandler will be in charge of a&r activity as AIR's musical director.

Warehouse Named

LOS ANGELES—A&M's new West Coast distribution warehouse (Billboard, Feb. 18, 1978) will be called A&M Pacific Distributing, Inc., located at 9500 El Dorado Ave. in Sun Valley, a L.A. suburb.

The warehouse will service the label's new San Francisco, Seattle, Denver, Phoenix and Los Angeles sales offices. The branch operation is expected to get underway in mid-April.

Midwest Brownouts

• Continued from page 1

and which houses the giant CBS plant in Terre Haute, the RCA plant in Indianapolis and the PRC Recording Co. in Richmond as well as the Modern Album jacket operation in Terre Haute.

As of Monday (20), businesses in Terre Haute have been ordered by the Indiana Public Service Commission to cut their power consumption by 25%. This follows the governor's order mandating the 25% cut when a local utility is down to a 40-day reserve of coal. When the reserve will go down to 30 days, the cut will be 50%.

Ken Lemry, CBS plant manager at Terre Haute, says for the last two weeks the plant has voluntarily cut power consumption by 15%, without curtailing the front line pressing op-

WEFM-FM Transfer Snag

• Continued from page 32

hands-off format changes, whether they take place during the licensee's tenure or at transfer.

The policy runs counter to the court's admonition in this and similar cases, that the FCC should hold evidentiary hearings when a station sale involves "loss of a unique format" like that of WEFM-FM, a classical outlet since 1940.

So far, the Appeals Court has not specifically reviewed the Commission's contrary policy. The FCC recently denied petitions to change its mind, and affirmed its stand of noninterference in programming matters (Billboard, Aug. 20, 1977).

GCC placated the opposition by agreeing to pay \$60,000 for the citizens' group's lawyer fees; agreed to subsidize classical music station WBEZ-FM at nearly \$40,000 a year for as long as the GCC Corp. operates the other Chicago station, WEFM-FM.

RIAA Certified Records

Gold LPs

"Leif Garrett" on Atlantic. Disk is his first gold LP.

Waylon Jennings and Willie Nelson's "Waylon & Willie" on RCA. Disk is their first gold LP as a duo.

Ronnie Milsap's "It Was Almost Like A Song" on RCA. Disk is his first gold LP.

Singles

Dolly Parton's "Here You Come Again" on RCA. Disk is her first gold single.

Rita Coolidge's "We're All Alone" on A&M. Disk is her second gold single.

Rod Stewart's "You're In My Heart" on Warner Bros. Disk is his third gold single.

Samantha Sang's "Emotion" on Private Stock. Disk is her first gold single.

Platinum LPs

Paul Simon's "Greatest Hits, Etc." on Columbia. Disk is his first platinum LP.

eration. He expects to be able to comply with the further 10% cuts ordered without any serious disruptions.

He says the power cuts have forced him to shut down 75% of the lights, turn down the heat and hot water and other facilities not essential to the pressing operation.

The RCA plant was operating at 90% capacity with three shifts as the weekend approached. But it was curtailing its non-essential energy use. Indianapolis has greater coal reserves, and cuts are not yet mandatory.

RCA says it is also doing everything in its power to avoid layoffs.

The PRC plant in Richmond is running normally, though a spokesman says that on Monday (20) the company will assess what cutbacks will be necessary.

Also, GCC provided the noncommercial WEBZ-FM a \$12,500 backup transmitter to permit the station to broadcast 24 hours a day. To WNIB-FM, GCC gave a library of classical music disks and tapes.

Further, as the FCC points out, GCC must also undertake to tell WEFM/FM listeners through broadcast announcements and magazine advertisements about the terms of the settlement and where they could hear classical music on Chicago area stations.

Also, GCC also agreed to provide free promotion and publicity for classical music events and organizations in the area.

In January, Chicago's president of the Fine Arts Music Foundation, Lee A. Freeman, asked the FCC to make GCC donate the \$60,000 not to citizens' group lawyers but to organizations sponsoring classical music. The FCC turned him down.

MILDRED HALL

Inside Track

CBS and WEA are both investigating plans whereby they could invest money in projects to help black persons open record shops in inner city areas. . . . Scientific Computers, who have served for years the computerization needs of the Heilicher Bros. organization, Minneapolis, which more recently has become Pickwick rack, indie distribution and retail store headquarters, is being supplanted by an in-house computer facility. Pickwick is the last of the major rackers to go in-house. Lieberman, Handelman and ABC Record and Tape Sales all have been self-contained computerwise for some time. . . . GRT is not closing its Nashville office as Track reported last week. In fact, the opposite is true. GRT was, at presstime last week, actually setting in motion a major expansion program for its Tennessee outlet. . . . Is Aubrey Moore, long-time executive with Schwartz Bros., Washington, D.C., involved in wholesaling, moving to Los Angeles to manage the soon-to-open A&M warehousing branch (Billboard, Feb. 18, 1978)?

Los Angeles retailers are being warned to be on the lookout for one or maybe two booster rings which have moved there from Florida. . . . Southern California retail record/tape business has been hobbled a bit by the abnormally heavy rainfall this season. Chains report that business is off as much as 15% in areas where stores and malls are situated in hilly areas, and where heavy water overflow has occurred. . . . Is UA Records angling some bait to John Lodge, ex of the Moody Blues? . . . Jim Crudginton, who has been a principal of Hot Line Distributors, Memphis since 1968, has bought out his partners. The holdings include Record Dept. Merchandisers, a rack which serves some 300 accounts in that area. . . . ABC Records is holding its first ABC distributors' meet since going indie Feb. 24-26 at the Century Plaza. GRT, the folk who handle ABC tapes, will also be there.

RCA is putting an \$8.98 sticker price on its Rachmaninoff "Piano Concerto #3" live waxing by Vladimir Horowitz backed by Ormandy and the New York Philharmonic, with subdistributors paying \$4.51. . . . If things sounded soggy when you called Billboard's L.A. offices early last week, it was because water sprayed on a fire in Burt Sugarman's office on the floor above had seeped into some offices below. . . . The ElectroSound plant being built in the northeast Valley area is gonna be something. Report is that Nate Duroff will have a line of 30 automatic LP presses. . . . DJ Dick Whittington of KGIL, Los Angeles, is host of a new JPD Enterprises tv show "At Night." . . . Robert Stigwood has blueprinted "Music Inc.," a several-consecutive-nights video series about the music industry. It may be a year away from home screens. . . . Hutch Carlock, Music City Distributors, Nashville, and Jim Crudginton, Hot Line, Memphis, split the big pots in the two nights of poker at the GRT Manzanillo, Mexico bash recently. GRT furnished the pesos.

Five of the top 10 tunes on Billboard's Hot 100 are Bee Gee-related. The Bee Gees have three slots as artists, Andy Gibb is their youngest brother and Barry and Robin wrote and Barry sings backup for Samantha Sang. And all five singles were done at Criteria Studios, Miami. . . . Wayne Bennett, son of Al, Cream label president, is in critical condition at Riverside Hospital, North Hollywood, Calif., bedded by a perforated ulcer.

They're going to make "Casablanca" a film again. Expect Neil Bogart to fight for the track on this one. . . . West End Sound Studios in Gotham produces masters only and is not a demo studio as reported in the Feb. 4 Billboard. . . . Eleven former Grammy winners will ex-

plain what winning the award meant to their careers on the 20th annual awards tver Thursday (23). They taped interviews from their homes. . . . Cher pairs with Dolly Parton on ABC-TV in April. The same web has a Captain & Tennille special from New Orleans the same month with Fats Domino and Jerry Lee Lewis in support. Alex Karras, Ted Knight and Kristy McNichol co-host "The First Annual Rock'n'Roll Sports Classic" on NBC-TV due in late spring. . . . Arista's Nova, Italian jazz fusion group, has moved to Colorado, where it is doing concerts and store appearances. . . . Although no soundtrack is forthcoming from Bob Dylan's "Renaldo & Clara" film, CBS Records has shipped 5,000 promotional disks to stations. The four-hour film, now in national release, has been lagging at the New York City boxoffice.

Heavy snows cut down the attendance of the NARM regional meeting held at the New York Summit Hotel Feb. 10. Only about 50 middle management representatives from retail outlets and delegates from record companies were able to attend this meeting, the 11th in a series which NARM has arranged prior to its convention next month in New Orleans.

Jack Grossman, president of Jack Grossman Co., who was supposed to make the opening remarks, was among the no-shows because of the weather. However, Dr. David Rachman, a retailing consultant, and Lincoln M. Zonn, president of his own security firm, were present. They gave speeches about the running of a retail operation, and how to solve some of the security problems that come up.

Plentiful sales aids, including an all-purpose display kit for dealers, will support the release of the new Jefferson Starship album on the RCA-distributed Grunt label, available Monday (27).

It is RCA's first major push under the leadership of Robert Summer, RCA's new division vice president.

A consumer advertising campaign covering national and local publications has been drawn up for the disk, tagged "Jefferson Starship Earth."

A display kit includes a window streamer, a poster of the album cover, a two-sided mobile, three-dimensional die-cut piece for counters, floors and/or windows, and stickers. RCA will also make available a 4 by 4 foot poster showcasing back and front covers of the LP.

Atlantic Records is hosting a party Tuesday (21) for 900 people at Cleveland's Agora Club for the group Fotomaker. Key retailers, distributors, radio and press folks from the Midwest will be on hand for what's being billed as Cleveland's biggest industry bash. . . . Irving Berlin's music is the subject of an NBC-TV special featuring Steve Lawrence and Eydie Gorme set for later this season. Sammy Davis Jr. and Oscar Peterson will make guest appearances. Berlin turns 90 May 11 so expect the airdate to fall around that time. . . . Ronald Biggs, convicted for allegedly taking part in Britain's Great Train Robbery of 1963, has joined two of the remaining Sex Pistols (Steve Cook and Paul Jones) to make a record and a film in Brazil, where Biggs now lives since his escape from prison in 1965. There's a band, or a manager, who just won't give up.

The Summer CES has shifted back a day so as not to conflict with the Jewish holiday of Shavuot. New dates are June 11-14 (Sunday-Wednesday) at Chicago's McCormick Place, McCormick Inn and Conrad Hilton Hotel, according to Jack Wayman, senior vice president, EIA/CES. Exhibit hours are being extended on closing day from 3 to 6 p.m. as well.

Presley—BMI

• Continued from page 16

requests for licenses for Presley shows of late and in each instance applicants have been reminded of the limitations of a dramatic license.

Korman cites the case of "Jesus Christ, Superstar," when dozens of so-called "concert versions" of the album were put onstage. "In each case where the copyright owner brought suit, charging that the producer of the show had infringed on his dramatic rights—and there were many such cases—he won, to the best of my recollection."

Copyright Chat

NEW YORK—AGAC's annual meeting Wednesday (22) will feature a discussion of the Copyright Act led by Copyright Office executives Jon Baumgarten and Marybeth Peters. Songwriters attending the meeting at the Barbizon-Plaza Hotel here will also hear AGAC Counsel Alvin Deutsch speak on the organization's new standard contract.

Lieberson, Presley NARM Scholarships

LOS ANGELES—CBS and RCA have each contributed \$20,000 to the NARM Scholarship Foundation to establish endowment funds in memory of Goddard Lieberson and Elvis Presley.

Both the Presley Memorial Schol-

arship and the Lieberson Memorial Scholarship will be presented March 31 during the NARM convention at the Hyatt Regency Hotel in New Orleans.

Two films will be shown in conjunction with the presentations, one on Lieberson prepared by CBS and another on Presley prepared by RCA.

The scholarships will be two of a total of 15 to be presented that evening at the association's scholarship foundation dinner. The awards go to employes of NARM member companies or their children.

Indie Publishers

• Continued from page 12

except for a good harmony group with an outstanding lead voice.

"They don't want anything higher than Mancini, Kostalnetz and the Boston Pops are too much for them. Then at the low-end would be Bert Kampfert. They won't even play Welk," Spina said.

Asked if this type of station which does not identify music by title or artist helped a catalog, Spina said it was his experience that a record buyer or even a recording artist, hearing a song on such a station, would call in and get the title of the song.

Fine Pirate \$1,000

NEW YORK—An accused Maryland tape pirate was fined \$1,000, given a six-month suspended sentence and 18 months' probation after pleading guilty to one count of possession with intent to sell illegally duplicated 8-track tapes.



A MILLION A MONTH

**FOR THE PAST 18
MONTHS, THE EAGLES
HAVE SOLD 1 MILLION
ALBUMS EVERY 30 DAYS.**

FOGHAT LIVE



HEAT-TREATED, HARD-DRIVING PLATINUM

"Lonesome" Dave Peverett, Rod Price, Roger Earl, Craig MacGregor. They've turned up enough precious metals to win a place in the U.S. Geological Survey hall of fame.

Five gold albums:

Foghat (BR 2077)

Energized (BR 6950)

Rock and Roll Outlaws (BR 6936)

Night Shift (BR 6962)

Fool For The City (BR 6980)

And now the best of all that gold is platinum.

Foghat Live (BRK 6971)

On Bearsville Records and Tapes 

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