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SPOTLIGHT

IN THIS ISSUE

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# Billboard

83<sup>rd</sup>  
YEAR

NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

May 27, 1978 • \$1.95 (U.S.)

## Japanese Production In Strong Comeback

By HARUHIKO FUKUHARA

TOKYO—March figures for record and tape production in Japan underscore an accelerating pace of industry recovery after last year's disappointing results.

Disks scored a 16% increase in quantity and a 20% increase in value over last year's March figures. And tapes exceeded those figures with a 55% quantity increase and a 39% value increase, reports the Japan Phonograph Record Assn.

The March figures brought the cumulative disk quantity and value increases for the first three months of the year to 6% and 9% over last year's period. Tapes showed in-

(Continued on page 32)

## NBC Opting For TRAC 7

By DOUG HALL

NEW YORK—What has been held to be the radio industry's main hope against total dominance of rating reports by Arbitron, Audits & Surveys' TRAC 7 has gained a substantial boost from NBC.

NBC has turned a hope into a reality by signing contracts with Audits & Surveys for the new service to

(Continued on page 32)

## Tax Credit On Returns Stretched?

By MILDRED HALL

WASHINGTON—The House Ways and Means Committee has reported out a bill to permit a record manufacturer to exclude from taxable gross income the amount attributable to record returns made within 4½ months after the close of his taxable year.

Under present law, sellers of certain merchandise—recordings, paperback books and periodicals—who use an accrual method, must include total shipments in the annual tax base. They can reduce income only in the year the unsold returns are actually sent back to the manufacturer.

(Continued on page 16)

13 N.Y. DEALERS HIT

## Fania In Court To Fight Piracy

By AGUSTIN GURZA

LOS ANGELES—In one of the most militant actions taken by a record label against the sale of pirated product at the retail level, Fania Records filed suit Wednesday (17) in New York State Supreme Court against 13 New York area retailers charging them with allegedly manufacturing and selling pirated Fania product.

The label, which is asking \$2 million in compensatory and punitive damages from the retailers collec-

(Continued on page 69)

## 'AUDIO VIDISK' NOW EMERGES

By STEPHEN TRAIMAN

NEW YORK—Long anticipated, the "audio videodisk" is at the point of test marketing. This is an LP that uses digital technology to produce a super fidelity recording.

Even before their incompatible videodisk systems enter the consumer market, both RCA and Phil-

(Continued on page 61)



Andy Gibb's stunning new album "SHADOW DANCING" on RSO Records (RS-1-3034) will further affirm Andy's position as one of the fastest rising stars on the horizon. This brilliant new work by 1977's top male vocalist includes the smash hit single "Shadow Dancing," and nine more incredible hits. (Advertisement)

## U.S. Dealers Move To Extend Videocassette Use

By JOHN SIPPEL

LOS ANGELES—U.S. retail record/tape stores hope to induce customers to extra album purchases through prerecorded videocassette playback units by the 1978 holiday season.

The foundation's been laid by Oz, Tape City USA, Disc Records, Record Rendezvous, Siebert's and Record Factory, among others.

It's a natural for the six Tape City USA stores in the greater New Orleans area, Mike Townsen, general manager, points out.

"We sell both the hardware and software, so it works in both areas for us. Right now we have

Sanyo units playing through large screen television in all the stores. We expect our first big screen projector in late summer."

Equally enthralled with the store merchandising potential of the concept is Bob Tolifson, who has 1,000-A Advent projectors with seven-foot screens in six of the Record Factory stores through central Northern California.

Tolifson, a pioneer in bringing the a/v point-of-purchase medium to retail, is talking with Advent about a rear-view projector, which he has been told will pro-

(Continued on page 22)

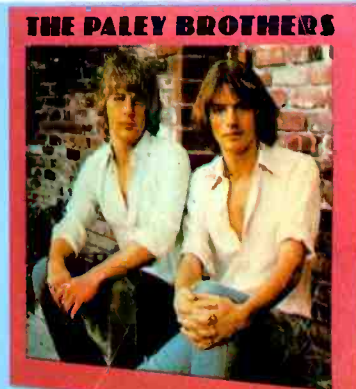


May is Abba month! The sound of Abba is the sound of the largest selling group in the history of recorded music. You'll find it on their brilliant new album, "The Album." And on their next #1 single, "Take a Chance On Me." Taking a chance on Abba is no chance at all. In every country, in every language, Abba is the most successful group of all time. On Atlantic Records & Tapes. (Advertisement)

(Advertisement)

THE PALEY BROTHERS, Andy & Jonathan, made their first album for the young of all ages. For the young in spirit. It's well-sung, expert pop, born and bred at the top of the charts. A fountain of fun to stay young by, to grow up and into.

The Paley Brothers. Produced by Earle Mankey. On Sire Records.



# Police Story Has A New Beat...

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## "A Chance To Live"

---

A two hour Police Story Special  
featuring new music  
written and sung by



### Brooklyn Dreams


Main theme "Street Man" being rush released.

Also contributing to the musical score are

**The Pips, Stallion, The Godz  
and Morris Jefferson.**

---

# "POLICE STORY"



Sunday, May 28  
on NBC

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A David Gerber Production in association with Columbia Pictures Television.





## Exhibitors Flocking To Disco Forum

NEW YORK—More than 60 leading disco sound, lighting and accessory companies have reserved exhibit space for Billboard's Disco Forum IV scheduled for June 22-25 at the New York Hilton Hotel here.

In the vanguard of the first wave of exhibitors are Altec Lansing, Audio Speaker Techniques, Brenner Associates, Varaxon, Rosner Custom Sound, Creative Audio & Lighting, Crown Industries, Electra Display, Swivilier, Discotronics, Music In The Air, G.L.I., Blackstone Productions, Laser Presentations, Control Lyte Systems, Disconet, Disco Bible, Lights Work Division of Light & Sound Specialties, Inc.; Diversitronics, Beautemp, American Lighting & Manufacturing, Record Pool International/Linear Sound Lab/Creative Distributors; AAL Speaker Systems; 2001 Clubs of America; Rosco; MGM Stage Equipment; Roctronics; Litelab; Times Square Theatrical and Electronic Designers.

More than 200 booths are available to exhibitors desiring to display their products. The hotel's entire

(Continued on page 49)

## RCA Beefing Up Nashville Office

By GERRY WOOD

NASHVILLE—Major changes are slated to be instituted immediately at RCA Nashville, increasing autonomy, strengthening sales and promotion forces and adding a pop-oriented thrust to the a&r staff with the addition of a West Coast producer.

The move could result in up to 20 new employees on a nationwide basis as RCA's successful Nashville operation plans to expand into pop while maintaining its country momentum.

"Our plan is to use a national full-line record company approach operating out of Nashville," comments Mel Ilberman, RCA division vice president, business affairs and associated labels. "The organization will operate with complete autonomy in control of its own promotion, merchandising, advertising and selling through RCA distribution."

Ilberman cites such Nashville achievements as platinum LPs by Waylon Jennings and Dolly Parton

(Continued on page 52)



Billboard photo by Richard Aaron

**TEAM WORK**—Herb Alpert and new trumpet teammate Hugh Masekela do the autograph bit at Korvettes in Manhattan. The two A&M artists were in New York for a Bottom Line engagement.

## NARAS Mulls New Rock Grammy Class

LOS ANGELES—After years of insistent criticism for generally ignoring rock music, the National Academy of Recording Arts and Sciences has established a special committee to study the possibility of forming an entirely separate series of rock categories, including one for jazz/rock, in its Grammy Awards.

The committee was formed at the annual meeting of NARAS' Board of Trustees held at the Baltimore Hotel here Friday-Sunday (12-14).

At their meeting, the trustees voted to add a new Grammy category for best repackaging album, and agreed to award certificates to musicians and background singers who perform on the record of the year.

The committee for category review will be co-chaired by Bill Ivey and Dan Morgenstern, and will include Bill Denny, who was reelected for his second term as NARAS national president at the three-day confab.

The trustees formed the category-review group in order to "bring the awards categories even more into line with the ever-changing styles of popular music."

Aside from considering the specific new rock categories, the committee will make future recommendations to the trustees regarding other category revisions or additions.

Also selected to sit on the committee were Eddie Lambert, Robin McBride, Knox Phillips, Allan Steckler and Lee Young, with other NARAS members to be added in coming weeks.

At the trustees meetings, Steckler was elected first vice president, Jay Lowy was reelected secretary/treasurer and Mike Melvoin was elected vice president representing Los Angeles.

(Continued on page 83)

## 'THE STUD' BREAKS OUT

By NICK ROBERTSHAW

London—British disco movie "The Stud" has emerged as an unexpected rival to "Saturday Night Fever," doing almost equal boxoffice and going into profit after only four weeks on release.

Even more startling, the soundtrack album released by Ronco went platinum after only two weeks in the charts and before the tv campaign backing it was halfway complete. Negotiations are underway for an autumn release of both film and album in the U.S.

"The Stud's" producer is Ron Kass, one-time managing director of Apple and of Warner Bros. in the U.K. now married to the film's female lead, Joan Collins.

Kass planned to take the soundtrack to a tv record company from the outset. "I knew we needed a tv campaign to get the film known."

(Continued on page 65)

## New Black Music Assn. Debuts With Malamud In Philly

NEW YORK—The newly formed Black Music Assn. has officially begun business by opening a head office in Philadelphia. A West Coast office will open soon.

Founded by Kenneth Gamble, chairman of Philadelphia International Records, and Edward W. Wright, president of GEI communications, the non-profit industry association is being headed by Jules Malamud, former head of NARM, who assumes the post of vice president/managing director. Glenda Gracia is the executive director (see Executive Turntable).

"This is not going to be a black

persons' association, it is going to be a black music association," declares Malamud. The association's goal is to perpetuate and further black music on a national and international level, and, Malamud says, to work with schools and universities to bring blacks into music not only as performers, but also on the business end.

Malamud says the new industry group is getting financial support from a number of record companies, primarily CBS which is giving a reported \$200,000, and also from WEA, Motown and others.

"This may look like a contribution, but it is actually an invest-

ment," says Malamud. "With a functioning industry group they should be able to recover their investments many times over."

Malamud says the organization will be divided into four divisions: a performing arts including artists, managers, producers, arrangers, booking agencies, and publishers; communications including DJs, television and film companies, media, press, public relations and ad agencies; recording and manufacturing including labels, record executives, studios and pressing plants, and marketing and merchandising for retailers, racks, one-stops, etc.

The association will be run by an

## RACKJOBBERS BYPASSED Price Revamp At WB Music Boosting Sales

By PAUL GREIN

LOS ANGELES—Print rackjobbers have been predictably unhappy with Warner Bros. Music's recent abolition of its multi-tiered discount structure on pop sheet music and folios.

But Ed Silvers, the firm's president, reports that sales have been exceeding last year's weekly marks, in part because retailers are buying direct, bypassing the jobbers.

Until the price restructuring took effect April 3, Warner Bros. Music offered jobbers the industry's standard 55% discount off the retail selling price, with jobbers in turn selling to retailers at 40% off. Now the publisher sells to all customers at a 40% discount rate.

An exception to the new policy is that two stock orders a year (summer and winter) can be placed at 50% off.

These rates deal only with pop sheet music and folios, which constituted 65% of the firm's \$8.5 million print gross last year, according to Silvers. The remaining 35% was in educational merchandise, which has a more lenient year-round discount rate of 50% off the retail selling price.

Silvers admits this restructuring caused "turmoil." "The jobbers called me and screamed, 'Why are you selling to the stores at 40% off? Now they can buy from you at the same price we buy from you. How do we live?'"

"But to the extent jobbers are now buying from us," he says, "they're readjusting their discounts to retailers. They're buying from us at 40% off and short-discounting to retailers at 15%-25% off, allowing the stores a much smaller profitability. But the stores know they can buy from us direct."

Just because stores can buy direct doesn't mean jobbers will be put out of business, according to Silvers. "Most of the dealers who buy from jobbers are small mom and pop retailers who want the service of a one-stop. They want to make one phone call a week, get one shipment a week and pay one bill a month."

The jobbers were particularly enraged because they were not consulted before the move. "We couldn't take them into counsel in front," explains Silvers. "That might have been construed as price fixing."

(Continued on page 18)

## Cy Leslie Envisions New Retail 'Adventure' Stores

By STEPHEN TRAIMAN

NEW YORK—A combination boutique/specialty/record/tape store with a video concert area making a visit an adventure is just one of the "tomorrow projects" industry veteran Cy Leslie sees as he starts another career.

The co-founder of Pickwick, under terms of his "disengagement agreement" from active participation in the American Can subsidiary, has set up The Leslie Group here with an eye toward future projects inside and outside the music business he's been involved in for 30-plus years.

Although bound by a "non-compete" clause until this October in the areas of proprietary record/tape

products, retailing and wholesaling, Leslie has some positive thoughts on future fields of interest.

In addition to the concept of an audio/video music boutique, complete with jukebox and bistro for snacks, he's extremely bullish on the role video software will play in the music industry. He also sees an integrated world of creativity and distribution for books, films, records and television, pointing to the tendency today of many firms to "verticalize" for better control of their operation.

Recalling the business was at the

(Continued on page 18)

## Nashville Hosts Digital Session

By SALLY HINKLE

NASHVILLE—Music City's first digital recording session, and the industry's second three-way recording session—digital, analog and direct-to-disk—has recently been completed by Direct Disk Labs. It should result in the first commercial pre-recorded digital cassette tape software product later this year.

Nashville's first digital recording was done in cooperation with New York-based Sony and its digital encoder, the PCM-1.

"We used studio musicians and turned out a rock-type of disco that was simultaneously recorded 24-track, digital and direct-to-disk," notes Joe Overholt, owner and president of Direct Disk Labs. He plans

(Continued on page 61)

MAY 27, 1978, BILLBOARD

# Midwest States Waging 'Anti-Head' Campaigns

## PTAs Hit Drug Gear Disk Shops

By ALAN PENCHANSKY

CHICAGO—A large scale war against head supplies and drug-related paraphernalia in record stores is being waged across the Midwest, with municipalities and public lobby groups such as the PTA lined up on one side of the fight.

Ordinances limiting the sale of so-called drug-related merchandise have proliferated in parts of Illinois, Indiana and Michigan, with the cry "save the children" once again being heard.

Suburbs northwest of Chicago have been particularly active in passing restrictive measures with a rash of them appearing in recent months.

The primary target in these attacks, because of the average age of the clientele, is the record store trading in paraphernalia and novelties.

At least one chain claims to have lost an outlet to these measures, several other have placed paraphernalia under lock and key while they mull legal action, and one of the Midwest's most influential retailers, Alan Dulberger, has decided to pull pipes and papers from his five 1812 outlets.

Pressures from the Milwaukee northshore PTA reportedly resulted in the decision. The group has petitioned several other Milwaukee retailers in what is part of a nationwide PTA campaign.

Siding with the record retailers and other in defending their right to freely traffic in "novelty merchandise" have been the National Organization for the Reform of Marijuana Laws and the Chicago law firm of Pritzger and Glass, which specializes in the area of controlled substances.

Five retailers, all record outlets, are being represented by Pritzger and Glass, with its pleadings being used in similar cases in North Dakota and Michigan.

First legal challenge to one of the ordinances brought a victory for the law firm and Oak Lawn retailer Bill Lee.

Lee's Tape Town, prohibited from displaying paraphernalia in March, was granted a preliminary injunction.

(Continued on page 90)

## DISCO STEPS ADD SPRING TO SCHOOLS

By ROBERT FORD

NEW YORK—Dance schools, once considered relics of that forgotten era when the fox trot and the charleston reigned supreme, have been yanked back from the brink of bankruptcy by the disco boom.

Today, instead of catering to a handful of senior citizens and lonely hearts club rejects groping for diversion and companionship, the schools are being inundated with requests to turn countless numbers of young, middle-class socially active people into dancing clones of John Travolta and Karen Gorney.

The once prosperous dance industry fell on hard times with the advent of rock'n'roll. "When rock came in people were dancing freestyle," says Henry Dior, president of the Dale

(Continued on page 49)



WARM GESTURE—Robert Stigwood gives Yvonne Elliman a congratulatory hug on the occasion of her No. 1 single "If I Can't Have You" at a party he threw at his Beverly Hills home.

### 3 REMAIN

## Shep Severed From Label Execs Retrial

NEWARK—One of four Brunswick record executives on trial for conspiring to sell records off the books and denying recording artists their royalties was severed from the trial in Newark last week.

U.S. District Judge Frederick B. Lacey eliminated Lee Shep, production manager of Brunswick from the trial following motions by his attorney.

Shep and three other defendants, Nat Tarnopol, Brunswick Records president; Peter Garris, company vice president; and Irving Wiegman, secretary-treasurer, are charged with the conspiracy.

It is the second trial for the defendants whose conviction was overturned two years ago by an appeals court.

The judge's action occurred when the key government witness, Edward G. Hurley, a former Brunswick salesman, testified about various transactions over a three-year period in which he claims records were sold for cash and merchandise, and not recorded on the company's books.

At the first trial Hurley testified he and Shep were involved in a separate deal to split the cash proceeds from the sale of records to Cardinal Exports, a New York firm which exports records overseas.

Attorneys for the other defendants told the judge they planned to cross-examine Hurley and attack his credibility by eliciting testimony about the separate transactions.

Shep's attorney said that testimony would unduly prejudice the jury against Shep.

The government declined to comment on whether Shep would be tried separately at a later date.

Hurley, the key government witness, who is instrumental in the government's case, has testified he was instructed to offer Cardinal Exports a deal for purchasing records.

Hurley has been granted immunity from prosecution in exchange for his testimony.

Assistant U.S. Attorney Kenneth Laptok described Hurley as the "bookkeeper" in the alleged conspiracy. "He was the agent of these other co-conspirators," Laptok told the judge out of the presence of the jury.

Referring to hundreds of pages of

documents, Hurley detailed for the jury transactions where the record executives allegedly ordered thousands of dollars in merchandise in exchange for Brunswick records. In total, he said more than \$60,000 worth of merchandise and cash was involved in the transactions between Brunswick and Cardinal Records.

Hurley said in 1971 he approached Arthur Lerner, president of Cardinal Exports, on instructions from Tarnopol to arrange a deal.

"Lerner agreed as long as merchandise was covered by a letter stating invoices would be listed and merchandise would be credited to (Cardinal's) account," Hurley testified. Hurley said fictitious letters were sent out purporting to cancel records

(Continued on page 22)

## Executive Turntable

Mel Sokolow named executive vice president of Casablanca FilmWorks, Los Angeles. Prior to joining the firm, he was president of his own literary agency, Mel Sokolow & Associates, and served as executive vice president and co-publisher of Warner's Paperback Library. . . . Doug Morris named president of Atco Records and custom labels. He was president of the Big Tree label, now to become a division of Atlantic (see separate story), and will be New York-based.

. . . Don Oriolo takes over as vice president and general manager of Intersong Music U.S., New York. Moving from April Blackwood, where he ran the production company, Oriolo replaces Ron Solleveld, who becomes management representative, Intersong International, and general manager of the latter firm's London office. . . . Jules



Sokolow



Oriolo

Malamud, 28-year industry veteran and former president of NARM, is named senior vice president/managing director of the Black Music Assn., headquartered at Philadelphia (see separate story). Executive director of the organization will be Glenda Gracia, formerly a talent and program negotiator for CBS Business Affairs, entertainment division. . . . Steve Pritchitt is named director,



Malamud



Pritchitt

product management, at CBS Records International, joining from the company's Paris office where he was director of merchandising and European artist development. He will be located in New York. Also at the firm, Phil Midiri is appointed director, marketing administration, from director of accounting. . . . Billy Smith is national AOR coordinator at London Records, New York, while continuing his duties as national disco coordinator

and artist relations director. Also, Bill Singer is named regional sales manager, stepping over from national sales manager at Audio-Fidelity Records. . . . Mike Becce is director, promotion/sales field relations for RCA Records, New York, switching from director, national singles promotion and administration. Taking the latter post is Margo Knesz, joining from director, national second-



Smith



Becce

dary promotion, Atlantic. . . . Stephen Reed assumes the post of director, development, at CBS Records, New York, promoted from manager, planning, at CBS Corporate. . . . Harry Palmer and Bill Mulhern are now managers, marketing development, at Polygram Distribution, New York. Former, who was promotion chief of Sam Goody, handles the Phonogram group of labels; latter, who was director of merchandising at

RCA, will cover the Casablanca labels. . . . Marion Bernstein is product manager, East Coast, for Epic, Portrait & Associate Labels, New York, from advertising sales representative for Rolling Stone. Taking over as East Coast administrative assistant, Epic a&r, is Andy Santivasci, moving from secretary to the director of a&r, East Coast. . . . Janice Gilbert is manager of administration,



Applegate



Steele

black music marketing at CBS Records, New York, while in the division's Los Angeles offices, George Wanamaker is named associate director, press information and artist affairs. Gilbert was director of business affairs for Gil Scott-Heron; Wanamaker was associate editor of Record Review. Also at the company's black music marketing/press unit on the West Coast, Carolyn Van Brunt is named general publicist and Alicia Johnson is tour

publicist. Former was assistant to the president, Global Entertainment, latter was secretary to the associate director, press information, CBS. . . . Rita Roberts is product manager, jazz/progressive music marketing, at CBS Records, New York, from manager of administration, black music marketing. . . . Restructuring of London Records pop product department under Don Wardell



Hammerman



Einczig

finds Anne Adams as pop product administrator, Peter Crescenti in charge of press relations and Cyd Kilbey as art coordinator. All are based in New York. . . . Dennis Fine is appointed vice president, publicity and press services, at Arista. He has been director of national publicity with the New York label. . . . Bill Bartlett becomes national director of AOR promotion for Ariola Records, Los Angeles. Most recently he held the position of

Southern AOR regional promotion director for the label. . . . Ian Warner is now vice president of the international division at Butterfly Records, Los Angeles. Prior to joining, he served as the head of Mushroom Records publishing and international affairs. . . . Bobby Applegate pegged as national album promotion director for Casablanca, Los Angeles. He had been vice president of artist relations and promotion for Ariola Records. He also brings his assistant, Nina Carlin, with him. . . . Tracy Steele, previously Capitol's coordinator of a&r components and special projects, promoted to director of a&r administration for the Los Angeles label. . . . Steve Einczig tagged as West Coast product manager of Epic basing in Los Angeles. He's been with the Epic/Portrait & Associated family of labels for two years, his most recent position the manager of a&r administration for the Associated Labels at CBS Records, New York.

. . . Selina Heaton becomes administrative and production assistant to Shelter Records president Denny Cordell, Los Angeles. . . . Stephen J. Scott tapped as vice president of Arco Records & Tapes, Oklahoma City, Okla., part of Associated Recording Artists Of America, Ltd. He was formerly marketing representative for Springboard International Inc.

Ronnie Richardson joins Fantasy/Prestige/Milestone/Stax as Western re-

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## ART GARFUNKEL REACHES HIS HIGH WATERMARK.

The music on Art Garfunkel's "Watermark" album has made a lasting impression on radio, on stage, and with his fans.

"(What A) Wonderful World" started things moving when it immediately rose to the top of the charts. And a hugely successful concert tour, featuring material from the new album, brought Art before audiences in 40 cities.

With this kind of success, is it any wonder that Art Garfunkel has reached his highest watermark to date.

Art Garfunkel's "Watermark," featuring "(What A) Wonderful World." On Columbia Records and Tapes.

"Watermark" produced by Art Garfunkel. "(What A) Wonderful World" produced by Phil Ramone. Associate Producer: Barry Beckett.



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MAY 10TH WAS A DAY FO

WE FOUND 2 NEW FORMUL  
INTO GOLD:

"CON FUNK SHUN!"

"BAR-KAYS!"



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AS TO TURN MERCURY

Founded 1894

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Vol. 90 No. 21



Billboard photos by Jeff Weisel

Tape Time: Billy Swan is interviewed by from left: Japanese journalist Noe Selizawa, Hideyoshi Kuroda of King Records, Japan; Christina Tocantins of EMI-Odeon, Brazil and Gill Robert of Festival Australia, holding the mike.

## A&M Euro Junket Rings the Bell 7 Intl Licensees Employ Videotape Artist Interviews

By ELIOT TIEGEL

LOS ANGELES—Seven of A&M's international licensees participated in the label's first traveling promotional junket involving meeting with artists in four countries and bringing back materials to aid in exploiting the acts in their territories.

The spring promotional happening, as Dave Hubert, A&M's international vice president, calls the project, involved audio and videotaped interviews with a score of artists and meetings with the performers and appearances at their concerts, both on the Continent and here in L.A.

The idea, Hubert explains, is to have these affiliates go back home

and get media exposure for the acts utilizing the tools A&M provides.

And these tools include photos taken expressly for them by two photographers and taped interviews, including video which can be placed with local tv stations.

Participating in the promotion were seven licensee representatives who all met in Paris May 3 and journeyed from there to England, Scotland and then here for the final meetings.

"Most of the people we invited were media-oriented," Hubert explains. He says the idea developed when he realized that within a 10-day time frame a lot of A&M artists

were touring Europe, notably in England.

Hubert arranged for staff photographer Mark Hanauer and freelancer Jeff Weisel to travel with the pack and provide photographic coverage. Weisel and Hanauer also operated the 1/4-inch Sony video-recorder with Gill Robert doing the actual interviews of the stars.

Although A&M has been stockpiling videotape interviews for in-house usage the past six months, this is the first time that video has been used outside the A&M lot to prepare material for external use.

If this current project results in media exploitation, Hubert says he'll do it again.

Participating in the rolling along meet the star, stay with the star, interview the star, see the stage onstage project were Gill Robert of Festival Records, Australia; Stellios Elliniadis of Diski CBS, Greece; Cristina Tocantins of EMI-Odeon, Brazil; Hideyoshi Kuroda of King Records, Japan; Noe Selizawa, Japanese journalist; Francisco Vasconcelos, Valentim de Carvalho of Portugal and Malcolm Brown of EMI-Hong Kong.

Barbara DeZonia of A&M's domestically located international publicity staff aided in coordinating the event which began with a tour of Paris, a visit to A&M's European offices there and then onto London.

In London the party saw the Tubes in concert at the Oxford Theatre and then went backstage for interviews, both audio and videotape.

While in London the party conducted interviews with Gallagher & Lyle, Joan Armatrading, Bryn Haworth and U.K. Squeeze.

The next day, May 9, the party flew to Glasgow, Scotland, to interview Elkie Brooks. Returning to London, the entourage visited a nightclub called Nashville to observe new artists.

The next day the affiliates met and interviewed Tommy Shaw and James Young of Styx with Dale Newton of A&M's London office hosting a cocktail party at which

(Continued on page 71)



Richard and Karen Carpenter are interviewed at Heathrow Airport in London.

## Letters To The Editor

Dear Sir:

I am 80 years of age and will be celebrating my 81st birthday soon. I still buy Billboard regularly. I used to run an ad in Billboard for Wilcox Music Publishing Co., 130 W. 57th St. until 1952. I was well known all those years as Sarah Alice Wilcox, mostly as Alice. All anyone had to do was address a letter to Alice Wilcox, New York City and I would get it.

I helped a lot of people get started by giving references for tv jobs until I got seriously ill in 1947. I heard from professional people all over the country and was the only woman member of the Army Band Corp. I

won top honors for my own music arrangements at Akron Univ. in 1947.

Now at 80, I am alone and lonely. I am sure that if my name appeared in Billboard I would hear from many professional people I once knew who remember me and I would enjoy a lot of mail. I used to receive enough greeting cards and letters to paper my walls two to three times. It would be fun if it happened again.

Sarah Alice Wilcox  
Sandford Arms  
117 W. 90th St.  
New York, N.Y. 10023



# DAVID BOWIE ON STAGE



Photo credit: Andrew Kent

## **NORTH AMERICA 1978**

Los Angeles Forum...3 shows  
Oakland Coliseum  
Chicago Arie Crown...2 shows  
Detroit Cobo Arena...2 shows  
Philadelphia Spectrum...2 shows  
Toronto Maple Leaf Gardens  
Montreal Forum  
Providence Civic Center  
Boston Garden  
New York Madison Square  
Garden...2 shows

## **EUROPE 1978**

Hamburg  
Copenhagen...2 shows  
Rotterdam...2 shows; Extra show  
added by popular demand  
Newcastle...3 shows  
Glasgow...4 shows  
Birmingham...3 shows  
London Earl's Court...3 shows

**"...The concert was one of the highlights of the year."**

—John Rockwell, *New York Times*

**"A master showman at his best."**

—Lou O'Neill, Jr., *New York Post*

**"One of those amazing rock shows that transcended normal sensory experience."**

—Larry Kelp, *Oakland Tribune*

**"...A towering figure..."**

—Robert Hilburn, *Los Angeles Times*

**Get ready for the live album coming soon.**

**RCA** Records  
International

WILLIAM MORRIS AGENCY, INC. 

**RCA**  
Records 

# ABKCO Hits \$4.6 Mil

LOS ANGELES—For the six months ended March 31, 1978, ABKCO Industries, Inc. had revenues of \$4,608,744 with profits of \$219,739 or 16 cents a share. This compares with revenues of \$4,917,107 and a profit of \$21,171 or one cent a share in the corresponding period of 1977.

In the second quarter ended March 31, 1978, revenues were \$1,781,787 compared to \$2,150,053 in the comparable period of 1977. Profits were \$33,727 or two cents a share compared to \$89,579 or six cents a share last year.

The prior year's figures included income from ABKCO's settlement with the Beatles and the Apple group of companies in the amount of \$162,139 for the six months and \$359,101 for the three months ended March 31, 1977.

# RCA Realigns Promo Methods In Pop Division

NEW YORK—In a realignment of its pop field promo operations aimed at strengthening the network and providing a more flexible approach, RCA Records has each of its 17 promo reps now reporting directly to each of the 17 branch sales managers, rather than the five regional promo managers.

At the same time, to coordinate and support the shift, Mike Becce has the newly created post of director, promotion/field sales relations, as liaison at the national and field level between the label's sales and promo activities (see Executive Turntable).

Announcement was jointly made and endorsed by Ray Anderson and Dick Carter, division vice presidents respectively for promotion and field marketing.

"It allows my regional promotion managers more time to put together creative marketing plans for their areas and ties in with national projects, overall improving our national sales effort," Anderson notes.

"On a national scale it affords more flexibility to the regional promotion force," Carter observes, "and it allows our sales managers far more latitude in dealing with local break-out singles and LPs whose promotion is now under their direction."

# Strike Ends At Pitman CBS Plant

By ROMAN KOZAK

NEW YORK—Higher prices for custom pressings are expected to result from the agreement CBS has reached with Teamsters Local 676 to end the strike at the giant Pitman, N.J., pressing plant. At present CBS charges 43.5 cents per album and 15 cents per single for custom pressing.

The strike had shut down the plant since May 2. Full production is expected to resume by this week. CBS also cites a recent penny per pound increase in PVC as another factor contributing to higher operating costs. The last increase for custom pressing was in January when CBS raised the price by two cents for LPs and a penny a single.

Cause of the strike was a dispute over mandatory work on Sundays, and wages. According to sources, both sides reached a compromise solution on the Sunday work rules. According to the new agreement, sources say, workers are required to work only one Sunday per month and the company and union will work together to avoid mandating Sunday work whenever it is possible.

Complicating the wage issue was that fact that there are 23 different labor grades covered in the contract. Sources say that while CBS did improve its money offer to the union as the strike went on, most of the gains were not in direct wages but in benefits and retroactive lump sum payments.

Though CBS was able to maintain its essential services on the East Coast despite the strike, the company was forced to delay some releases. Settlement of the strike means that CBS will be able to meet demand on upcoming releases by Bruce Springsteen, Barbra Streisand, Bob Dylan, Boston and Dave Mason. The strike ended Wednesday (17).

# Big Tree Keys Atlantic Shift

NEW YORK—Atlantic Records is reorganizing its custom labels division by grouping it under the Atco Records umbrella with Doug Morris named president of Atco Records & Custom Labels (See Executive Turntable). In addition Atlantic has reached an agreement in principal to buy Morris' Big Tree Records label.

Big Tree, which was a custom label distributed by Atlantic, now becomes a division of Atlantic Records. Morris will coordinate activities of Atco and Big Tree as well as the Finnader, Pacific, Rolling Stone, Swan Song and Westbound Record labels.

# Market Quotations

As of closing, May 18, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
52%	34%	ABC	9	456	52	50%	50%	— 1/4
41%	34%	American Can	7	323	40%	40%	40%	Unch.
15%	9%	Ampex	14	340	15%	14%	15	— 1/4
3%	2%	Automatic Radio	—	14	3	3	3	Unch.
25%	22	Beatrice Foods	10	386	24%	24%	24%	+ 1/4
55%	43%	CBS	8	427	55%	53%	55	+ 1/4
20%	13%	Columbia Pictures	4	530	18%	18%	18%	— 1/2
13%	8%	Craig Corp.	4	53	12	11%	11%	— 1/4
40%	31%	Disney, Walt	15	677	40%	39%	39%	— 1/4
3%	2%	EMI	6	150	2%	2%	2%	Unch.
15%	8%	Gates Learjet	6	365	15%	13%	14%	+ 1/2
14%	11	Gulf + Western	5	586	14%	14%	14%	— 1/4
13%	9%	Handleman	8	87	13%	13%	13%	— 1/4
5%	3	K-tel	—	82	5%	5%	5%	— 1/4
6%	4%	Lafayette Radio	—	—	—	—	6%	Unch.
35	22%	Matsushita Electronics	70	25	32	31%	31%	— 1/4
51%	32%	MCA	10	97	50%	49%	49%	— 1/4
48%	25%	Memorex	9	432	48	45%	47	— 1/4
56	43	3M	14	1389	55%	54%	55	— 1/4
50%	35	Motorola	14	487	49	47%	47%	—2/4
28%	24%	North American Philips	6	160	28%	28%	28%	+ 1/4
16%	10	Pioneer Electronics	12	17	14%	14%	14%	— 1/2
15%	13%	Playboy	28	2017	15%	13%	14%	+ 1/4
29%	22%	RCA	9	879	28%	28%	28%	— 1/2
8%	6%	Sony	14	155	7%	7%	7%	Unch.
13%	9%	Superscope	—	34	11%	11%	11%	+ 1/4
42%	29%	Tandy	9	552	42%	41%	42%	+ 1/4
9%	5%	Telecor	7	74	8%	8%	8%	Unch.
6	2%	Telex	14	780	6	5%	5%	— 1/4
2%	1%	Tenna	—	1	2%	2%	2%	Unch.
16%	12%	Transamerica	6	606	16%	16%	16%	— 1/4
33%	20%	20th Century	4	441	32%	31%	31%	— 1
41%	29%	Warner Communications	8	199	41%	41	41%	— 1/4
16%	11%	Zenith	—	395	15%	15%	15%	— 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	2	4 1/2	5%	Integrity Ent.	10	308	4%	4%
Electrosound Group	—	—	2%	3%	Koss Corp.	17	1	5%	5%
First Artists Prod.	3	79	5	5%	Kustom Elec.	—	1	2%	3%
GRT	—	115	1%	2%	M. Josephson	8	148	15%	16
Goody Sam	10	—	6%	6%	Orrox Corp.	—	109	3%	4%
					Recoton	12	—	3%	4
					Schwartz Bros.	4	—	3	4

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

# 13% SALES GAIN

# Sam Goody Halves Last Year Net Loss

NEW YORK—With its proposed merger with American Can Co. imminent, Sam Goody, Inc., reports its net loss cut almost in half from a year ago on a 13% sales gain in the first quarter ended March 31.

According to Goody president George Levy, nearly 75% or \$78,000 of the \$110,845 deficit in the traditionally weak quarter was due to costs applicable to the merger, with the figure down substantially from the \$233,872 reported for January-March 1977.

Sales rose to \$13.172 million from

\$11.687 million the year before, with both records and tapes, and audio-video hardware contributing to the increase.

The merger under which the chain would become a wholly owned subsidiary of American Can is in the final stages of paperwork, with approval of the respective boards of directors already obtained. An estimate of the Securities and Exchange Commission's timetable would anticipate finalization of the merger by late June or early July.

# Broadcasting Buys Label Loss At ABC Stock Parley

By DOUG HALL

NEW YORK—A starkly contrasting view of a prosperous radio division versus a troubled records operation was presented to stockholders at the annual ABC meeting Tuesday (16).

The differences were touched on by both ABC chairman Leonard H. Goldenson and president Elton H. Rule. Goldenson said the company was "the nation's unquestioned leader in both radio and television."

Turning to records he said, "We have taken a variety of steps to improve ABC Records' operation, ranging from strengthening its marketing and creative functions to closing down unneeded portions of its high fixed-cost internal distribution system."

"Recorded music is a natural activity for any entertainment-oriented company, and we intend to be


successful here as we have been in our other entertainment businesses." Success has certainly eluded ABC in the record business as the company has swallowed a \$67 million write-off.

Rule said, "ABC Radio, like the other broadcasting divisions, is the leader in each of its areas of operation—the ABC Radio Network, the owned AM stations and the owned FM stations. The four network services are all doing well. As part of their exploration of new programming possibilities, this fall ABC will present its first live national radio coverage of a sporting event in the last decade—the Ali-Spinks heavyweight fight."

Rule noted that "the FM stations have grown even more than FM in general, which has been growing at a

(Continued on page 32)

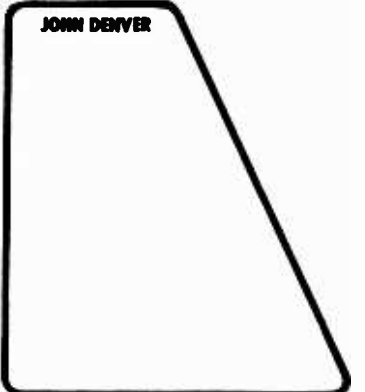
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Cloud patterns • NASA photo S-65-34763

## The Voice of The Americas

When Flora Purim breaks into song, the miles, languages and cultures that separate Americas North and South suddenly vanish.

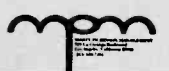
Flora's blend of the *Best* of both worlds has never been truer than on her latest album. Recorded in Los Angeles with the top names in jazz-rock, it combines American precision with the steamy passion of

Brazil. The result: clearly crossover action.

The most acclaimed woman-singer in contemporary jazz — winner of *down beat's* female vocalist award the last five years in a row — vocalist award the last five years in a row —

Flora is broadcasting louder, clearer, and more inviting than ever before. On *Everyday, Everynight*. Flora Purim. Produced by Bob Monaco & Airto Moreira. On Warner Bros. records and tapes.

BSK-3168



# Bearsville Expanding For Bullish Market

By ED HARRISON

LOS ANGELES—Bearsville Records, long functioning with a nucleus of three acts—Todd Rundgren, Foghat and Jesse Winchester—is reformulating its signings policy due principally to changing market conditions and economics.

In line with the label's roster expansion is the relocation of the label's national headquarters from New York to Los Angeles to be nearer its distribution company, Warner Bros. (Billboard, May 20, 1978).

"We've released other albums at

times but in terms of continuity and projects to work on, Rundgren, Foghat and Winchester were the three we focused our attention on," says Paul Fishkin, Bearsville president.

Continues Fishkin: "We've been able to fulfill our obligation as a custom label while taking advantage of large company distribution. It's ironic that we went out of our way not to sign acts since most companies research new attractions."

According to Fishkin, the timing (Continued on page 22)

# Motown Adapts For Disco DJs 'In the Groove'

By ADAM WHITE

NEW YORK—Motown is adapting its disco disks to help deejays program parts of a record accurately and on sight.

Involved is the visible widening of the grooves at certain predetermined points of the record.

Barry Bluestein, national director of disco promotion, says the process enables the deejay to drop the stylus on the expanded groove, positioned to pick up on the first beat of each music segment.

Various labels have employed this idea in the past to identify individual points within a continuous music or narration program, but Motown's move—tagged "Disco Eye-Cued," with attendant logo and trademarking of the name—is thought to be its first use for disco purposes.

Rare Earth's "Warm Ride" is the first disco disk from Motown to be "Disco Eye-Cued" at four separate points. It is also the first label product to carry the Beats Per Minute designation (Billboard, May 20, 1978).

The company was to send 12-inch copies to its regular disco mailing list of deejays, record pools and publications Monday (22). It carries a letter of introduction about the cuing, and a diagram detailing its operation.

Bluestein expects "Disco Eye- (Continued on page 83)

# PUBLIC BROADCASTING AFFECTED

## C'right Tribunal Decision On Rates Expected June 6

By MILDRED HALL

WASHINGTON—The Copyright Royalty Tribunal will reach a final decision on public broadcasting rates for music use in two meetings scheduled for May 31 and June 6.

The effective starting date for the compulsory licensing royalty could be on or close to June 8, if the Tribunal's rate decision can be hustled into official publication in the Federal Register by that date, as required in the Copyright Act.

Since SESAC and BMI have reached voluntary agreements with the public broadcaster television and radio networks (PBS and NPR), all testimony before the Tribunal has been on the use of ASCAP music.

Public broadcasters have offered \$475,000 annually as a top figure, while ASCAP proposes a \$1.8 million rate for each of first two licensing years, rising to \$2.88 million in 1982 (Billboard, May 13, 1978).

Judging by results of meetings up to now, issues still to be resolved by the Tribunal before the final June 6 decision would include:

A final decision on how the rate should be arrived at. Although the public broadcasters' per-composition approach has been dropped, there are still many differences between the opponents on what the major factors should be in deciding a fair rate.

A proposal by Commissioner Mary Lou Burg would use station market population rather than station gross revenues for a rate basis. ASCAP, in comments to the Tribunal, has rejected her idea in favor of a revenue base.

The public broadcasters are more amenable, but are worried about what qualifiers would go into the rate base. The Tribunal members have been divided on this issue.

A vote would be taken on chairman Tom Brennan's proposed study and report to Congress in 1980 on whether there would be any need for the compulsory licensing after that date, or whether voluntary agreements on the payment of royalty between music licensors and public broadcasters seem feasible.

Removing the compulsory licensing proviso would require an amendment to the Copyright Act, something Congress is traditionally reluctant to get into.

On payments for recording by the non-commercial broadcasters, the Tribunal must decide whether to require individual, local or regional PBS stations to pay when they go beyond the allowable "ephemeral" copy which is exempt from a recording fee.

The law permits all broadcasters to make one convenience copy of programming for its own use, with certain restrictions. (Educational broadcasters have broader leeway in making ephemerals.)

A minor matter to be resolved is whether payment must be made by unaffiliated small campus radio stations.

This is the only area where the Tribunal must deal with BMI, which has no voluntary agreement with collegiate stations unaffiliated with the NPR network.

The amount of royalty involved would probably be negligible, but the Tribunal could be drawn into making some judgment as to the relative use of ASCAP versus BMI music.

In the final showdown meeting of June 6, rates and terms must be officially adopted, and final votes taken on any amendments and issues in dispute.

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# Rocket Riding High On Its 'Small Is Beautiful' Theme

By ADAM WHITE

NEW YORK—As Rocket Records consummates its much-hinted distribution deal with RCA for the U.S. and Canada, executive vice president Tony King says the label will retain its "small is beautiful" philosophy.

The roster comprises seven acts, three to debut in July when first product ships through RCA.

These are Colin Blunstone and Lorna Wright, with albums produced by Bill Schnee and Jay Lewis respectively, and Lulu, bowing with a single produced by Mark London and Lem Lubin.

"It makes sense to keep things small," continues King. "It's good for the label, good for the acts, and we've become used to functioning in this way."

"That's why we were attractive to RCA. I think they were relieved to find that we aren't going to sign the world, or try and become an A&M within the next couple of years."

For Rocket's part, says King, the new regime at RCA represents an attractive environment.

As previously disclosed, Rocket is moving its American headquarters from Los Angeles to New York from June 1. This will improve liaison with the company's London base, while connecting with RCA's facilities.

King, with the label for three

years, is relocating to New York, from where Leeds Levy will also run the publishing wing.

East Coast promotion staff will be appointed, while Rick Harold continues to handle West Coast promotion from Los Angeles, and Jane Ayer looks after national publicity. Rocket president, John Reid, will base in London and New York.

Reid, together with Elton John and other principals Gus Dudgeon and Bernie Taupin, formed the company in 1973, and signed U.S. distribution to MCA, to which John was then, and remains, signed as an artist.

The MCA/Rocket deal expired late last year, and negotiations for a new home have been in progress since.

Key label acts over the past five years have included Kiki Dee, still pacted and working on a new album with Schnee; Neil Sedaka, now with Asylum, whose Rocket catalog is part of the RCA deal; and Cliff Richard, who enjoyed the biggest American hit of his career on the label with "Devil Woman" in 1976, and who has an album due later in the year, produced by Bruce Welch.

Among the newer acts are British band, Blue, whose next LP will be produced by Elton John, and Australian act, the Moir Sisters, whose debut is produced by John Farrar.



**BOB WELCH**  
FRENCH KISS

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## BOOTLEG SUIT CBS & Chicago Ask Millions From Foursome For Live LP

By DICK NUSSER

NEW YORK—CBS Records and the rock group Chicago have filed a multi-million dollar suit in federal court here charging several manufacturers and distributors here and in Canada with alleged copyright infringement involving an LP titled "Chicago Transit Authority—Live In Concert," under the Magnum Records imprint.

Defendant are Cineamerica Distributing Corp. and Magnum Records, both of New York; Eaton-Walker Enterprises Ltd. of Toronto, and the Jos. M. Zamoiski Co. of Baltimore.

Suit charges that Eaton-Walker illegally pressed copies of a performance made by the group during a concert Sept. 13, 1969, billed as the "Toronto Rock And Roll Revival" when only CBS has the rights to the group's material.

In 1973, the suit charges, CBS was approached by Eaton-Walker with a tape purporting to be Chicago's performance at the Toronto festival with the idea that CBS "examine it" to determine its commercial potential. Suit claims Eaton-Walker was notified at that time of CBS' exclusive rights to Chicago's material.

Later, around Sept. 1, 1977, according to the court papers, Eaton-Walker and the festival's other producers agreed to sell seven compositions performed by Chicago to Cineamerica for distribution within the U.S. Thereafter, Cineamerica entered into a similar deal with Magnum, who subsequently consigned the package to Zamoiski and other wholesalers.

Without going into specifics, the suit also alleges that Magnum Rec-

ords has released another unauthorized recording purporting to be that of a Chicago performance at the 1968 Democratic Convention. The group never appeared at the convention, court papers claim.

CBS is seeking punitive and compensatory damages in excess of \$6-million and asking that the defendants be enjoined from further distribution of the offending album. Suit also asks that defendants deliver all items bearing the Chicago trademark, including plates and matrices, for destruction.

Suit notes that the defendants are exploiting the name and likeness of the late Terry Kath, one of the group's founders, on the album cover. The alleged bootleg LP is dedicated to Kath, the suit claims.

## NARM INPUT DWINDLES

### More Piracy Info Urged

WASHINGTON—Members of NARM have been urged to report instances of pirate and counterfeit tapes which are flooding the marketplace, but are apparently being ignored by retailers and rackers.

NARM's executive vice president Joe Cohen says that for "unexplained reasons, the flow of information transmitted to NARM has dwindled in the past year to virtually nothing. Yet the entire industry knows that pirated and counterfeit product has proliferated tremendously."

This deprives the RIAA and the cooperating FBI, state and local authorities of a valuable source of information, says Cohen.

NARM's industrywide anti-piracy campaign in the early 1970s was carried out through "Shopping Reports." These reports went to all NARM regular mem-

bers and their branches, to alert everyone to piracy. The Shopping Report is now being reactivated.

Cohen hopes that when NARM members see or are offered illegal product themselves, they will use the Shopping Report to describe the "where, when and what" of the pirated or counterfeit product.

The Shopping Reports information should be sent to NARM headquarters. It will be forwarded to RIAA, which works directly with the FBI and other law enforcement agencies.

NARM asks retailers and rack-jobbers, whether members or not, to contact the NARM office at 1060 Kings Highway North, Suite 200, Cherry Hill, N.J. 08034, or phone 609-795-5555 for a supply of Shopping Reports.

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## BROADWAY REVIEW

### 'Ain't Misbehavin' Celebrates Waller

NEW YORK—Fats Waller was a composer and entertainer of exceptional talents and a man with an unsurpassed love of life. "Ain't Misbehavin'," which opened at the Longacre Theatre here May 9, is a sparkling, energetic, thoroughly enjoyable celebration of the man and his works.

Conceived by Richard Maltby Jr., and originally staged at the off-Broadway Manhattan Theatre Club as a musical revue, the show, through 30 of Waller's tunes—some written exclusively for solo piano, but with lyrics added by Maltby—splendidly captures the genius, the wit, the style, the irreverence of Waller.

Ken Page, Andre De Shields, Nell Carter, Armelia McQueen and Charlaime Woodward form the gifted cast of singers and dancers who strut, cakewalk, sashay, sing and dance their happy way through such inspired Waller specialties as "Honeysuckle Rose," "Tain't Nobody's Biz-ness If I Do," "Two Sleepy People," "I'm Gonna Sit Right Down And Write Myself A Letter" and of course the title tune.

They enjoy the outstanding support of Luther Henderson on the upright piano and a six-member on-stage band conducted by Hank Jones.

The songs are woven together by a

loose story line, but then no story is really needed. Waller's songs are stories in themselves, and as told by the charismatic cast, those stories come to life, giving the audience a priceless look into the soul and the uncanny talents of Waller.

Before the arrival of "Ain't Misbehavin'," much of this treasury of Waller gems was in danger of being lost. Now, however, thanks to all concerned with this sparkling new show, an entire new generation of music lovers can rediscover one of the nation's most outstanding composers and entertainers.

RADCLIFFE JOE

### Casablanca Plans 3 Videocassette Features In Nov.

LOS ANGELES—Casablanca Record and FilmWorks will be marketing three full-length videocassette features of as yet undetermined program content by November, reports Larry Harris, executive vice president.

Harris stresses that the first up-to-two-hour-length prerecorded cassettes would probably cover a broad spectrum of entertainment. "We could release Kiss or Donna Summer. Or it could be a totally educational cassette. It could be a music-oriented program, but you can be sure it will have a story line and will not just be a taped concert," Harris says.

Undetermined are pricing, format choice and distribution methodology. Harris says Casablanca hopes to bring in the first tapes at a price under the \$49.95 to \$69.95 sticker on the first prerecorded old movie cassettes.

"What format we choose to go with will be determined by our market studies of what type of equipment dominates the marketplace. We hear predictions of a 2.5 million hardware universe by Christmas. As to distribution, we will probably go through our regular Polygram distribution. But we'll complement that with a type of distribution more geared to those audio stores and departments not served by a record/tape distribution firm."

### Renewed Ember To Janus/GRT

LOS ANGELES—Janus/GRT will distribute the reactivated Ember Record label, according to Jeffrey S. Kruger, president of Ember, and Eddie De Joy, president of Janus/GRT.

At the same time, Ember has signed artists Nikki Richards and Kenny Williams.

The label will release a single by Richards, produced by Norman Ratner, immediately with a single by Williams to follow shortly.

Ember Records is a division of the Ember group of companies which are involved in concert promotion, records, management, film and video distribution, sports concessions, music publishing and talent.

The Ember label has been dormant four years.





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## Bankrupt Firm Sued By Label On Processing

LOS ANGELES—Orion Marketing Ltd., doing business as Nautilus Recordings, is suing United Sound Inc. and Monarch Record Manufacturing doing business as AFM Engineering in Superior Court, alleging the defendants botched their direct-to-disk album, "First In Line."

The plaintiff, located in Pismo Beach, Calif., alleges that it orally contracted with the defendants for plating of original master lacquers and the manufacture of mothers and stampers for the Randy Sharp LP.

Orion contends that it agreed to pay a premium price for these services to obtain superior quality work. In the suit, plaintiffs say United and Phonopress produced lacquers Sept. 14, 1976 and AFM completed plating and produced several mothers and stampers between September 1976 and January 1977.

The pleading argues that the defendants carelessly and negligently produced their elements with the resultant several masters containing pinsize holes, incapable of producing stampers. Lacquer masters were ground down, causing impurities of metal, it's charged. And silver used to coat the masters oxidized, causing surface noise.

Orion claims it could not make the number of records it normally would make and that surface noise was present. It asks \$1.5 million for loss of sales and \$71,000 to redo the original session and lacquer masters. It also asks a \$1 million punitive damages judgment.

United Sound was a Burbank, Calif., studio which is going through a bankruptcy proceeding in federal court here.

## Publishing Accord

LOS ANGELES—Big Borough Music (BMI) and Shelly Music (ASCAP) have entered into a worldwide copublishing deal with Arista/Careers Music Inc.

Big Borough and Shelly Music are the publishing companies owned by Jeff Lane, producer of Eddie Kendricks, Brass Construction, B.T. Express and others.

## Bill On Returns

• Continued from page 1

The bill, H.R. 3050, was originally designed to help only sellers of paperbacks and periodicals. It provided exclusion of tax payment due on returns made for a period after the taxable year (2½ months for magazines, and 4½ months for paperbacks).

Recording Industry Assn. of America and National Assn. of Record Merchandisers spokesmen urged the committee, during 1976 hearings, to include recordings (disks, tapes and cassettes) in the tax amendment, since their returns problem is the same as that of the manufacturers of paperbacks and magazines.

RIAA president Stanley Gortikov pointed out at the hearing that, like the publishers, the record companies must send the retailer copies for display that may far outnumber the ultimate sales to consumers.

Gortikov testified that it is industry practice to guarantee full return privileges to retailers and rackjobbers, and the percentage of returns is generally high. It was 21% of gross sales for recordings in 1974, he said.

## General News



**DOWN POUR**—Capitol and Globe Records personnel in Cincinnati are inundated with some of the 2,000 entries in a contest sponsored by the two parties awarding a \$60 pair of precision roller skates. All the action centers around Kraftwerk's new LP, "Trans Europe Express" which received play in a Cincinnati roller rink and area disk stores. From the left: Rick Kapp, Capitol's territory manager in Detroit; Jack Reynolds, label's district manager in Detroit and Tom Thompson, Globe's manager and buyer.

## AIDS PRODUCERS

# Free Flow Flowing Employment Agency

By DICK NUSSER

NEW YORK—When you start a company with a name like Free Flow you never know where it'll wind up.

What began as a management firm has evolved into a producer's employment agency, supplying production talent for artists such as Jerry Jeff Walker, Helen Schneider, James Montgomery, Scott McKenzie, Guy Clark, the Lost Gonzo Band and a new U.K. group called Racing Cars. But it is more than that.

Free Flow was launched in 1973 by Michael Brovsky, one of the founders of the Serendipity Singers, who were managed by Fred (Bitter End) Weintraub. Brovsky bought out Weintraub's management company, called the new firm Free Flow, and expanded into coffee house productions, concert bookings and a fling at booking movies on college campuses. But with the exception of Walker, the client roster wasn't exactly star-studded.

Things changed a bit a year later, when Steve Franks joined Free Flow. Franks had worked at MGM Records, handling royalty payments, foreign rights and other "solid financial details."

It was a good marriage and it gave Brovsky time to concentrate on more creative things in Austin, Tex., where he was settling down to run Walker's career. Franks stayed in New York, where he remains today.

A lot of water has flowed under the Free Flow bridge since then. Today, the firm is branching out into multiple production deals involving producers, artists and publishing.

"We can really cover a lot of ground for a record label," Frank maintains. "We function as an extra a&r level and we're not locked into any one thing. We handle rock, r&b,

country, progressive country and we're getting into jazz."

Free Flow's direction has turned it into a sort of a clearing house for producers, groups and material.

"We afford a lot of interplay between managers and labels and the managers aren't threatened because we are not out to steal acts," Franks says. "We support the manager's function, actually."

The firm now has offices in New York, Austin and Nashville. Producers affiliated with Free Flow include Jim Mason (Firefall, Richie Furay, Racing Cars); Don Oriolo (James Montgomery, Canada's David Bradstreet); Paul Christianson (Scott McKenzie); Tony Camillo (Valentine, Gladys Knight & the Pips, Helen Schneider) and Neil Wilburn (Guy Clark).

## ASCAP Voters Return Adams

NEW YORK—The board of directors of ASCAP has reelected lyricist Stanley Adams, president; Salvatore Chiantia, president of MCA Music, and screen and TV-scorer George Duning, vice presidents, and composer Morton Gould, secretary.

Other officers elected are Ernest R. Farmer of Shawnee Press, treasurer; composer Arthur Schwartz, assistant secretary; Leon J. Brettler of Shapiro, Bernstein, assistant treasurer.

Lester Sill, president of Screen Gems-Colgems-EMI Music, Inc., was appointed to the board of directors of ASCAP and the board appointed him to serve as a publisher director.

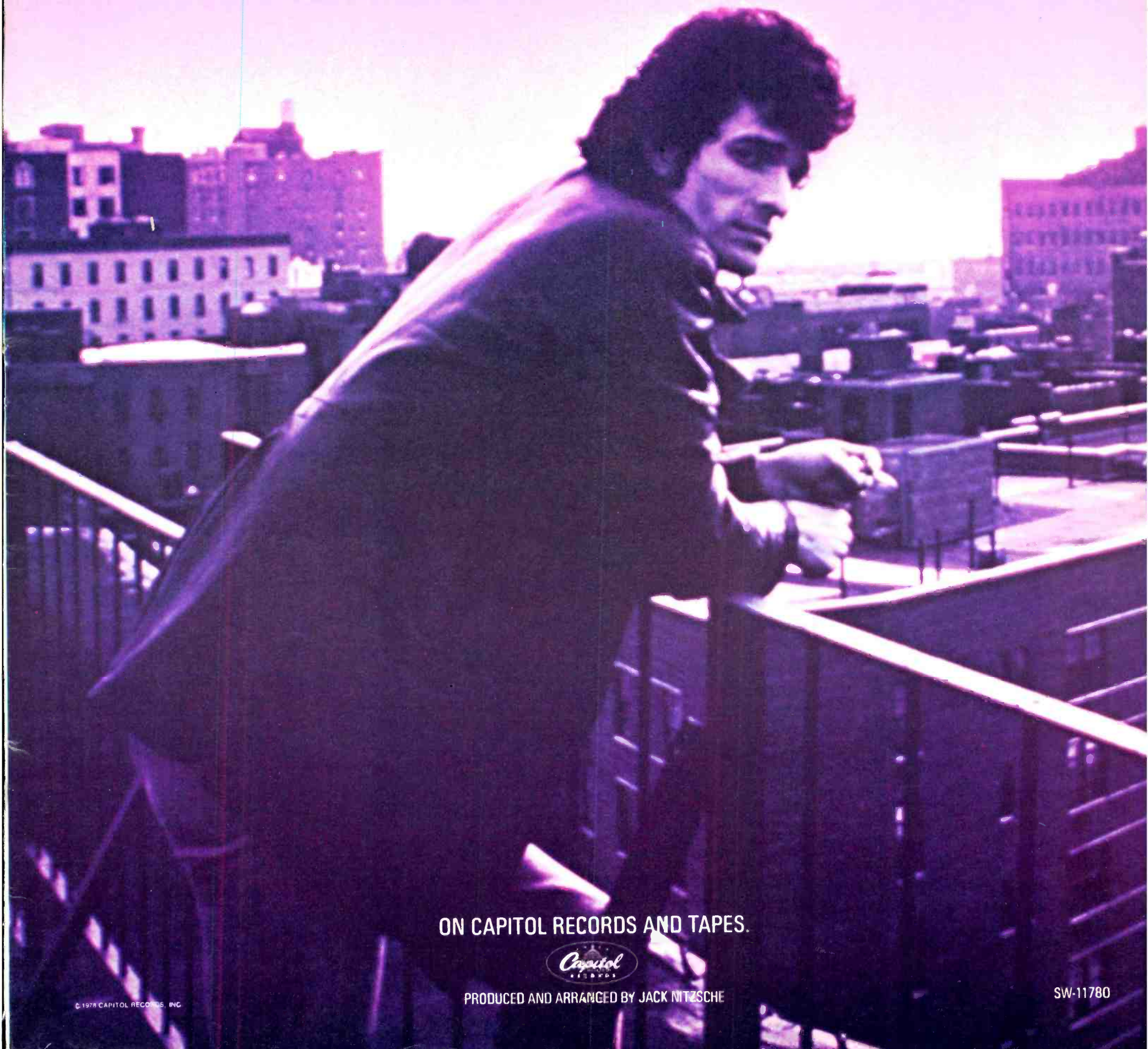


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# WB Music Price Revamp Ups Sales

• Continued from page 3

After two weeks of "substantial decreases" in sales immediately following the announcement, there have been five weeks of steady increases, according to Silvers. "After a short boycott the jobbers are buying cautiously and on a limited basis. Frankly, I had anticipated six months of horrendous sales," he says.

Silvers adds that he has been dividing his time this year evenly between L.A. and New York. "I wanted to be in New York (the center of the publishing industry) to catch all the flack," he says. "It hurt me personally to take calls from jobbers who were customers for a long time and are now furious."

If the jobbers do not fully come around, Silvers will fall back on his own 12-man sales staff. "We are geared if necessary to sell 100% of our product direct to accounts. Most companies have sales staffs at best one-third the size of ours."

"But five years ago when we changed discounts slightly (from 58% off to 55% off), we were boycotted by jobbers, which put such a scare into us that we amplified our sales staff. We used to be totally at the mercy of the distributors, but the amount of business we do direct with the dealers has been growing since about 1974. Before this discount restructuring between 52%-54% of our merchandise was sold directly to dealers."

"Also we do a lot of business in discount, record and book stores,

which are accounts we service directly."

The reason for this overhaul? "The profits needed to be split more evenly between the manufacturer, the jobber and the retailer," says Silvers. "We were breaking even on a lot of projects and making a minimal amount on others."

According to Leonard Golove,

WB Music's administrative vice president and house counsel, the firm chose to completely eliminate the extra discount advantage to the jobber rather than slightly decrease the discounts to both jobber and retailer because "our surveys indicated if we lowered the discount to stores, many stores would stop carrying our merchandise."

## Leslie Sees 'Adventure'

• Continued from page 3

\$100 million level when he started 32 years ago, and his investment was about \$4,400 a quarter-century ago when he founded Pickwick with Amos Heilicher and Danny Gittelman, he's had a role in many key changes. (Pickwick grew to \$380 million in 1976, was sold to American Can for \$102 million in 1977 and last year's sales are estimated at close to \$500 million.)

Pickwick was the first to move into licensing of product when it acquired Capitol catalog items in 1968 as the first major label deal. It was also the first to move budget records into the rackjobber pipeline, initially through drugstores and supermarkets; then in the move to discount stores the full-line product "tailed on" and that phase of industry expansion began.

From those beginnings, Pickwick moved strongly ahead in the proprietary areas in Canada and Europe, then extended its reach in rackjobbing, and more recently into retailing, with one of Leslie's last ac-

tions the initiation of discussions on the Sam Goody merger.

Leslie sees his future in the broad area of communications with plenty of opportunities in management, marketing and merchandising, the logical areas of acquisition.

"If I were a graduating senior today, it would be hard to find a business more exciting, or rewarding, or with more creative potential than our music business," he observes.

The former Syracuse Univ. and basketball player graduate who also went through the Harvard Business School advanced management program, has mixed feelings on the transition, which he relates to basic differences in philosophy. "I have to do my own thing, wherever it takes me," he notes.

But as he looks ahead, he also continually looks back, with the proudest claim that of Pickwick as one of only 10 New York Stock Exchange firms to never have a financial quarter without a comparative growth increase except for two in the shift from first in first out to last in first out accounting.

Golove adds: "It costs 50 cents to produce a piece of sheet music, counting the royalties. And it retails for \$1.50, which is a three-to-one ratio of the cost of the product to the sales price. In manufacturing most often they won't touch a product unless the ratio is seven-to-one or 10-to-one."

Adds Silvers, "We were only making a profit because of the large catalog we own where the royalties are not as high as in our licensing deals. Now we can make a reasonable profit in licensing and expand in that area."

"Also we can begin to advertise our products directly in retail newspapers and magazines. Our profits were so marginal before, we could afford virtually no advertising budget." So far the firm has advertised in the record trades and trades for publishing and musical instrument stores.

The main cause of this bad profit picture for manufacturers, according to Silvers, has been royalty wars between rival publishers competing for rights. "There has been a rise in superstar royalties over the past few years. Our sheet music retails for \$1.50, and the standard high royalty is 35 cents."

In 1971 when Silvers became president of WB Music, sheet music retailed for \$1, with a 20-cent royalty. He immediately raised the retail price to \$1.25, whereupon the royalty rate went to 30 cents. In 1974 he raised it again to its present level.

(Continued on page 71)

## Disk Collectors Trade At Meets

DETROIT—Monthly record collectors trading seminars are being operated here and in Chicago, with the idea soon to be introduced to New York City.

The bartering expos are operated by a company here called Fantastico. Stu Shapiro, company president, says the showings of old and unusual recordings have by far proven the most successful.

Shapiro's Recordventions, as they are called, will debut in New York City, Sunday (28), at the Taft Hotel.

Into the rented space Shapiro puts dealer's tables at \$15 per, and collectors at \$1-\$2 a head, depending on city.

The expos, which began in Detroit, were introduced to Chicago three months ago. Response has been so strong that Shapiro moved to a larger venue in his third month.

Northlake Hotel in Northlake will be the site of the next Chicago gathering June 25.

Locations both in Royal Oak and Farmington are used for the conventions here.

## Action At NARM

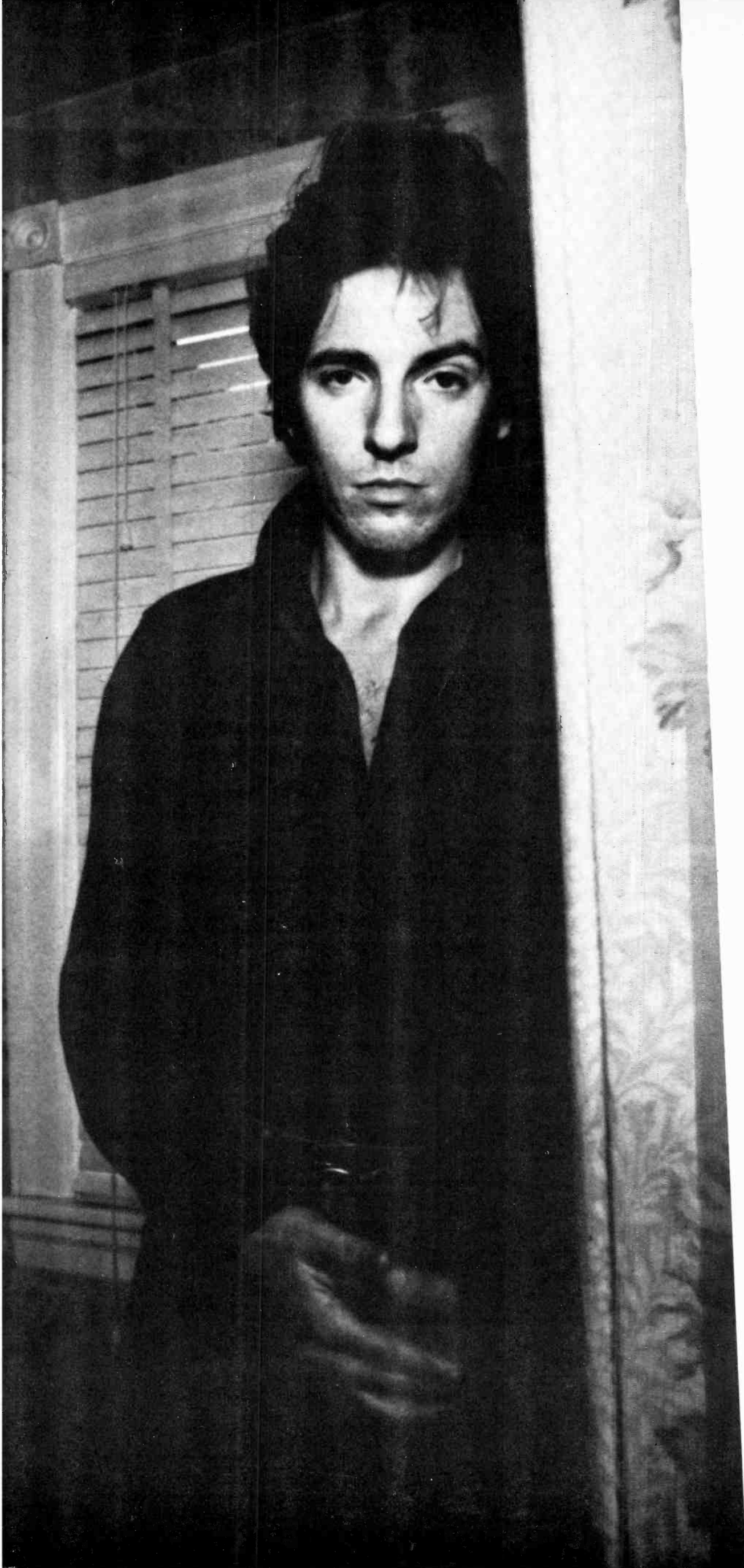
LOS ANGELES—NARM's rackjobber and retailer advisory committees have been reactivated by John Cohen, NARM president. The 13-member retailer group meets in Chicago Thursday (25), with the 11-member jobber group meeting there Friday (26).

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## BROADWAY REVIEW

## 'Working' Musical Misses, Yet Has Its Good Moments

NEW YORK—"Working," the new Stephen Schwartz musical at the 46th St. Theatre, promises a tiger but delivers a pussycat. The show has tremendous potential for brilliance. Unfortunately, this sparkle shines through only sporadically, leaving the audience feeling somewhat cheated.

The show is built around Studs Terkel's best selling book of the same name. Adapted to the musical theatre by Schwartz, it features songs by James Taylor, Micki Grant, Craig Carnelia, Mary Rodgers/Susan Birkenhead and Schwartz.

Terkel's book, as its title implies, deals with the experiences and emotions of the working class. It is startlingly forceful in its honesty. Yet something seems to have been lost in the transition to the stage.

There are some instances of brilliance, as when a fireman, played by Matt Landers, tells why he left the police force to become a fireman; a migrant worker, played by Joe Mantegna, who relates the horrors and frustrations of life on the farm; a call girl, played by Patti LuPone, who is

philosophical about her job; and a gas meter reacer, also played by Landers, who tells how he alleviates the monotony of his work. Much of the rest is lackluster narrative, lacking the pizzazz necessary to rivet and consume its audience.

The music too—perhaps due to the number of different composers who worked on the score—is uneven. Like the rest of the show, it sparkles only on occasion. Standouts include, "All The Livelong Day," by Stephen Schwartz, based on Walt Whitman's "I Hear America Singing;" "Millwork," also by Schwartz; "Brother Trucker," by James Taylor; "If I Could Have Been," by Micki Grant; and the closing number, "Something To Point To," by Craig Carnelia.

"Working" has a message to tell, a powerful one. Unfortunately it missed its opportunity to provide Broadway with a moving piece of theatre and instead of emerging as a compelling production it toddles along, content to be just passingly pleasing.

RADCLIFFE JOE

## General News

## Illness Fatal To Wm. Steinberg

CHICAGO—The last of the great Central European conductors who fled to America following Hitler's rise, William Steinberg, died May 12 at New York's Lennox Hill Hospital.

Steinberg, 78, came to America in 1938 with a wave of exiled musicians that carried many noted conductors to these shores. He was born and educated in Cologne, Germany, but suffered persecution under the Nazis because he was Jewish.

In 1952, Steinberg became principal conductor of the Pittsburgh Orchestra, a post he held for 24 years. He also occupied positions with the Buffalo Philharmonic, the Boston Symphony and the New York Philharmonic, and was instrumental in the founding of the Palestine Symphony (now the Israel Philharmonic).

In early May, the conductor was admitted to Lennox Hill Hospital, suffering from a heart ailment. He is survived by a son, a daughter and five grandchildren.

Steinberg's performances are preserved in many recordings for such labels as Capitol, RCA, Command (AEC) and Deutsche Grammophon. Andre Previn now conducts the Pittsburgh Symphony.

## ALSO 8-TRACK TAPE

## The Late Bill Lear Invented Car Radio

LOS ANGELES—William Powell Lear, the millionaire industrialist who never finished grade school but invented (among other things) the car radio and helped develop with RCA the 8-track stereo cartridge, died Monday (15) in Reno, Nev. of leukemia. He was 75.

Best known to the public as the pioneer of the small corporate jet airplane which bears his name, Lear's inventions accumulated some 150 patents in his career in diverse fields such as radio, electronics, aviation technology and auto engineering.

Lear made his first fortune 50 years ago when he developed the first car radio.

He recalled that event in a Billboard interview published April 17, 1965 after Lear stirred the industry with the news he would enter the tape cartridge field.

"In the fall of 1928 I placed the first car radio ever built on Paul Gavin's desk," Lear said referring to the time he worked for a battery manufacturer in Chicago named Galvin Manufacturing Co.

"It created some interest around the plant, but the general feeling was that radios in cars would never go over. The chief concern was that they would be legislated out of existence for driving safety reasons.

"It was a year later—Black Friday, the day the bottom dropped out of the stock market—while Paul and I were en route to a radio manufacturers' convention in Atlantic City we came up with a name for our auto radio. We decided to call it Motorola."

Lear had sold his firm to Galvin in 1927 for a third interest in Galvin Manufacturing Co. which later became Motorola.

That first Lear company was known as Radio Coil & Wire Corp. and was started by Lear on a \$500 investment.

The skeptical initial reaction to Lear's auto radio invention was to become a familiar one.

When Lear announced, upon passing his 60th birthday in 1962, that he was undertaking the manufacture of the small business jet which he designed, experts in the field predicted he would have no buyers for a private craft that sold for the "impossible" figure of \$575,000.

But just before embarking on a restless, short-lived retirement in 1967, Lear sold his interest in the Lear Jet Corp. for \$28 million.

Although Earl Muntz started the 4-track cartridge business in 1961, it was Lear along with RCA Victor which got the medium rolling nationally with the 8-track configuration. After years of development, the two firms sold Ford on the idea and the auto manufacturer in turn assigned Motorola the job of manufacturing playback units for its 1966 models.

Even in his last few weeks of life, during which he reportedly knew he was dying, Lear was working on yet another project to develop a new turbo-prop business jet.

Lear was born in Hannibal, Mo. June 26, 1902, and moved to Chi-

cago with his mother after she had divorced his father.

He attended public schools and was forced by persistent financial hardship to work in his spare time as a shoe shine boy.

He left home at the age of 16 to join the Navy, where he studied radio in World War I, a training he would later parlay into the fabulous career which brought a total estimated wealth of \$75 million.

In 1965 while he was tooling the newly purchased Motorola warehouse in Detroit for production of the Lear-engineered auto tape cartridge, he was asked how he could justify production schedules until he knew what the market would bear.

Lear's answer at the time, "A year ago, we went into production of jets when I had my first two customers. Today, Lear Jets is more than \$60 million back-ordered."

His friends recalled that boldness and flamboyance were part of Lear's character and much of the reason for his success.

In 1932 Lear sold back his interest in Galvin Manufacturing and shortly thereafter arrived in New York to enter the aviation communications field with a firm he called Lear Developments.

But by 1934, Lear described his financial condition as "flat broke," noting that "it is a little too early for the aviation radio business."

But again sparing himself from economic disaster by his wits, he soon landed a \$250,000, multi-year consultant contract with RCA Victor in New York after selling to the firm his invention known as "The Magic Brain" which standardized the tuning portion in radio sets and thereby allowed mass production concepts to be applied to making sets at varying quality and price levels.

In 1939, he founded Lear Incorporated, a firm which did \$100 million worth of business during World War II supplying spare parts to the U.S. armed forces.

His firm was not only the first to manufacture radio equipment for small planes, it also developed the lightweight autopilot soon after World War II.

The automatic pilot, considered by many his most famous invention, enabled planes to fly automatically on a fixed course.

Among the many other honors bestowed on him was the Collier Trophy, presented by President Truman in 1949 "for outstanding contributions in aviation." He was also awarded Sweden's Bronze Thulin medal in 1960.

Lear is survived by his fourth wife, Moya Marie Olsen, six children and seven grandchildren.

## Chicago's NARAS Hosts Songwriters

CHICAGO—Songwriting, publishing and the new Copyright Act will be the subject of a NARAS meeting here Monday (22) at the Univ. of Illinois Circle Campus.

Authorities in the field scheduled to address the gathering include Bill Krasilovsky, co-author of "This Business Of Music," songwriters Fran Golde and Jim Peterik and attorneys Joel Carlins and E. Leonard Rubin.

Site of the monthly meeting is room L-285 of the university's Education and Communication building.

## Change NARM Date

NEW YORK—The 1979 NARM Convention will be held March 23-28, a week earlier than originally announced, at the Diplomat Hotel in Hollywood, Fla.

## Set Representation

LOS ANGELES—The Musicways, Inc./Flying Addrisi Music catalog will be represented in Belgium, Holland and Luxembourg by Intersong Basart of Holland.

## RIAA Certified Records Gold LPs

The O'Jays' "So Full Of Love" on Philadelphia International. Disk is its seventh gold LP.

Johnny Mathis' "You Light Up My Life" on Columbia. Disk is his tenth gold LP.

Journey's "Infinity" on Columbia. Disk is its first gold LP.

Willie Nelson's "The Sound In Your Mind" on Columbia. Disk is its second gold LP.

## Singles

Robert Flack and Donny Hathaway's "The Closer I Get To You" on Atlantic. Disk is their second gold single as a duo.

Raydio's "Jack & Jill" on Arista. Disk is its first gold single.

Bee Gees' "Night Fever" on RSO. Disk is its second platinum single.

## Platinum LPs

George Benson's "Weekend In L.A." on Warner Bros. Disk is his third platinum LP.

Parliament's "Funkentelechy Vs. The Placebo Syndrome" on Casablanca. Disk is its second platinum LP.

Jefferson Starship's "Earth" on Grunt. Disk is its second platinum LP.

Dolly Parton's "Here You Come Again" on RCA. Disk is her first platinum LP.

Bob Welch's "French Kiss" on Capitol. Disk is his first platinum LP.

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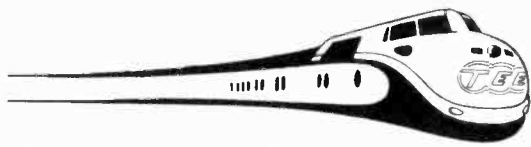
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**Dateline: May 1978** ... "Trans-Europe Express" added to stations 96X-FM and Y-100 in Miami with strong telephone response... interest spreading North to Cincinnati and Dayton, generated by disco play ... title track added to R&B stations: WCIN-AM in Cincinnati and WDAO-FM in Dayton!  
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# U.S. Dealers Move To Push Videocassette Use

• Continued from page 1

vide a clearer picture than the present model.

Presently, the enlarged Advent picture is washed out by light entering the store. Advent has told Tolifson that the new unit will cut down on picture fade from window light.

Steve Libman of Emerald City Records, Atlanta, boosts the impulse buying resulting from the a/v device, normally placed near a high traffic area.

The six Oz stores, three in Atlanta, two in Birmingham and one in Ft. Walton Beach, Fla., all have Advent screens and Panasonic units equipped with 3/4-inch U-Matic tape.

Dave Siebert agrees with Townsen. Siebert has Sony Betamax units working through 19-inch tv screens in the three Franklin stores, Atlanta, and five Davey's Locker stores.

In those latter locations, hardware is sold. Siebert senses a natural tie-in. In those stores he is stocking some prerecorded movies. Like some of his peers, Siebert laments the unavailability of totally music-oriented programs so far.

Widest usage nationally of the budding in-store motivator is being made by Peaches. Lyle Minnick, vice president, new store operation, estimates 10 to 12 of the 28 stores are equipped to handle the videocassette concept.

Exact details could not be obtained on John Cohen's Disc Records chain, but it is believed that about seven of the 35 stores are set up to handle prerecorded tapes sup-

plied by labels of their acts' performances.

There's a general optimism about the a/v potential for stores in those, too, who have either experimented with or are investigating purchase of their first playback sets.

Dave Rothfeld of the Korvettes departments through the Eastern half of the U.S. remembers the success his chain had with sporadic slide presentations to herald album

releases 15 years ago. Mike Reff of Everybody's Records in the Northwest has one Betamax testing it out.

So far, he finds customers enjoy it. Like several others, he feels the labels are slapping together any tapes haphazardly and shipping them to stores for demonstrations. He thinks customer attention wanes when incongruous acts are seen on the same tape.

John Schulman of Laury's, Chi-

cago, has a 25-inch set demonstrating label tapes in one of his stores. He feels the concept is "magnetic."

Ed Lyons, vice president of retail for Lenny Silver, Buffalo, is happy with their first a/v attempt in a Rochester store, where a Kansas videocassette sold lots of extra albums.

Mike Terlicky, manager of Stark's first superstore, Crapevine, Flint, Mich., is testing a Betamax tied-in

with a big screen. Joe Bressi, vice president of purchasing/marketing for Stark, is urging his Camelot managers to work out tradeout exchanges with electronics stores in their malls to put a/v equipment into the record/tape stores.

Ben Bartel, executive vice president of Integrity Entertainment, Los Angeles, says the chain has four to six stores equipped with some videocassette playback unit.

Harmony House, the greater Detroit chain, has one Betamax unit, which Carl Thom says floats between the stores as a merchandising tool.

Dale Fargo of Record Rendezvous, Cleveland, reports three of its four stores are all-out for Betamax cassette replay. The Stewart Mintz stores divide their volume about equally between software and hardware. Fargo has seen 60 persons in his store watching a good tape.

He's into this in-store promotion over a year. The quality of tapes and consistency of new tape delivery is improving from labels. And he sees a 60-inch screen in the near future.

Chains contacted in the survey which admit interest but are investigating the purchase of first playback units include: both the Cleveland and Lubbock-based Recordland chains; 1812 Overture, Milwaukee; Pipe Dreams, Green Bay; Music Plus, Los Angeles; Hastings Books and Records, Amarillo; DJ's Sound City, Seattle; Hollywood and Circles, Phoenix; Cavages, Buffalo, and Metro Music, Chicago.

## Bearsville Expands For Bullish Mart

• Continued from page 12

is now right for new signings due to changing industry conditions. "The business can accommodate expansion," he says. "You can sell more records faster. I think it's proven that you don't need five years to break an act.

"By applying experience to what's happening in the market, one can now break an act in a year instead of four or five. That's an important factor in determining expansion.

"We weren't able to predict how long it would take to break our acts. We thought it would be shorter but there are also different levels of breaking."

Fishkin points to Foghat, which he feels took longer to break despite its four gold albums and two platinum (its latest "Stone Blue" was recently released) and Rundgren "who's not an automatic although everyone thought he'd be in the beginning."

With Winchester, a recent tour

helped increase his album sales from a reported 35,000 to 100,000. Because of draft complications he was never able to tour the U.S. in support of his albums. A new album and tour will be ready by July.

With only a few albums and singles released last year, Fishkin says that in order to be competitive with other companies, they had to spend as much money as having five or six acts anyway.

Also, Rundgren, Winchester and Foghat contracts had to be renegotiated, which cut into the company's profits. In the case of Foghat, its contract expired at the time the group had its biggest hit, "Slowride." Fishkin claims other labels made "sizeable bids."

Although Bearsville sold more records in 1977, Fishkin says that 1976 was its most profitable. He is looking to double business this year.

Fishkin points to the excitement of getting involved with new projects, saying "not having fresh blood can be a bit boring."

New artists on the roster include Norma Jean Wright, lead vocalist on Chic's "Dance, Dance, Dance, Yowsah, Yowsah, Yowsah." Wright will continue recording with Chic for Atlantic and as a soloist for Bearsville.

"Expanding into r&b will enable us to work different records at the same time without competing against ourselves," says Fishkin.

Also signed is English rock group Liar, produced by John Alcock, and singer/songwriter Elizabeth Baraclough. Product by Liar and Baraclough will ship in early June with Wright's album slated for July.

Fishkin sees Bearsville in the midst of changing its musical image to that of a more well rounded musically-oriented label. "The company might have been founded on one

kind of music but that's not the case at this point."

He says the Bearsville image was one of "what Woodstock represented in the '60s. We don't have a specific musical in age. We don't just sign rock or folk artists. It's better than limiting ourselves to one specific audience."

Bearsville, operated jointly by Fishkin and chairman of the board Albert Grossman, has been part of the Warner Bros. family for 6½ years and was distributed by Ampex two years previously.

The label is in the midst of adding Los Angeles staffers, particularly a national AOR promotion man and a sales and marketing person. With a current staff of seven, Fishkin is looking for a staff of 12.

The label still maintains its New York office which houses the publishing operation, and an office in Bearsville, N.Y., where book-keeping, accounting and a recording studio is located. Grossman operates from there as well.

## Bareback Signs

NEW YORK—Bareback Records has signed deals with Career Records of France and Sugar Records of Italy for distribution of its product in those countries. First release is a single by the group Sweet Cream.

Bareback's president, Stephen Metz, also announces he's administering composer Mark Snow's Chameleon Music Inc. catalog, an ASCAP affiliate.

## Trial Severs Shap

• Continued from page 4

that had been ordered by Cardinal.

"Mr. Hurley, to your knowledge were the orders of the shipments of records to Cardinal from Brunswick which are reflected on (the documents) in fact cancelled and returned to the factory?" Laptook asked.

"No, they were not," Hurley answered.

As part of the government's case, Hurley described how thousands of dollars of merchandise including television sets, stereos and other appliances were allegedly ordered on the instructions of the defendants.

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Barry Manilow  
Melissa Manchester  
Bay City Rollers



**1975**

**1976**



Barry Manilow  
 Melissa Manchester  
 Bay City Rollers  
 The Outlaws  
 Harvey Mason  
 Eric Carmen  
 Patti Smith  
 Monty Python  
 Brecker Brothers  
 Gil Scott-Heron  
 Grateful Dead

The Kinks  
 Dickey Betts  
 Dwight Twilley Band  
 Lily Tomlin  
 Rick Danko  
 Mandrill  
 Jennifer Warnes

Alan Parsons  
 Project  
 Raydio  
 Bob Weir  
 Lou Reed  
 Jerry Garcia  
 John Miles  
 Strawbs  
 Eddie Kendricks  
 Norman Connors  
 ...and Al Stewart

Barry Manilow  
 Melissa Manchester  
 Bay City Rollers  
 The Outlaws  
 Harvey Mason  
 Eric Carmen  
 Patti Smith  
 Monty Python  
 Brecker Brothers  
 Gil Scott-Heron

Grateful Dead  
 The Kinks  
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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/25/78)

## TOP ADD ONS - NATIONAL

- BOB SEGER—Still The Same (Capitol)
- SWEET—Love Is Like Oxygen (Capitol)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)

## PRIME MOVERS - NATIONAL

- GERRY RAFFERTY—Baker Street (UA)
- EDDIE MONEY—Baby Hold On (Columbia)
- O'JAYS—Usta Be My Girl (Philadelphia International)

## BREAKOUTS - NATIONAL

- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ANDY GIBB—Shadow Dancing (RSO)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)

### D—Discotheque Crossover

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

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

**BREAKOUTS**—Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

### KAFY—Bakersfield

- GEORGE BENSON—On Broadway (WB)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- GERRY RAFFERTY—Baker Street (UA) 22-12
- BONNIE TYLER—It's A Heartache (RCA) 9-3

### KRIZ—Phoenix

- DONNA SUMMER—Last Dance (Casablanca)
- ROLLING STONES—Miss You (Rolling Stones)
- CHICAGO—Take Me Back To Chicago (Columbia) 21-15
- HEART—Heartless (Mushroom) 20-16

### KTKT—Tucson

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- CARLY SIMON—You Belong To Me (Elektra) 20-33
- EDDIE MONEY—Baby Hold On (Columbia) 15-10

### KQEO—Albuquerque

- ROLLING STONES—Miss You (Rolling Stones)
- BOB WELCH—Hot Love, Cold World (Capitol)
- MICHAEL JOHNSON—Bluer Than Blue (EMI) 29-22
- BOB SEGER—Still The Same (Capitol) 40-33

### KENO—Las Vegas

- CHUCK MANGIONE—Feels So Good (A&M)
- ARWAVES—So Hard Living Without You (A&M)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 15-5
- SWEET—Love Is Like Oxygen (Capitol) 20-10

## Pacific Northwest Region

### TOP ADD ONS:

- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- BILLY JOEL—Only The Good Die Young (Columbia)
- SWEET—Love Is Like Oxygen (Capitol)

### PRIME MOVERS:

- GERRY RAFFERTY—Baker Street (UA)
- TRAMMPS—Disco Inferno (Atlantic)
- CARLY SIMON—You Belong To Me (Elektra)

### BREAKOUTS:

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- GEORGE BENSON—On Broadway (WB)
- ANDY GIBB—Shadow Dancing (RSO)

### KFRC—San Francisco

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- BONNIE TYLER—It's A Heartache (RCA) 24-15
- GERRY RAFFERTY—Baker Street (UA) 27-19

### KYA—San Francisco

- ROLLING STONES—Miss You (Rolling Stones)
- BILLY JOEL—Only The Good Die Young (Columbia)
- GERRY RAFFERTY—Baker Street (UA) HB-20
- ANDY GIBB—Shadow Dancing (RSO) 7-3

### KLIV—San Jose

- PETER BROWN—Dance With Me (Drive)
- TOM PETTY—I Need To Know (Shelter)
- WINGS—With A Little Luck (Capitol) 10-5
- CHUCK MANGIONE—Feels So Good (A&M) 12-7

### KNDE—Sacramento

- ROBERT PALMER—Every Kinda People (Island)
- CARLY SIMON—You Belong To Me (Elektra) 15-9
- HEART—Heartless (Mushroom) 10-8

### KROY—Sacramento

- BILLY JOEL—Only The Good Die Young (Columbia)
- PABLO CRUISE—Love Will Find A Way (A&M)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 10-3
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 11-7

### KYNO—Fresno

- ROLLING STONES—Miss You (Rolling Stones)
- TOM PETTY—I Need To Know (Shelter)
- PATTI SMITH—Because The Night (Arista) 24-18
- CARLY SIMON—You Belong To Me (Elektra) 28-23

### KGW—Portland

- ABBA—Take A Chance On Me (Atlantic)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- TRAMMPS—Disco Inferno (Atlantic) 15-6
- GEORGE BENSON—On Broadway (WB) 23-16

### KING—Seattle

- JIMMY BUFFETT—Cheeseburger In Paradise (ABC)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- TRAMMPS—Disco Inferno (Atlantic) HB-20
- GERRY RAFFERTY—Baker Street (UA) 25-19

### KJRB—Spokane

- DEMIS ROUSSOS—That Once In A Lifetime (Mercury)
- PAUL DAVIS—Darlin' (Bang)
- GERRY RAFFERTY—Baker Street (UA) 16-9
- EDDIE MONEY—Baby Hold On (Columbia) 23-19

### KTAG—Tacoma

- BOB SEGER—Still The Same (Capitol)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- CARLY SIMON—You Belong To Me (Elektra) 25-21
- GEORGE BENSON—On Broadway (WB) 28-24

### KCPX—Salt Lake City

- BILLY JOEL—Only The Good Die Young (Columbia)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- HEART—Heartless (Mushroom) 33-23
- MICHAEL JOHNSON—Bluer Than Blue (EMI) 24-16

### KRSP—Salt Lake City

- PATTI SMITH—Because The Night (Arista)
- ROBERT PALMER—Every Kinda People (Island)
- GERRY RAFFERTY—Baker Street (UA) 12-3
- BARRY MANILOW—Even Now (Arista) 15-10

### KTLK—Denver

- SWEET—Love Is Like Oxygen (Capitol)
- RUFUS/CHAKA KHAN—Stay (ABC)
- RUBICON—I'm Gonna Take Care Of Everything (20th) 25-18
- FLACK & HATHAWAY—Closer I Get To You (Atlantic) 26-19

### KIMN—Denver

- SWEET—Love Is Like Oxygen (Capitol)
- SEALS & CROFTS—You're The Love (WB)
- ANDY GIBB—Shadow Dancing (RSO) 22-17
- EDDIE MONEY—Baby Hold On (Columbia) 8-4

## North Central Region

### TOP ADD ONS:

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ABBA—Take A Chance On Me (Atlantic)
- BARRY MANILOW—Even Now (Arista)

### PRIME MOVERS:

- BOB SEGER—Still The Same (Capitol)
- GERRY RAFFERTY—Baker Street (UA)
- BONNIE TYLER—It's A Heartache (RCA)

### BREAKOUTS:

- HEATWAVE—The Groove Line (Epic)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)

### CKLW—Detroit

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ROBERT PALMER—Every Kinda People (Island)
- BOB SEGER—Still The Same (Capitol) 20-6
- BONNIE TYLER—It's A Heartache (RCA) 14-5

### WDRQ—Detroit

- ABBA—Take A Chance On Me (Atlantic)
- CHICAGO—Take Me Back To Chicago (Columbia)
- BOB SEGER—Still The Same (Capitol) 17-7
- BARRY MANILOW—Even Now (Arista) 31-23

### WTAC—Flint

- HEATWAVE—The Groove Line (Epic)
- BOB WELCH—Hot Love, Cold World (Capitol)
- BONNIE TYLER—It's A Heartache (RCA) 27-18
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 11-4

### Z-96 (WZZM-FM)—Grand Rapids

- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- SEALS & CROFTS—You're The Love (WB)
- BONNIE TYLER—It's A Heartache (RCA) 12-6
- ANDY GIBB—Shadow Dancing (RSO) 6-2

### WAKY—Louisville

- BOB SEGER—Still The Same (Capitol)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- O'JAYS—Usta Be My Girl (Phila Int'l) 29-21
- GERRY RAFFERTY—Baker Street (UA) 25-20

### WBGW—Bowling Green

- HEATWAVE—The Groove Line (Epic)
- ROLLING STONES—Miss You (Rolling Stones)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 27-17
- WARREN ZEVON—Werewolves Of London (Elektra) HB-16

### WGCL—Cleveland

- BARRY MANILOW—Even Now (Arista)
- DIANA ROSS—You Got It (Motown)
- PATTI SMITH—Because The Night (Arista) 18-9
- GENESIS—Follow You, Follow Me (Atlantic) 24-14

### WSAI—Cincinnati

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ANDY GIBB—Shadow Dancing (RSO)
- STEELY DAN—Deacon Blues (ABC) 22-17
- STYX—Fooling Yourself (A&M) 17-13

### Q-102 (WKRG-FM)—Cincinnati

- BONNIE TYLER—It's A Heartache (RCA)
- ABBA—Take A Chance On Me (Atlantic)
- FLACK & HATHAWAY—Closer I Get To You (Atlantic) 13-8
- WINGS—With A Little Luck (Capitol) 4-1

### WCOL—Columbus

- SWEET—Love Is Like Oxygen (Capitol)
- HEATWAVE—The Groove Line (Epic)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 23-9
- GEORGE BENSON—On Broadway (WB) 22-11

### WNCI—Columbus

- BARRY MANILOW—Even Now (Arista)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)
- HEATWAVE—The Groove Line (Epic) 12-6
- STEELY DAN—Deacon Blues (ABC) 13-8

### WCUE—Akron

- DONNA SUMMER—Last Dance (Casablanca)
- ROLLING STONES—Miss You (Rolling Stones)
- HEATWAVE—The Groove Line (Epic) 18-7
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 13-4

### 13-Q (WKTQ)—Pittsburgh

- SEALS & CROFTS—You're The Love (WB)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- CHUCK MANGIONE—Feels So Good (A&M) 30-21
- SWEET—Love Is Like Oxygen (Capitol) 14-8

### WPEZ—Pittsburgh

- ROLLING STONES—Miss You (Rolling Stones)
- TOBY BEAU—My Angel Baby (RCA)
- GERRY RAFFERTY—Baker Street (UA) 39-23
- ANDY GIBB—Shadow Dancing (RSO) 20-10

## Southwest Region

### TOP ADD ONS:

- ROLLING STONES—Miss You (Rolling Stones)
- PAUL DAVIS—Darlin' (Bang)
- BOB SEGER—Still The Same (Capitol)

### PRIME MOVERS:

- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)
- EDDIE MONEY—Baby Hold On (Columbia)
- ANDY GIBB—Shadow Dancing (RSO)

### BREAKOUTS:

- O'JAYS—Usta Be My Girl (Philadelphia International)
- GERRY RAFFERTY—Baker Street (UA)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)

### KILT—Houston

- ROLLING STONES—Miss You (Rolling Stones)
- FRANKIE VALLI—Grease (RSO)
- O'JAYS—Usta Be My Girl (Phila Int'l) 26-14
- ABBA—Take A Chance On Me (Atlantic) 31-25

### KRBE—Houston

- STEVE MARTIN—King Tut (WB)
- TOBY BEAU—My Angel Baby (RCA)
- SWEET—Love Is Like Oxygen (Capitol) 12-5
- ANDY GIBB—Shadow Dancing (RSO) 9-3

### KLIF—Dallas

- PAUL DAVIS—Darlin' (Bang)
- PLAYER—This Time I'm In It For Love (RSO) 20-6
- EDDIE MONEY—Baby Hold On (Columbia) 18-11

### KNUS-FM—Dallas

- ERUPTION—I Can't Stand The Rain (Ariola)
- CHIC—Everybody Dance (Atlantic)
- TRAMMPS—Disco Inferno (Atlantic) 26-14
- ROBERT PALMER—Every Kinda People (Island) 23-18

### KFJZ-FM (Z-97)—Ft. Worth

- ANDY GIBB—Shadow Dancing (RSO)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- BILLY JOEL—Movin' Out (Columbia) 19-7
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 22-12

### KINT—El Paso

- SWEET—Love Is Like Oxygen (Capitol)
- HEATWAVE—The Groove Line (Epic)
- STEELY DAN—Deacon Blues (ABC) 29-22
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 11-5

### WKY—Oklahoma City

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- BOB SEGER—Still The Same (Capitol)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 13-5
- EDDIE MONEY—Baby Hold On (Columbia) 17-12

### KOMA—Oklahoma City

- SWEET—Love Is Like Oxygen (Capitol)
- BOB SEGER—Still The Same (Capitol)
- EDDIE MONEY—Baby Hold On (Columbia) 28-17
- GEORGE BENSON—On Broadway (WB) 34-24

### KAKC—Tulsa

- BARRY MANILOW—Even Now (Arista)
- PABLO CRUISE—Love Will Find A Way (A&M)
- GERRY RAFFERTY—Baker Street (UA) 30-21
- O'JAYS—Usta Be My Girl (Phila Int'l) 22-15

### KELI—Tulsa

- SWEET—Love Is Like Oxygen (Capitol)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 9-3
- ANDY GIBB—Shadow Dancing (RSO) 11-5

### WTIX—New Orleans

- PAUL DAVIS—Darlin' (Bang)
- STEELY DAN—Deacon Blues (ABC)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 8-2
- ABBA—Take A Chance On Me (Atlantic) 35-29

### WNOE—New Orleans

- HEATWAVE—The Groove Line (Epic)
- ROLLING STONES—Miss You (Rolling Stones)
- GERRY RAFFERTY—Baker Street (UA) 15-10
- WINGS—With A Little Luck (Capitol) 6-4

### KEEL—Shreveport

- GERRY RAFFERTY—Baker Street (UA)
- PETER BROWN—Dance With Me (Drive)
- ANDY GIBB—Shadow Dancing (RSO) 14-6
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 10-5

## Midwest Region

### TOP ADD ONS:

- BOB SEGER—Still The Same (Capitol)
- STEELY DAN—Deacon Blues (ABC)
- GEORGE BENSON—On Broadway (WB)

### PRIME MOVERS:

- GERRY RAFFERTY—Baker Street (UA)
- BONNIE TYLER—It's A Heartache (RCA)
- CARLY SIMON—You Belong To Me (Elektra)

### BREAKOUTS:

- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ANDY GIBB—Shadow Dancing (RSO)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)

### WLS—Chicago

- PETER BROWN—Dance With Me (Drive)
- GEORGE BENSON—On Broadway (WB)
- ANDY GIBB—Shadow Dancing (RSO) 9-3
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 11-5

### WMET—Chicago

- STEELY DAN—Deacon Blues (ABC)
- BARRY MANILOW—Even Now (Arista)
- GERRY RAFFERTY—Baker Street (UA) 27-21
- BILLY JOEL—Movin' Out (Columbia) 19-15

(Continued on page 29)

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MAY 27, 1978, BILLBOARD



# Gary Tanner

*Takes You "Over the Rainbow"*



**"Over the Rainbow"** TC-2373

*The New Single on 20th Century-Fox Records is "Exploding Out of the Box!"*

Produced by Joey Averback and Stephen Geyer for Mike Post Productions, Inc.



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# Billboard Singles Radio Action

Based on station playlists through Thursday (5/25/78)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 27

## WROK—Rockford

- SWEET—Love Is Like Oxygen (Capitol)
- ABBA—Take A Chance On Me (Atlantic)
- ★ BILLY JOEL—Movin' Out (Columbia) 31-20
- ★ ANDY GIBB—Shadow Dancing (RSO) 21-13

## WIRL—Peoria

- GERRY RAFFERTY—Baker Street (UA)
- SEALS & CROFTS—You're The Love (WB)
- ★ ANDY GIBB—Shadow Dancing (RSO) 16-6
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 13-4

## WNDE—Indianapolis

- GEORGE BENSON—On Broadway (WB)
- STEELY DAN—Deacon Blues (ABC)
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 14-6
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Capitol) 11-7

## WOKY—Milwaukee

- NONE
- 
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 17-7
- ★ GERRY RAFFERTY—Baker Street (UA) 26-6

## WZUW—Milwaukee

- STEELY DAN—Deacon Blues (ABC)
- BOB WELCH—Hot Love, Cold World (Capitol)
- ★ GERRY RAFFERTY—Baker Street (UA) 14-8
- ★ BONNIE TYLER—It's A Heartache (RCA) 10-7

## KSLQ-FM—St. Louis

- BOB SEGER—Still The Same (Capitol)
- FOGHAT—Stone Blue (WB)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 25-17
- ★ REO SPEEDWAGON—Roll With The Changes (Epic) 19-12

## KXOK—St. Louis

- THE LOAD OUT/STAY—Jackson Browne (Elektra)
- OAVE MASON—Will You Love Me Tomorrow (Columbia)
- ★ CARLY SIMON—You Belong To Me (Elektra) 32-17
- ★ BONNIE TYLER—It's A Heartache (RCA) 21-12

## KIOA—Des Moines

- BILLY JOEL—Movin' Out (Columbia)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ GERRY RAFFERTY—Baker Street (UA) 23-13
- ★ BONNIE TYLER—It's A Heartache (RCA) 14-5

## KDWB—Minneapolis

- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)
- ★ TRAMMPS—Disco Inferno (Atlantic) 25-19
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 27-21

## KSTP—Minneapolis

- BILLY JOEL—Only The Good Die Young (Columbia)
- BOB SEGER—Still The Same (Capitol)
- ★ GERRY RAFFERTY—Baker Street (UA) 25-17
- ★ BONNIE TYLER—It's A Heartache (RCA) 12-6

## WHB—Kansas City

- BOB SEGER—Still The Same (Capitol)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ GERRY RAFFERTY—Baker Street (UA) 27-12
- ★ CARLY SIMON—You Belong To Me (Elektra) 29-15

## KBEQ—Kansas City

- O'JAYS—Usta Be My Girl (Phila Int'l)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ BARRY MANILOW—Even Now (Arista) 16-3
- ★ REO SPEEDWAGON—Roll With The Changes (Epic) 13-5

## KKLS—Rapid City

- PATTI SMITH—Because The Night (Arista)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ GERRY RAFFERTY—Baker Street (UA) 18-13
- ★ BONNIE TYLER—It's A Heartache (RCA) 6-3

## KQWB—Fargo

- PAUL DAVIS—Darlin' (Bang)
- JOHNNIE HOLM—Will I (Not Given)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 31-17
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) HB-18

## Northeast Region

### TOP ADD ONS

- O'JAYS—Usta Be My Girl (Phila Int'l)
- BONNIE TYLER—It's A Heartache (RCA)
- BOB SEGER—Still The Same (Capitol)

### PRIME MOVERS

- GEORGE BENSON—On Broadway (WB)
- EDDIE MONEY—Baby Hold On (Columbia)
- GERRY RAFFERTY—Baker Street (UA)

### BREAKOUTS

- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- CARLY SIMON—You Belong To Me (Elektra)
- ANDY GIBB—Shadow Dancing (RSO)

## WABC—New York

- BONNIE TYLER—It's A Heartache (RCA)
- EDDIE MONEY—Baby Hold On (Columbia)
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 20-13
- ★ ANDY GIBB—Shadow Dancing (RSO) 13-7

## 99.3—New York

- BOB SEGER—Still The Same (Capitol)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 8-1
- ★ CHUCK MANGIONE—Feels So Good (A&M) 17-10

## WPTR—Albany

- ROD STEWART—I Was Only Joking (WB)
- BARRY MANILOW—Even Now (Arista)
- ★ GEORGE BENSON—On Broadway (WB) HB-20
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 13-8

## WTRY—Albany

- DONNA SUMMER—Last Dance (Casablanca)
- JIMMY BUFFETT—Cheeseburger In Paradise (ABC)
- ★ HEATWAVE—The Groove Line (Epic) 29-20
- ★ BONNIE TYLER—It's A Heartache (RCA) 15-9

## WKBW—Buffalo

- NONE
- 
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 11-4
- ★ ANDY GIBB—Shadow Dancing (RSO) 8-2

## WYSL—Buffalo

- BONNIE TYLER—It's A Heartache (RCA)
- JIMMY BUFFETT—Cheeseburger In Paradise (ABC)
- ★ GERRY RAFFERTY—Baker Street (UA) 19-7
- ★ SPYRO GYRA—Shaker Song (Amherst) 11-3

## WBBF—Rochester

- 
- 
- ★ PATTI SMITH—Because The Night (Arista)
- ★ WINGS—I've Had Enough (Capitol) 18-7
- ★ EDDIE MONEY—Baby Hold On (Columbia) 24-13

## WRKO—Boston

- O'JAYS—Usta Be My Girl (Phila Int'l)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 23-17
- ★ MICHAEL ZAGER BAND—Let's All Chant (Private Stock) 25-20

## WBZ-FM—Boston

- ROLLING STONES—Miss You (Rolling Stones)
- WHA KOO—You're Such A Fabulous Dancer (ABC)
- NONE
- 

## F-105 (WVBF)—Boston

- MICHAEL ZAGER BAND—Let's All Chant (Private Stock)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ GEORGE BENSON—On Broadway (WB) 21-17
- ★ SWEET—Love Is Like Oxygen (Capitol) 15-13

## WDRG—Hartford

- STEVE MARTIN—King Tut (WB)
- BOB SEGER—Still The Same (Capitol)
- ★ CARLY SIMON—You Belong To Me (Elektra) 22-15
- ★ BARRY MANILOW—Even Now (Arista) 29-22

## WPRO (AM)—Providence

- JANE OLIVER—He's So Fine (Columbia)
- BILLY JOEL—Only The Good Die Young (Columbia)
- ★ GEORGE BENSON—On Broadway (WB) 19-12
- ★ EDDIE MONEY—Baby Hold On (Columbia) 21-14

## WPRO-FM—Providence

- CELEBRATION—Almost Summer (MCA)
- EARTH, WIND & FIRE—Fantasy (Columbia)
- ★ MICHAEL ZAGER BAND—Let's All Chant (Private Stock) 23-17
- ★ GERRY RAFFERTY—Baker Street (UA) 20-15

## WICC—Bridgeport

- ROLLING STONES—Miss You (Rolling Stones)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ CARLY SIMON—You Belong To Me (Elektra) 19-12
- ★ GEORGE BENSON—On Broadway (WB) 14-8

## Mid-Atlantic Region

### TOP ADD ONS

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- BOB SEGER—Still The Same (Capitol)
- DEBBY BOONE—God Knows/Baby I'm Yours (Warner/Curb)

### PRIME MOVERS

- ANDY GIBB—Shadow Dancing (RSO)
- BONNIE TYLER—It's A Heartache (RCA)
- ABBA—Take A Chance On Me (Atlantic)

### BREAKOUTS

- BILLY JOEL—Movin' Out (Columbia)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- (D) PETER BROWN—Dance With Me (Drive)

## WFIL—Philadelphia

- DEBBY BOONE—God Knows/Baby I'm Yours (Warner/Curb)
- GARY TANNER—Over The Rainbow (20th)
- ★ FLACK & HATHAWAY—Closer I Get To You (Atlantic) 18-9
- ★ ANDY GIBB—Shadow Dancing (RSO) 17-11

## WZZD—Philadelphia

- ROBERT PALMER—Every Kinda People (Island)
- BOB SEGER—Still The Same (Capitol)
- ★ ANDY GIBB—Shadow Dancing (RSO) 28-18
- ★ BARRY MANILOW—Even Now (Arista) 29-21

## WIFI-FM—Philadelphia

- NONE
- 
- ★ ANDY GIBB—Shadow Dancing (RSO) 14-4
- ★ BILLY JOEL—Movin' Out (Columbia) 17-11

## WPGC—Washington

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- BOB SEGER—Still The Same (Capitol)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 22-15
- ★ BILLY JOEL—Movin' Out (Columbia) 14-9

## WGH—Norfolk

- GENESIS—Follow You, Follow Me (Atlantic)
- ROLLING STONES—Miss You (Rolling Stones)
- ★ ABBA—Take A Chance On Me (Atlantic) HB-18
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 10-5

## WCAD—Baltimore

- DONNA SUMMER—Last Dance (Casablanca)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 22-11
- ★ BONNIE TYLER—It's A Heartache (RCA) 10-5

## WYRE—Annapolis

- EILLY JOEL—Only The Good Die Young (Columbia)
- BOB SEGER—Still The Same (Capitol)
- ★ BONNIE TYLER—It's A Heartache (RCA) 16-3
- ★ PETER BROWN—Dance With Me (Drive) 17-11

## WLEE—Richmond

- ABBA—Take A Chance On Me (Atlantic)
- SEALS & CROFTS—You're The Love (WB)
- ★ HEATWAVE—The Groove Line (Epic) 17-10
- ★ TRAMMPS—Disco Inferno (Atlantic) 11-5

## WRVQ—Richmond

- ROD STEWART—I Was Only Joking (WB)
- ★ PETER BROWN—Dance With Me (Drive)
- ★ ANDY GIBB—Shadow Dancing (RSO) 9-2
- ★ CHUCK MANGIONE—Feels So Good (A&M) 6-1

## Southeast Region

### TOP ADD ONS

- (D) PETER BROWN—Dance With Me (Drive)
- SWEET—Love Is Like Oxygen (Capitol)
- PAUL DAVIS—Darlin' (Bang)

### PRIME MOVERS

- O'JAYS—Usta Be My Girl (Phila Int'l)
- GERRY RAFFERTY—Baker Street (UA)
- ABBA—Take A Chance On Me (Atlantic)

### BREAKOUTS

- BOB SEGER—Still The Same (Capitol)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ANDY GIBB—Shadow Dancing (RSO)

## WQXI—Atlanta

- BOB SEGER—Still The Same (Capitol)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- O'JAYS—Usta Be My Girl (Phila Int'l) 26-10
- ★ GERRY RAFFERTY—Baker Street (UA) 13-6

## Z-93 (WZGC-FM)—Atlanta

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- PETER BROWN—Dance With Me (Drive)
- ★ GERRY RAFFERTY—Baker Street (UA) 23-10
- ★ ABBA—Take A Chance On Me (Atlantic) 16-8

## WBBQ—Augusta

- ROLLING STONES—Miss You (Rolling Stones)
- PETER BROWN—Dance With Me (Drive)
- ★ SWEET—Love Is Like Oxygen (Capitol) 16-9
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 13-7

## WFOA—Atlanta

- BILLY JOEL—Only The Good Die Young (Columbia)
- TOBY BEAU—My Angel Baby (RCA)
- ★ CARLY SIMON—You Belong To Me (Elektra) 27-21
- ★ HEART—Heartless (Mushroom) 23-18

## WWSA—Savannah

- ERUPTION—I Can't Stand The Rain (Ariola)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ HEATWAVE—The Groove Line (Epic) 23-13
- ★ SWEET—Love Is Like Oxygen (Capitol) 22-17

## WFLB—Fayetteville

- ROLLING STONES—Miss You (Rolling Stones)
- QUINCY JONES—Stuf Like That (A&M)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 20-10
- ★ GEORGE BENSON—On Broadway (WB) 13-7

## WQAM—Miami

- SWEET—Love Is Like Oxygen (Capitol)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ ANDY GIBB—Shadow Dancing (RSO) 12-2
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 8-1

## WMJX (96 X)—Miami

- SWEET—Love Is Like Oxygen (Capitol)
- RUFUS/CHAKA KHAN—Stay (ABC)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 22-12
- ★ KRAFTWERK—Trans-Europe Express (Capitol) 15-9

## Y-100 (WHYI-FM)—Miami

- NONE
- 
- ★ JEFFERSON STARSHIP—Runaway (Grunt) 18-11
- ★ ANDREW GOLD—Thank You For Being A Friend (Asylum) 27-20

## WLOF—Orlando

- ROD STEWART—I Was Only Joking (WB)
- SAMANTHA SANG—You Keep Me Dancing (Private Stock)
- ★ BOB SEGER—Still The Same (Capitol) 30-17
- ★ GERRY RAFFERTY—Baker Street (UA) 29-19

## Q-105 (WRBQ-FM)—Tampa

- ROBERT PALMER—Every Kinda People (Island)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 18-12
- ★ ANDY GIBB—Shadow Dancing (RSO) 14-9

## BJ-105 (WBWJ-FM)—Orlando

- O'JAYS—Usta Be My Girl (Phila Int'l)
- BARRY MANILOW—Copacabana (Arista)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 17-6
- ★ ANDY GIBB—Shadow Dancing (RSO) 23-16

## WQPD—Lakeland

- PETER BROWN—Dance With Me (Drive)
- BARRY MANILOW—Even Now (Arista)
- ★ CHUCK MANGIONE—Feels So Good (A&M) HB-12
- ★ STEELY DAN—Deacon Blues (ABC) 17-13

## WMFJ—Daytona Beach

- HEATWAVE—The Groove Line (Epic)
- BOB WELCH—Hot Love, Cold World (Capitol)
- ★ BOB SEGER—Still The Same (Capitol) 38-22
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 36-26

## WAPE—Jacksonville

- PAUL DAVIS—Darlin' (Bang)
- O'JAYS—Usta Be My Girl (Phila Int'l)
- ★ GERRY RAFFERTY—Baker Street (UA) HB-18
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) HB-19

## WAYS—Charlotte

- PETER BROWN—Dance With Me (Drive)
- PLAYER—This Time I'm In It For Love (RSO)
- ★ GERRY RAFFERTY—Baker Street (UA) 29-15
- ★ EDDIE MONEY—Baby Hold On (Columbia) 20-11

## WKIX—Raleigh

- DONNA SUMMER—Last Dance (Casablanca)
- GENESIS—Follow You, Follow Me (Atlantic)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 19-8
- ★ CARLY SIMON—You Belong To Me (Elektra) 21-11

## WTOB—Winston-Salem

- TANYA TUCKER—Save Me (MCA)
- MAC DAVIS—Music In My Life (Columbia)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) HB-20
- ★ BARRY MANILOW—Even Now (Arista) 19-14

## WTMA—Charleston

- ROLLING STONES—Miss You (Rolling Stones)
- HEATWAVE—The Groove Line (Epic)
- ★ GERRY RAFFERTY—Baker Street (UA) 21-10
- ★ BONNIE TYLER—It's A Heartache (RCA) 13-3

## WORD—Spartanburg

- BILLY JOEL—Only The Good Die Young (Columbia)
- TOBY BEAU—My Angel Baby (RCA)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 17-8
- ★ NATALIE COLE—Annie Mae (Capitol) 21-15

## WLAC—Nashville

- LINDA RONSTADT—Tumbling Dice (Asylum)
- PAUL DAVIS—Darlin' (Bang)
- ★ O'JAYS—Usta Be My Girl (Phila Int'l) 23-10
- ★ ABBA—Take A Chance On Me (Atlantic) 19-9

## WMAK—Nashville

- HEART—Heartless (Mushroom)
- BARRY MANILOW—Even Now (Arista)
- ★ GERRY RAFFERTY—Baker Street (UA) 18-8
- ★ ABBA—Take A Chance On Me (Atlantic) 22-15

## WHBQ—Memphis

- SWEET—Love Is Like Oxygen (Capitol)
- RUFUS/CHAKA KHAN—Stay (ABC)
- ★ BONNIE TYLER—It's A Heartache (RCA) 12-4
- ★ HEATWAVE—The Groove Line (Epic) 21-14

## WFLI—Chattanooga

- JOE WALSH—Life's Been Good To Me (MCA)
- ROGER VOUDOURIS—Don't Turn My Music Down (WB)
- ★ ANDY GIBB—Shadow Dancing (RSO) 19-11
- ★ BONNIE TYLER—It's A Heartache (RCA)



# Billboard Album Radio Action

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

\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 5-17-1978\*\*

### Top Add Ons-National

- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
- JOE WALSH—But Seriously Folks (Elektra)
- THE KINKS—Misfits (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### Top Requests/Airplay-National

- WARREN ZEVON—Excitable Boy (Asylum)
- FM/ORIGINAL SOUNDTRACK (MCA)
- GERRY RAFFERTY—City To City (United Artists)
- WINGS—London Town (Capitol)

### National Breakouts

- MINK DE VILLE—Return To Magenta (Capitol)
- WENDY WALDMAN—Strange Company (W.B.)
- CHEAP TRICK—Heaven Tonight (Epic)
- LOUISIANA'S LE ROUX (Capitol)

**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.

- KBPI-FM—Denver (Jean Valdez)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - JOE WALSH—But Seriously Folks (Elektra)
  - JACKSON BROWNE—Running On Empty (Asylum)
  - JEFFERSON STARSHIP—Earth (Grunt)
  - JOE WALSH—But Seriously Folks (Elektra)
  - HEART—Magazine (Mushroom)
- KISW-FM—Seattle (Steve Slaton)**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - DARYL HALL & JOHN OATES—Lives (RCA)
  - JOE WALSH—But Seriously Folks (Elektra)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - THE KINKS—Misfits (Arista)
  - ROY BUCHANAN—You're Not Alone (Atlantic)
  - KANSAS—Point Of Know Return (Krushner)
  - JACKSON BROWNE—Running On Empty (Asylum)
  - JEFFERSON STARSHIP—Earth (Grunt)
  - ERIC CLAPTON—Slowhand (Epic)

- KMOD-FM—Tulsa (Bill Bruin)**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - ALDI MEOLA—Casino (Columbia)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - JOE WALSH—But Seriously Folks (Elektra)
  - COOPER BROTHERS—(Capricorn)
  - FOGHAT—Stone Blue (Bearsville)
  - HEART—Magazine (Mushroom)
  - ERIC CLAPTON—Slowhand (RSD)
  - GERRY RAFFERTY—City To City (United Artists)
  - KANSAS—Point Of Know Return (Krushner)
- KBBC-FM—Phoenix (J.D. Freeman)**
- GERRY RAFFERTY—City To City (United Artists)
  - GENESIS—And Then There Were Three (Atlantic)
  - ANGELO—Midnight Prowl (Fantasy)
  - KATE TAYLOR—(Columbia)
  - PURE PRAIRIE LEAGUE—Just Fly (RCA)
  - WENDY WALDMAN—Strange Company (W.B.)
  - ROBERT PALMER—Double Fun (Island)
  - WINGS—London Town (Capitol)
  - JEFFERSON STARSHIP—Earth (Grunt)
  - CARLY SIMON—Boys In The Trees (Elektra)

- WLQV-FM—Columbus (Steve Runner)**
- JOE WALSH—But Seriously Folks (Elektra)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - SWEET—Level Headed (Capitol)
  - BOB MARLEY & THE WAILERS—Kaya (Island)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - EDDIE MONEY—(Columbia)
  - JOURNEY—Infinity (Columbia)
  - CHUCK MANGIONE—Feels So Good (A&M)
  - PATTI SMITH—Easter (Arista)
- WDVE-FM—Pittsburgh (John McGahan)**
- CHEAP TRICK—Heaven Tonight (Epic)
  - TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
  - KANSAS—Point Of Know Return (Krushner)
  - JACKSON BROWNE—Running On Empty (Asylum)
  - JEFFERSON STARSHIP—Earth (Grunt)
  - WINGS—London Town (Capitol)

- WSHE-FM—Fl. Lauderdale (Gary Granger)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - JOE WALSH—But Seriously Folks (Elektra)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSD)
  - ROY BUCHANAN—You're Not Alone (Atlantic)
  - THE KINKS—Misfits (Arista)
  - JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
  - MARSHALL TUCKER BAND—Together Forever (Capricorn)
  - FM/ORIGINAL SOUNDTRACK—(MCA)
  - CARLY SIMON—Boys In The Trees (Elektra)
- WORI-FM—Orlando (Bill McGathy)**
- KEVIN LAMB—Sailing Down The Years (Arista)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - JOE WALSH—But Seriously Folks (Elektra)
  - ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSD)
  - FOGHAT—Stone Blue (Bearsville)
  - CARLY SIMON—Boys In The Trees (Elektra)
  - JOURNEY—Infinity (Columbia)
  - ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
  - GENESIS—And Then There Were Three (Atlantic)

- WLIR-FM—New York (D. McNamara/L. Kleinman)**
- JOE WALSH—But Seriously Folks (Elektra)
  - SNAIL—(Cream)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - FLAME—(RCA)
  - JOHN McLAUGHLIN—Electric Guitarist (Columbia)
  - ALMOST SUMMER/ORIGINAL SOUNDTRACK—(MCA)
  - JOE WALSH—But Seriously Folks (Elektra)
  - CHARLIE—Lines (Janus)
  - THE KINKS—Misfits (Arista)
  - EDDIE MONEY—(Columbia)
- WOUF-FM—Syracuse/Utica (Jeff Chard)**
- CHEAP TRICK—Heaven Tonight (Epic)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - THE KINKS—Misfits (Arista)
  - LOUISIANA'S LE ROUX—(Capitol)
  - KATE TAYLOR—(Columbia)
  - WARREN ZEVON—Excitable Boy (Asylum)
  - ELVIS COSTELLO—This Year's Model (Columbia)
  - STANKY BROWN—(Sire)
  - DIRK HAMILTON—Meet Me At The Crux (Elektra)

### Western Region

- TOP ADD ONS**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - THE KINKS—Misfits (Arista)
  - JOE WALSH—But Seriously Folks (Elektra)
- TOP REQUEST / AIRPLAY**
- GERRY RAFFERTY—City To City (United Artists)
  - JACKSON BROWNE—Running On Empty (Asylum)
  - VAN HALEN—(W.B.)
  - WARREN ZEVON—Excitable Boy (Asylum)
- BREAKOUTS:**
- MINK DE VILLE—Return To Magenta (Capitol)
  - JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
  - LOUISIANA'S LE ROUX (Capitol)
  - CHEAP TRICK—Heaven Tonight (Epic)

- KSAN-FM—San Francisco (Bonnie Simmons)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - MINK DE VILLE—Return To Magenta (Capitol)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - RICHARD WAGNER—(Atlantic)
  - THE KINKS—Misfits (Arista)
  - THE BAND—The Last Waltz (W.B.)
  - ELVIS COSTELLO—This Year's Model (Columbia)
  - GREGG KINN—Next Of Kinn (Berserker Import)
  - NICK LOWE—Pure Pop For Now People (Columbia)
- KLOS-FM—Los Angeles (Ruth Pinedo)**
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - CHUCK MANGIONE—Feels So Good (A&M)
  - SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSD)
  - WINGS—London Town (Capitol)
  - EDDIE MONEY—(Columbia)
  - ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

- THE KINKS—Misfits (Arista)**
- LOUISIANA'S LE ROUX—(Capitol)
  - DARYL HALL & JOHN OATES—Lives (RCA)
  - BONNIE TYLER—It's A Heartache (RCA)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - BENNY MARDONES—Thank God For Girls (Private Stock)
  - VAN HALEN—(W.B.)
  - CHARLIE—Lines (Janus)
  - FM/ORIGINAL SOUNDTRACK—(MCA)
  - GERRY RAFFERTY—City To City (United Artists)
- KRST-FM—Albuquerque (B. Stambaugh/B. Shulman)**
- THE KINKS—Misfits (Arista)
  - LOUISIANA'S LE ROUX—(Capitol)
  - DARYL HALL & JOHN OATES—Lives (RCA)
  - BONNIE TYLER—It's A Heartache (RCA)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - BENNY MARDONES—Thank God For Girls (Private Stock)
  - VAN HALEN—(W.B.)
  - CHARLIE—Lines (Janus)
  - FM/ORIGINAL SOUNDTRACK—(MCA)
  - GERRY RAFFERTY—City To City (United Artists)

- WZMF-FM—Milwaukee (Joe Benson)**
- JOE WALSH—But Seriously Folks (Elektra)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - THE KINKS—Misfits (Arista)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - MINK DE VILLE—Return To Magenta (Capitol)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - JOE WALSH—But Seriously Folks (Elektra)
  - GERRY RAFFERTY—City To City (United Artists)
  - MARSHALL TUCKER BAND—Together Forever (Capricorn)
  - REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- KADI-FM—St. Louis (Peter Parisi)**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - THE KINKS—Misfits (Arista)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - WENDY WALDMAN—Strange Company (W.B.)
  - JOE WALSH—But Seriously Folks (Elektra)
  - DARYL HALL & JOHN OATES—Lives (RCA)
  - GERRY RAFFERTY—City To City (United Artists)
  - JACKSON BROWNE—Running On Empty (Asylum)
  - JOURNEY—Infinity (Columbia)
  - WINGS—London Town (Capitol)

- WKDF-FM—Nashville (Alan Sneed)**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - THE KINKS—Misfits (Arista)
  - ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
  - GERGE BENSON—Weekend In L.A. (W.B.)
  - WINGS—London Town (Capitol)
  - JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- WQDR-FM—Raleigh (Chris Miller)**
- JOE WALSH—But Seriously Folks (Elektra)
  - BOB MARLEY & THE WAILERS—Kaya (Island)
  - MAC McANALLY—No Problem Here (Arista)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - WENDY WALDMAN—Strange Company (W.B.)
  - JACKSON BROWNE—Running On Empty (Asylum)
  - ATLANTA RHYTHM SECTION—Champagne Jam (Capricorn)
  - JEFFERSON STARSHIP—Earth (Grunt)
  - JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)

- WBUF-FM—Buffalo (Jeff Appleton)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - JOE WALSH—But Seriously Folks (Elektra)
  - ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSD)
  - FOGHAT—Stone Blue (Bearsville)
  - THE KINKS—Misfits (Arista)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - WINGS—London Town (Capitol)
  - JOURNEY—Infinity (Columbia)
  - JEFFERSON STARSHIP—Earth (Grunt)
  - GENESIS—And Then There Were Three (Atlantic)
- WCOZ-FM—Boston (Begonia Mire)**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - MINK DE VILLE—Return To Magenta (Capitol)
  - KATE TAYLOR—(Columbia)
  - SNAIL—(Cream)
  - GERRY RAFFERTY—City To City (United Artists)
  - FM/ORIGINAL SOUNDTRACK—(MCA)
  - ROBERT PALMER—Double Fun (Island)
  - PATTI SMITH—Easter (Arista)

### Southwest Region

- TOP ADD ONS**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - THE KINKS—Misfits (Arista)
  - FOGHAT—Stone Blue (Bearsville)
- TOP REQUEST / AIRPLAY**
- GERRY RAFFERTY—City To City (United Artists)
  - FM/ORIGINAL SOUNDTRACK (MCA)
  - WINGS—London Town (Capitol)
  - CHARLIE—Lines (Janus)
- BREAKOUTS:**
- JOE WALSH—But Seriously Folks (Elektra)
  - LOUISIANA'S LE ROUX (Capitol)
  - JIM KRUEGER—Sweet Salvation (Columbia)
  - SPELLBOUND—(EMI America)

### Midwest Region

- TOP ADD ONS**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - JOE WALSH—But Seriously Folks (Elektra)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - CHEAP TRICK—Heaven Tonight (Epic)
- TOP REQUEST / AIRPLAY**
- JOURNEY—Infinity (Columbia)
  - GERRY RAFFERTY—City To City (United Artists)
  - FM/ORIGINAL SOUNDTRACK (MCA)
  - WARREN ZEVON—Excitable Boy (Asylum)
- BREAKOUTS:**
- MINK DE VILLE—Return To Magenta (Capitol)
  - THE KINKS—Misfits (Arista)
  - WENDY WALDMAN—Strange Company (W.B.)
  - TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)

### Southeast Region

- TOP ADD ONS**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - THE KINKS—Misfits (Arista)
  - JOE WALSH—But Seriously Folks (Elektra)
- TOP REQUEST / AIRPLAY**
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
  - ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
  - MARSHALL TUCKER BAND—Together Forever (Capricorn)
  - CARLY SIMON—Boys In The Trees (Elektra)
- BREAKOUTS:**
- MINK DE VILLE—Return To Magenta (Capitol)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - WENDY WALDMAN—Strange Company (W.B.)
  - ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSD)

### Northeast Region

- TOP ADD ONS**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - JOE WALSH—But Seriously Folks (Elektra)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - THE KINKS—Misfits (Arista)
- TOP REQUEST / AIRPLAY**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - WARREN ZEVON—Excitable Boy (Asylum)
  - WINGS—London Town (Capitol)
  - FM/ORIGINAL SOUNDTRACK (MCA)
- BREAKOUTS:**
- MINK DE VILLE—Return To Magenta (Capitol)
  - KATE TAYLOR—(Columbia)
  - CARLY SIMON—Boys In The Trees (Elektra)
  - SNAIL (Cream)

- KZEW-FM—Dallas (Bob Shannon)**
- THE KINKS—Misfits (Arista)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - JIM KRUEGER—Sweet Salvation (Columbia)
  - FOGHAT—Stone Blue (Bearsville)
  - SPELLBOUND—(EMI America)
  - WINGS—London Town (Capitol)
  - JEFFERSON STARSHIP—Earth (Grunt)
  - HEART—Magazine (Mushroom)
  - JACKSON BROWNE—Running On Empty (Asylum)
- KL0L-FM—Houston (Paul Riann)**
- CLARENCE GATEMOUTH BROWN—Blackjack (First American)
  - ALLAN CLARKE—I Wasn't Born Yesterday (Atlantic)
  - ROY BUCHANAN—You're Not Alone (Atlantic)
  - JOE WALSH—But Seriously Folks (Elektra)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - CHARLIE—Lines (Janus)
  - JOE WALSH—But Seriously Folks (Elektra)
  - GERRY RAFFERTY—City To City (United Artists)
  - FM/ORIGINAL SOUNDTRACK—(MCA)

- WABX-FM—Detroit (Carl Galeana)**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - MINK DE VILLE—Return To Magenta (Capitol)
  - U.K.—(Polydor)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - JOURNEY—Infinity (Columbia)
  - REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
  - FM/ORIGINAL SOUNDTRACK—(MCA)
- WKLF-FM—Elgin/Chicago (T. Marker/W. Leising)**
- LOUISIANA'S LE ROUX—(Capitol)
  - FOGHAT—Stone Blue (Bearsville)
  - PASSPORT—Sky Blue (Atlantic)
  - NICK LOWE—Pure Pop For Now People (Columbia)
  - DAVID BROMBERG BAND—Bandit In A Bathing Suit (Fantasy)
  - WENDY WALDMAN—Strange Company (W.B.)
  - WARREN ZEVON—Excitable Boy (Asylum)
  - MARSHALL TUCKER BAND—Together Forever (Capricorn)
  - DELBERT McCLINTON—Second Wind (Capricorn)

- WRAS-FM—Atlanta (Mike Carretson)**
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - MINK DE VILLE—Return To Magenta (Capitol)
  - DAVID BROMBERG BAND—Bandit In A Bathing Suit (Fantasy)
  - MARSHALL TUCKER BAND—Together Forever (Capricorn)
  - ELVIS COSTELLO—This Year's Model (Columbia)
  - GENESIS—And Then There Were Three (Atlantic)
  - JETHRO TULL—Heavy Horses (Chrysalis)

- WNEW-FM—New York (Tom Morrera)**
- JOHN PRINE—Bruised Orange (Asylum)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - JOE WALSH—But Seriously Folks (Elektra)
  - THE KINKS—Misfits (Arista)
  - WENDY WALDMAN—Strange Company (W.B.)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - MINK DE VILLE—Return To Magenta (Capitol)
  - NICK LOWE—Pure Pop For Now People (Columbia)
  - WARREN ZEVON—Excitable Boy (Asylum)
  - JETHRO TULL—Heavy Horses (Chrysalis)

- KOME-FM—San Jose (Dana Jang)**
- LOUISIANA'S LE ROUX—(Capitol)
  - MINK DE VILLE—Return To Magenta (Capitol)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - THE KINKS—Misfits (Arista)
  - JOE WALSH—But Seriously Folks (Elektra)
  - GERRY RAFFERTY—City To City (United Artists)
  - VAN HALEN—(W.B.)
  - WARREN ZEVON—Excitable Boy (Asylum)
  - JOURNEY—Infinity (Columbia)

- WMMS-FM—Cleveland (John Gorman)**
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
  - MINK DE VILLE—Return To Magenta (Capitol)
  - THE KINKS—Misfits (Arista)
  - JOE WALSH—But Seriously Folks (Elektra)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - DIXIE REGS—What If (Capricorn)
  - FM/ORIGINAL SOUNDTRACK—(MCA)
  - TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
  - GERRY RAFFERTY—City To City (United Artists)
  - WARREN ZEVON—Excitable Boy (Asylum)

- WHFS-FM—Washington D.C. (David Einstein)**
- THE KINKS—Misfits (Arista)
  - MINK DE VILLE—Return To Magenta (Capitol)
  - TOBY BEAU—(RCA)
  - RY COODER—Jazz (W.B.)
  - TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)
  - WENDY WALDMAN—Strange Company (W.B.)
  - THE BAND—The Last Waltz (W.B.)
  - DIRK HAMILTON—Meet Me At The Crux (Elektra)
  - LES DUDEK—Ghost Town Parade (Columbia)
  - BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

- WHCN-FM—Hartford (Michael Picozzi)**
- CARLY SIMON—Boys In The Trees (Elektra)
  - POUSETTE-DART BAND—3 (Capitol)
  - ELVIS COSTELLO—This Year's Model (Columbia)
  - CHEAP TRICK—Heaven Tonight (Epic)
  - JACKSON BROWNE—Running On Empty (Asylum)
  - WARREN ZEVON—Excitable Boy (Asylum)
  - WINGS—London Town (Capitol)
  - ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

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MAY 27, 1978, BILLBOARD



**BLACK AND WHITE**  
**The Stranglers**  
1. Tank 2:57  
2. Nice 'N' Sleazy 3:10  
3. Outside Tokyo 2:10  
4. Sweden 2:50  
5. On The Edge 2:10

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Produced by Martin Rushent



6 STATIONS INITIALLY

# Trac 7 Boosted From Signing Of NBC Outlets

• Continued from page 1

provide ratings reports to the eight NBC-owned radio stations.

Coordinating the move is NBC Radio research director Kathy Lenard, who told *Billboard* how all station managers came to a New York meeting to consider the new service and were unanimous in their decision to go ahead with the contract signing.

Since Audits & Surveys will be putting the new service into effect in the fall on a limited basis, only six NBC stations will be taking the service at first.

These will be joined with WRC/WKYS Washington by the January/February sweep. Measurements in the fall will be limited to New York (which will cover WNBC/WYNY), Chicago (which will cover WMAQ/WKQX), San Francisco (which will cover KNBR/KYUU), and Los Angeles.

TRAC 7 is among the first serious challenges to Arbitron to emerge since the demise of Pulse last month and the Source the month before. Unlike the Arbitron diary method, TRAC 7 uses a telephone interview system developed by a Radio Advertising Bureau task force.

Lenard was a member of the technical committee which worked un-

der the RAB task force. Since A&S' TRAC 7 "follows the guidelines of the RAB feasibility study I am confident it will do an adequate job," Lenard says.

While she is enthusiastic TRAC 7 gets mixed reactions from NBC p.d.s. Bill Hennes, p.d. for both WMAQ/WKQX Chicago, expresses skepticism about the usefulness of the service.

Assistance in preparing this story provided by Ray Herbeck Jr. and Alan Penschansky.

"By the very nature that it's a telephone survey I have to look at it twice," explains Hennes.

"In the final analysis: what everybody is looking for is a method that gives a real close picture to Arbitron," he says.

Since Arbitron uses home diaries, Hennes questions the usefulness of any survey based on phone information.

"Generally, I don't have much faith in phone surveys as they relate to Arbitron," he states.

Scott Burton, p.d. of KNBR in San Francisco who also speaks for affiliated KYUU-FM there, is ex-

cited about the link with TRAC 7. But he also feels "it'll have a tough road to hoe for awhile until it's more firmly established/and attains stability and credibility."

Burton says he's received only a cursory explanation of the system's operation from his research people, but welcomes any new tool.

"I like to have a variety of research methods," he says, "so it's never all in one bag. I think TRAC 7's monthly trenders, combined with our own local passive and active systems, will give us an edge in spotting things quicker if something isn't working well for us."

Craig Simon, p.d. for WYNY in New York says he thinks it is something "the industry needs to get behind." But he adds, "It may be a good tool; it may not. It remains to be seen." He notes that his station uses Radio Index and Mediatrend and "they have not been that accurate." He also cites the use of Jack McCoy's RAM, but he adds, "Arbitron is still the ball game."

## FCC Again Has KRLA Discussion

By MILDRED HALL

WASHINGTON — Once again applicants for the embattled KRLA-AM of Pasadena will file comments and prepare for yet another evidentiary hearing at the FCC. The commission has not yet announced the name of the presiding Administrative Law Judge, or the date of the hearing.

The resumption of the 14-year old case is the result of a remand from the U.S. Court of Appeals, which threw out the 1974 commission grant to Western Broadcasting Corp.

Seven applicants have remained in the race out of the original 19. Many of the old issues have been erased by time and new ones will complicate the next round of proceedings.

The court found the records "stale" and the FCC's grant to Bob Hope and Associates too narrowly based on a technical consideration.

The station, once a successful rocker, was taken from its original owners for violations of commission rules. KRLA was turned over to interim operation by Oak Knoll Broadcasting, which was to donate the bulk of the profits to educational or charitable causes.

This aspect of the situation is also in a state of confusion. The FCC charged, in August 1977, that managers of Oak Knoll kept station profits for their own benefit and personal use, and filed misleading statements with the commission (*Billboard*, Aug. 20, 1977).

The remaining applicants for KRLA would have preferred to negotiate the grant. One party suggested a joint ownership to be shared by all seven applicants.

But the FCC feels that reopening the record and holding the hearings is necessary in view of the extreme complexities of the case, and the "staleness" of the old record, as criticized by the court.



GUNSLINGING GAL—Midsong recording artist Melanie drops in at WNEW-FM to see p.d. Scott Muni. Declaring, "Where there's water, there's fire," she illustrates her point with a squirt from her water pistol. Melanie and Muni also discuss plans for the station to carry her June 3 Carnegie Hall concert.

## ABC Annual Meeting

• Continued from page 10

very rapid rate; and the AM stations continue to progress at a very satisfactory rate as well.

"Among our AM stations KXYZ Houston has been a problem due to technical limitations, and we are considering its sale (*Billboard* May 6, 1978) and the acquisition of a more powerful facility to upgrade overall AM performance.

"The FM stations had an expected profit decline in the first quarter, but are recovering well and should, like the network and the AM stations, have an excellent year overall. In the last month, we have seen a surge in all aspects of the radio marketplace that further enhances our prospects for 1978."

Terming ABC records "the biggest problem among continuing operations," Rule said the company has "taken a number of important steps to make this division a healthier, though somewhat smaller company."

"Some of these steps are readily visible. We have reduced the number of recording artists, we have reduced the size of our catalog, and we have cut back the scope of our in-house distribution activities.

"But some of the most important steps cannot be easily qualified. We

are doing better creative work, we are marketing better and promoting better, we do a better job of planning, budgeting and controlling. The result is that ABC Records will show a markedly reduced loss in relation to last year. And we are determined to meet our goal of a profitable record company in 1979."

Goldenson noted that the Word religious record, music, and book publishing unit has been moved into ABC Publishing, "where additional management expertise can be brought to bear on the division's intrinsic strengths." Rule said Word is "showing improved results."

Rule said the sale of the ABC Theatres Division and the rackjobbing business of ABC Record and Tape sales will result in a "moderate capital gain for the company."

Goldenson predicted that with the "second quarter proceeding very well—it should be an excellent quarter for ABC—the outlook for the latter half of the year indicates to us that the full year will also be exceptional in terms of sales and earnings."

Noting that dividends had been raised 25% in 1976 and 40% in 1977, Goldenson promised that "I intend to recommend to the board a further healthy increase later this year."

## Hour Longer For 'Top 40'

LOS ANGELES—The "American Top 40" syndicated survey program, now airing on 480 stations worldwide plus the Armed Forces network, will add one hour to its current three-hour format commencing with the first weekend for October 1978.

Since its inception in 1970 the countdown show, based on *Billboard*'s Top 40 singles chart, has been three hours long. But due to increasing popularity of longer-length disks, more time has become necessary to air them properly, according to producer Tom Rounds.

He points out that it has "become impossible lately to play all Top 40 singles in three hours without inserting at least six to eight edited versions."

Additionally, the show in recent years has been including two or

three extra cuts per program to add "historical perspective" to the music. But the longer-length disks have forced this highlight to be dropped.

The new format should eliminate both problems for the series, produced and distributed by Watermark in Los Angeles.

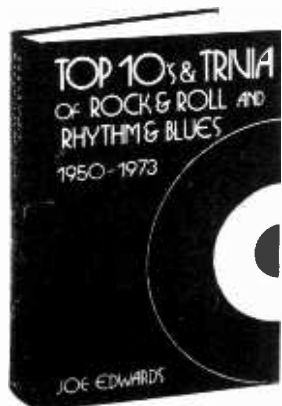
## Fantasy Exploiting 'Morning Man' Disk

BERKELEY—"Morning Man," a good-humored ode to morning drive time DJs and recent single by the Joy, is receiving a radio promo by Fantasy Records here.

Label staffers are making early morning visits to album-oriented, Top 40 and adult contemporary stations nationwide to deliver copies—and breakfast.

MAY 27, 1978, BILLBOARD

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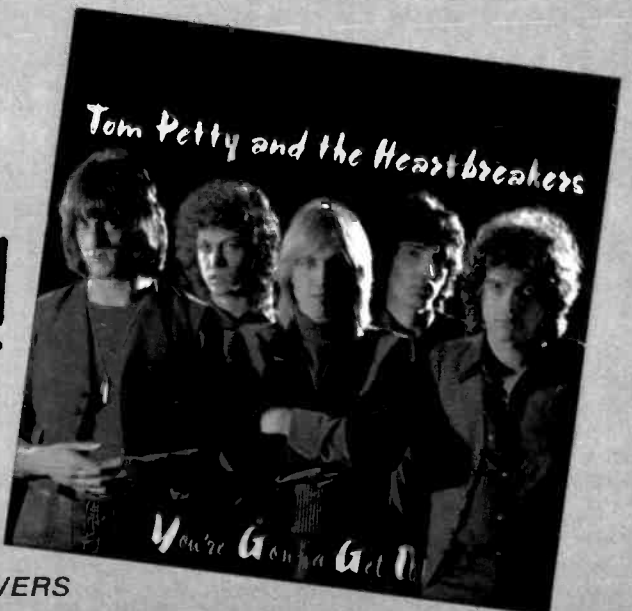
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Tom Petty and the Heartbreakers



The New Album

You're Gonna Get It!





## Vox Jox

By DOUG HALL

NEW YORK—The Los Angeles Rams' cheerleaders have a new name thanks to a promotion effort by KMPC Los Angeles weekend man **Robert W. Morgan**. It is the Sundancers, a name proposed in a two-day call-in Morgan staged on his show.

\* \* \*

**Wayne Stencil** has resigned as p.d. of WTSB Lambertson, N.C., to take a similar post at WFLB Fayetteville, N.C. Both stations are Top 40. ... **KWKA Clovis, N.M.**, p.d. **Rick Tragic** has set a new lineup for the country station. Morning drive is split between **Bob Martin** from 5:30 to 7:30 a.m. and **Fuzzy Herron** and **John Gentry** from 7:30 to 10 a.m. Tragic handles midday and **Frank Nymeyer** is in the afternoon drive slot which runs to 8 p.m. **Laurie Wilkinson** is on from 8 p.m. to midnight and **Richard Hester** does the overnight shift.

\* \* \*

**Jack Crawford**, former p.d. for WKDF Nashville, joins Drake-Chenault as national programming consultant. Drake-Chenault is also now collecting ballots in more than 50 markets to determine the 10 best records of all time.

The results, gathered from stations running Drake-Chenault formats, will be tabulated and assembled into a day-long special which will include a countdown of the top 10. Called the "National Hall Of Fame," this special show will be aired by DC stations on July 4.

\* \* \*

WCKY Cincinnati Skywatch traf-

fic reporter **Ted Florko** has been promoted to community services director. ... Two country programming rivals got together at Toby Arnold & Associates in Dallas to share a jingle recording session, shake hands and swap stories of past battles. **Don Thompson**, p.d. at WBAP Fort Worth and **Tom Allen**, until recently p.d. at KBOX Dallas and now p.d. at WDEE Detroit, were at Arnold's to produce new jingles for their stations. Allen recorded the "Music Country" package which he had utilized at KBOX in a special version adapted for WDEE and Thompson worked with producer **Dick Starr** on a new custom package based on recent country hits.

\* \* \*

Staffers of CHYR Leamington, Ont., are now in spring training for the lobboll season. Listeners are being asked to name the team which will play other local teams to raise funds for charity. ... **KOFM Oklahoma City** tied in with the local debut of the film "FM." The promotion included KOFM DJs ride up to the theatre in limos to greet theatre patrons, and hand out copies of the soundtrack album. A grand prize of an FM stereo system was also awarded.

\* \* \*

**KEX Portland** claims it "scooped the country" by getting Steve Martin's "King Tut" on the air shortly after he performed it on "Saturday Night Live." P.c. **Eric Norberg** claims they had it exclusively through the rating period. Warner Bros. has now released the record, but, according to KEX the released record does not have a spoken introduction which "is the main thing that makes it work," according to Norberg. KEX has supplied its version to sister stations KVI Seattle and KMPC Los Angeles. All three stations are owned by Golden West.

\* \* \*

**WSB Atlanta** is urging its listeners to "Speak Up For Atlanta" by composing their own bumper stickers. The contest is being co-sponsored by a local savings and loan which is offering eight prizes of accounts in the bank ranging from \$1,000 to \$50. Bumper sticker kits are being given out at savings and loan offices. ... **WSB** is wrapping up another contest co-sponsored with a bank in which four winners were awarded first-class round trips to Europe.

"You Can Feel It All Over" is a new jingle package being introduced by **Tom Parma's** Parma Productions of Dallas. Parma also has a 20-jingle package for country stations called "It's All In The Country." ... **Dan Evans** takes over as permanent host of KOB Albuquerque morning drive show. He has been substituting for **Tom Dunn** who died April 30 after a long battle with cancer. ... **WLS Chicago** is sponsoring a "Run For The Zoo" benefit for the Lincoln Park Zoo June 4. Proceeds from the 8.9 mile run of \$5 per person entry fee will be donated to the zoo.

\* \* \*

**Bob Knight** has been transferred from Plough Broadcasting's Boston stations to WMPG, Memphis, where he assumes p.d. duties. ... **Jon Levin**, former midnight to 6 a.m. man and production person at WSUN "Sun Country" in St. Petersburg/Tampa, has relocated to Los Angeles, where he's interested in a country, rock or MOR on-air spot. Levin also has news and public affairs experience. Phone at 213/379-0026

\* \* \*

**George D. Fisher**, who introduced progressive rock to the Minneapolis market while doing the night shift on KQRS-AM and FM (simulcast) from 1966 to 1973, is committed to returning to radio after a year's absence—he's already sold his Twin Cities home on the strength of his resume.

Fisher most recently was announcer/producer for Minnesota Public Radio, a 7-station FM web which covers 90% of Minnesota with 100,000-watt outlets. He's worked with MOR, album oriented rock, underground, free form, progressive and classical formats. Contact: 3203 E. Cathoun Parkway, Minneapolis, Minn. 55408, 612/824-5115.

\* \* \*

**Rich "Brother" Robbin**, instrumental in putting KIQQ-FM "K-100" on-the-air in LA, and in developing the original "Q" format for KCQB in San Diego, is actively seeking a return to radio programming. Contact at 213/462-8332. ... **Lois Gredell**, general manager of WBBM-FM in Chicago, has been named a vice president, first woman veep in the CBS broadcast group.

\* \* \*

Columbia Univ.'s **WKCR** New York began a more than 50-hour tribute to jazz tenor saxist **Sonny Rollins** Saturday (13) at 6 p.m. The festival is another in a series that in the past has included tributes to jazz greats Charlie Parker, Lester Young, Thelonious Monk, Coleman Hawkins and Roy Eldridge.

\* \* \*

**WASH-FM** Washington personality **Jerry Clark** has been cited by the Maryland House of Delegates as the recipient of the 1977 Prince Georges County Service Media Award for his long service to civic and charitable organizations. ... **KWIZ** Santa Ana station manager **Pat Michaels** MC'd the 11th annual Orange County Advertising Federation Ad Awards banquet at the Disneyland Hotel in Anaheim. Meanwhile **KWIZ** mid-day personality **Jim Bain** is preparing for the second annual Brentwood 10km Run on May 28. He expects to go the distance with his wife Cherie, who is coordinator of the six-mile Memorial Day weekend event.



DAREDEVIL VISIT—CHUM's John Majhor chats with Ozark Mountain Daredevil's Ruell Chappell and Rune Walle during their recent visit to Toronto for an appearance at the El Mocambo.

## P.D. to P.D.

By PAUL DREW  
Programming Consultant

LOS ANGELES—Q. I've got a budget of \$1,000 in cash for my next promotion. Which is best, one \$1,000 winner or 10 \$100 winners or 20 \$50 winners?

A. I want to answer your question as best I can, but without knowing what the promotion/contest is makes it hard to provide the best answer possible. I think a \$100 prize in a good contest is no less effective than a prize of \$1,000. Let me put it another way: I don't believe a \$1,000 prize will deliver 10 times the results of a prize of \$100. The contest and how it's packaged are as important as the prizes.

Q. How often should I hold DJ meetings and how often do you critique a jockey?

A. Since DJs are scheduled at full time stations to work all hours, no matter when a meeting is held, it's going to be an inconvenience to one or more of them. And at least one is on the air and unable to attend. Therefore, keep meetings to a minimum. Rotate the times they are held. Have some in the morning, some in the afternoon and even some in the early evening. Try to keep them under an hour.

Q. What's the best length of shift for a deejay?

A. If your budget can afford it, three hours. Four hours is fine. Anything over five is an endurance contest. Try to keep the all-night show to a maximum of five hours. The amount of behind the scenes work for a DJ today isn't what it was 10-15 years ago.

Q. My station has an album oriented rock format. Are you in favor of remotes?

A. Sure, where the technical quality is just as good as it would be if the program were originating from the studio. Remember to have an excellent sound system at the remote to really show off your station's sound.

Q. Is giving the dial position important?

A. I think it is. It's your station's

address. I have a tough time finding FM stations, even when I know the frequency. I especially like the new digital radios in some of the '78 cars. I'd like to see more radios with this and I hope it's practical enough to happen.

I look forward to your programming questions. Please send them to me in c/o Billboard, 9000 Sunset Blvd., Los Angeles, Calif., 90069.

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- 102—SUPERNATURAL FEELING, Blackbyrds, Fantasy 819
- 103—TOO HOT FOR LOVE, THP Orchestra, Butterfly 1206
- 104—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 105—I LOVE NEW YORK, Metropolis, Salsoul 2060
- 106—MY ANGEL BABY, Toby Beau, RCA 11250
- 107—SO HARD LIVING WITHOUT YOU, Airwaves, A&M 2032
- 108—I FEEL GOOD, Al Green, Hi 78511 (Cream)
- 109—YOU'RE THE BEST, Paley Brothers, Sire 1021 (Warner Bros.)
- 110—SOFTLY AS I LEAVE YOU, Elvis Presley, RCA 11212

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- 202—STYX, Best Of Styx, Wooden Nickel BWL 2250 (RCA)
- 203—WHA-KOO, Berkshire, ABC AA 1043
- 204—GENE COTTON, Save The Dancer, Ariola SW 50031
- 205—SPINOZZA, David Spinozza, A&M 4677
- 206—AIRWAVES, New Day, A&M 4689
- 207—BOBBY WOMACK, Pieces, Columbia JC 35083
- 208—38 SPECIAL, Special Delivery, A&M 4684
- 209—STIFFS, Stiffs Live, Stiff STF 001 (Arista)
- 210—KEITH JARRETT, Bop-Bee, ABC/Impulse IA 9334

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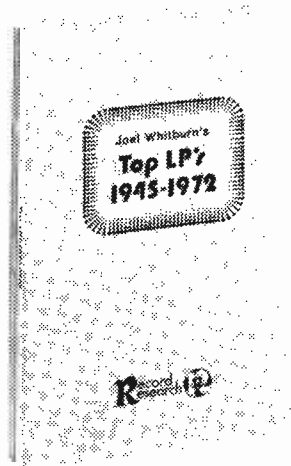
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| Top LPs            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Top Pop (Hot 100)  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Top Country        | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Top Soul           | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Top Easy Listening | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Overseas orders add \$3.00 per book and \$1.00 per supplement.

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State \_\_\_\_\_ Zip \_\_\_\_\_

## NPR Beams 'Almanac' Out Of Nashville

NASHVILLE—"Hometown Almanac," a re-creation of turn of the century rural band concerts, was recently broadcast on public television under a grant to Nashville's WDCN-TV from Gulf + Western Natural Resources Group.

Featuring a re-creation of the Jack Daniels Original Band, the "Hometown Almanac" setting was a series of performances typical of the turn of the century holidays, political rallies and other nostalgic events.

The Silver Coronet Band was formed in Lynchburg, Tenn., in 1892 when Jack Daniels purchased the first silver horns. The band performed more than 20 years. "Hometown Almanac" brought together the top Nashville sidemen to perform songs arranged especially for the performance to duplicate the sound of the original band.

The original silver coronet tv show, "Hometown Saturday Night," was broadcast twice by PBS, which estimated record viewing audiences in most markets. "Hometown Saturday Night" was made possible by a grant from the Marquette Company, now a unit of the Gulf + Western Natural Resources Group.

"Hometown Almanac" was taped in the new Opry House at Opryland in Nashville and was edited for PBS by WDCN-TV.

Dave Fulmer provided direction for both shows with the assistance of Bob Sabel, producer, and Bob Boatman, associate producer for Spring Branch Productions, for "Hometown Almanac."

## Former Football Star Acquiring Milwaukee Pair

LOS ANGELES—Former Green Bay Packer football player Willie Davis is awaiting FCC approval for his acquisition of WAWA-AM/FM, Milwaukee. Davis, who bought his first station, WACE-FM, here 13 months ago, says programming will remain status quo at the long-time Beer City r&b flagship station under program director O.C. White and his aide, Larry O'Jay.

Davis says he will pay Suburban Air, which put the AM signal on the air in 1961, \$1.5 million for the AM/FM outlet. Neil Serle, station manager and a principal with Suburban Air, will remain with the station, Davis says.

## Add 14 Outlets To Service Co.

LOS ANGELES—Broadcast Programming International, a 10-format service claiming to program 250 outlets internationally from Bellevue, Wash., has added 14 stations to its network.

According to consultant Claude Rorabaugh, Radio Trinidad will begin airing the firm's classical format. Other outlets recently inked include:

WMRY, St. Louis; KLVA-FM, Lake Village, Ark.; KHPE-FM, Albany, Ore.; KXBO-FM, Ontario, Ore.; KGLS-FM, Glenwood Springs, Colo.; KOMW-AM and FM, Omak, Wash.;

KDXU, St. George, Utah; WASA, Havre de Grace, Md.; WHDG-FM, Havre de Grace, Md.; KNBT-FM, New Braunfels, Tex.; KKAJ, Ardmore, Okla., and KBYR, Anchorage, Alaska.



ELITE WINNERS—Selecting 15 winners of a day off from work in their Secretaries Week contest are WSM's personalities, left to right, Gary Beaty, John Young, and Charlie Chase. The Nashville station was among 24 stations which participated in the Manpower-sponsored contest.

## New On The Charts

### Kayak

#### "I Want You To Be Mine" ★

This five-man group from Holland was founded in 1973 by Ton Scherpenzeel and Pim Koopman, who has since left the act to be replaced by drummer Charles Louis Schouten.

Its first album, "See See The Sun," was released on EMI in Europe and on Capitol-distributed Harvest in the U.S., and spawned two Dutch hits, "Lyrics" and "Mammoth."

The second LP, 1974's "Kayak," was only released in Europe; and the following year the group switched to Janus for U.S. distribution. Its third album, "Royal Red Bounce," was released here in November 1975. Its fourth LP, "Starlight Dancer," was issued a few months ago.

Over the course of its five year history, the group has been affected by numerous personnel changes. Theo De Jong recently took the place of bass guitarist Bert Veldkamp.

The lineup is rounded out by John Slager on electric and acoustic guitar and Max Werner on mellotron and percussion.

Kayak is managed by Jack Nelson of BNB in Los Angeles, (213) 273-7020. Its agent is Dan Weiner of Monterey Peninsula Artists in Carmel, Calif., (408) 624-4889.

## Indiana Syndication Firm Picks Up Country Outlet

LOS ANGELES — The Musicworks program syndication firm in Indianapolis has picked up one of the five country stations orphaned by the demise of Filmways' radio division.

According to Jon Potter, Musicworks' "Alive Country" format has begun on KMON in Great Falls, Mont.

KMON formerly relied on the voice-tracked format developed by Filmways. The new setup, however, is "all on one tape," says Potter.

"We have three on-air personalities playing modern country hits which are back-announced," he explains, adding that the format is almost a duplicate of WIRE's sound in Indianapolis.

He points out that the three DJs are regulars on WIRE—Lee Shannon, Gary Havens and Bill Robinson, three-time winner of Billboard's country music p.d. of the year award, among others.

Robinson's reputation, Potter admits, has been no small factor in the rapid growth of Musicworks, which

saw its first format go on the air in June last year and now sports 31 clients. Of these, 25 use "Alive Country" tapes.

Potter says he pitched the four other former Filmways stations with both "Alive Country" and "Casual Country," a more "beautiful country" version, but found the stations justifiably wary after their Filmways experience.

"CKCL-FM in Kitchener, Ont., has returned to a live format," he says. "I believe they were on-the-air with Filmways barely one day before they received the cancellation telegram."

KBRJ in Boise, Idaho, is interested in playing "80% to 90% hits," reports Potter, so it has held off in making any commitments to syndicators.

Meanwhile, KDIO in Ortonville, Minn., has signed with Live Sound's "Big Country" format. Potter believes KQEZ-FM in Bakersfield, Calif. also is leaning toward that firm.

## PHIL SPECTOR HOSTING

## 'Battle Of Bands' Series In L.A.

LOS ANGELES—Legendary producer Phil Spector has been set to host a 30-minute "battle of the bands" format television show which will air June 9 here on local outlet KHJ-TV, an RKO station. National syndication plans are underway.

"Win The Jam" will spotlight up to 12 bands of any musical genre, pre-selected for competition in a preceding 24-hour marathon to be held locally the weekend of May 27. First taping will be June 3.

Spector will be joined as a co-host on the first four programs by L.A. KTNQ personality M.G. "Machine Gun" Kelly.

Judging each group of bands will

be the studio audience and local tv viewers, via participation of Shelley's Audio, a stereo chain which will provide ballots as well as prizes.

Additional tie-in is KNX, a CBS affiliate in L.A., which will broadcast interviews the evening prior to each telecast with participants and members of the show's professional panelists.

These will be one DJ, one music critic, one label executive and a current hot act, according to Spector. Set for the first panel, which serves to advise competitors and not judge, are England Dan and John Ford Coley.

Label representatives participating are Jerry Hoff, Mercury; Scott

Shannon, Ariola; Vinny Rosencrans, MCA; Harvey Cooper, 20th Century-Fox, and Tony Mandich, Atlantic. But which of these five will be used on the first show is not yet firmed.

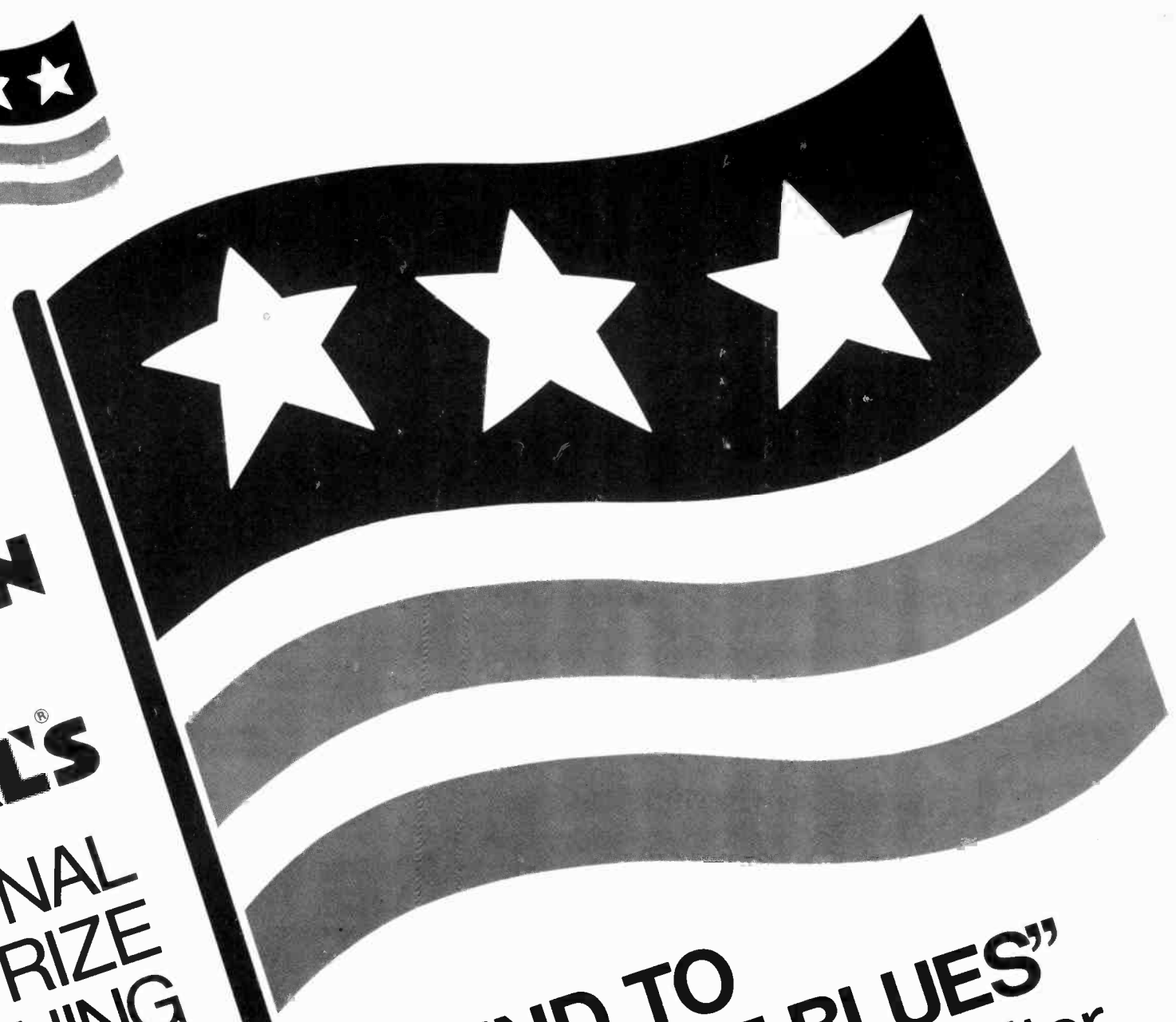
The possibility of a recording contract, offered through exposure to top label people, is held as the lure for acts with original material to compete.

Follow Me Productions, headed by Vincent Fusco and Donald Kasen, plans a year-end super show which will feature the winners of the preceding season's spate. A mini-version, highlighting the winners of every four shows, will cap each month's series.



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**"BOUND TO  
KNOW THE BLUES"**  
and the song's co-writer  
**ROBERT BYRNE**  
are the voice, melody  
and lyric for a new  
single just released  
on **MERCURY**  
**RECORDS**



Robert Byrne and his co-writer, Gary Griffin, were hopeful entrants in last year's American Song Festival. This year Robert is a recording artist on Mercury Records with a newly released single produced by Terry Woodford and Clayton Ivey for Wishbone Productions, of Muscle Shoals. "BOUND TO KNOW THE BLUES" No. 74007 on Mercury Records. HEAR IT! You'll see why we say our judges know a good song when they hear one.

© American Song Festival, Inc. 1978  
5900 Wilshire Blvd. / West Pavillion / Los Angeles, CA. 90036 / (213) 937-7370



## Rock Singles Best Sellers

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As Of 5/15/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |  |   |
|--|---|
| 1 SHADOW DANCING—Andy Gibb—RSO 893   | 21 WEREWOLVES OF LONDON—Warren Zevon—Asylum 45472                         |
| 2 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891            | 22 TAKE A CHANCE ON ME—Abba—Atlantic 3457                                 |
| 3 WITH A LITTLE LUCK—Wings—Capitol 4559  | 23 BLUER THAN BLUE—Michael Johnson—EMI-America 8001                       |
| 4 NIGHT FEVER—Bee Gees—RSO 889   | 24 HEARTLESS—Heart—Mushroom 7031  |
| 5 JACK & JILL—Raydio—Arista 0283   | 25 LOVE IS LIKE OXYGEN—Sweet—Capitol 4549                                 |
| 6 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305                              | 26 DUST IN THE WIND—Kansas—Kirshner 84274                                 |
| 7 STAYIN' ALIVE—Bee Gees—RSO 885   | 27 EBONY EYES—Bob Welch—Capitol 4543                                      |
| 8 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249  | 28 DISCO INFERNO—Trammps—Atlantic 45-3389                                 |
| 9 GOODBYE GIRL—David Gates—Elektra 45450   | 29 FEELS SO GOOD—Chuck Mangione—A&M 2001                                  |
| 10 BABY HOLD ON—Eddie Money—Columbia 3-10663                                       | 30 SHORT PEOPLE—Randy Newman—Warner Bros. 8492                            |
| 11 THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum 45456                           | 31 THEME FROM "CLOSE ENCOUNTERS"—John Williams—Arista 0300                |
| 12 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 | 32 POOR POOR PITIFUL ME—Linda Ronstadt—Asylum 45462                       |
| 13 IF I CAN'T HAVE YOU—Yvonne Elliman—RSO 884                                      | 33 YOU'RE THE LOVE—Seals & Crofts—Warner Bros. 8551                       |
| 14 MOVIN' OUT—Billy Joel—Columbia 3-10708  | 34 EVEN NOW—Barry Manilow—Arista 0300                                     |
| 15 IMAGINARY LOVER—Atlanta Rhythm Section—Polydor 14459                            | 35 SWEET TALKING WOMAN—Electric Light Orchestra—Jet 1145 (United Artists) |
| 16 TWO DOORS DOWN—Dolly Parton—RCA 11240   | 36 EMOTION—Samantha Sang—Private Stock 45178                              |
| 17 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463                             | 37 FANTASY—Earth, Wind & Fire—Columbia 310688                             |
| 18 THIS TIME I'M IN FOR LOVE—Player—RSO 890  | 38 HOLLYWOOD—Boyz Scaggs—Columbia 310679                                  |
| 19 DEACON BLUES—Steely Dan—ABC 12355   | 39 DANCE WITH ME—Peter Brown—Drive 6269                                   |
| 20 COUNT ON ME—Jefferson Starship—Grunt FB-11196 (RCA)                             | 40 LAY DOWN SALLY—Eric Clapton—RSO 886                                    |

## Rock LP Best Sellers

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As Of 5/15/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |  |   |
|--|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001              | 21 NEWS OF THE WORLD—Queen—Elektra 6E-112                           |
| 2 EVEN NOW—Barry Manilow—Arista AB 4164                      | 22 AJA—Steely Dan—ABC AB 1006                                       |
| 3 LONDON TOWN—Wings—Capitol SW 11777                         | 23 LIVE—Barry Manilow—Arista AL 8500                                |
| 4 FEELS SO GOOD—Chuck Mangione—A&M SP-4658                   | 24 ALL 'N' ALL—Earth, Wind & Fire—Columbia JC 34905                 |
| 5 MAGAZINE—Heart—Mushroom MRS 5008                           | 25 SHOWDOWN—The Isley Brothers—T-Neck JZ 34930 (Epic)               |
| 6 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067            | 26 BORN LATE—Shaun Cassidy—Warner/Curb BSK 3126                     |
| 7 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic)       | 27 LET'S GET SMALL—Steve Martin—Warner Bros. BSK 3090               |
| 8 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                | 28 ALIVE II—Kiss—Casablanca NBLP 7076                               |
| 9 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113              | 29 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686     |
| 10 FM—Soundtrack—MCA 2-12000                                 | 30 EXCITABLE BOY—Warren Zevon—Asylum 6E-118                         |
| 11 CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor PD 16134     | 31 HEAVY HORSES—Jethro Tull—Chrysalis CHR 1175                      |
| 12 GREASE—Soundtrack—RSO RS-2-4002                           | 32 AND THEN THERE WERE THREE—Genesis—Atlantic SD 19173              |
| 13 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 33 YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb WBS 8455           |
| 14 SLOWHAND—Eric Clapton—RSO RS1-3030                        | 34 BOYS IN THE TREES—Carly Simon—Elektra 6E-128                     |
| 15 THE GRAND ILLUSION—Styx—A&M SP 4637                       | 35 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104                       |
| 16 DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001-2               | 36 CENTRAL HEATING—Heatwave—Epic JE 35260                           |
| 17 THE STRANGER—Billy Joel—Columbia JC 34987                 | 37 STARDUST—Willie Nelson—Columbia JC 35305                         |
| 18 TEN YEARS OF GOLD—Kenny Rogers—United Artists UALA 835H   | 38 EASTER—Patti Smith—Arista AS 4171                                |
| 19 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA)            | 39 SO FULL OF LOVE—O'Jays—Philadelphia International JZ 35355 (CBS) |
| 20 YOU LIGHT UP MY LIFE—Johnny Mathis—Columbia JC 35259      | 40 THE STORY OF STAR WARS—Soundtrack—20th Century T-550             |

## Data Processing System For Web

CHICAGO—An electronic data processing system for use in inventory control is being installed by the Sound City USA chain of seven retail outlets.

New NCR 2140 electronic cash registers and a complimentary NCR 8140 computer system have been purchased by the web, headquar-

tered in Rockford, Ill.

"It will be used for inventory purposes and to be able to examine sales patterns," explains David Schmeiser, chain's buyer. Schmeiser says the system will place instant reorders on all catalog merchandise including accessories and electronics products.

## Radio-TV Programming

### Miami WWL-FM Now Mellow

#### P.D. Peters, 25, Notes Increase In Fem Listeners

By SARA LANE

MIAMI—After changing formats and call letters six times in the last 10 years, Miami's WWL-FM seems to be on the right track at last under the direction of Rick Peters who at 25 is the youngest program director in the city.

"The trend is toward more mellow music," Peters explains. "I don't mean beautiful music, just a mellow sound. I feel most comfortable with this type of music."

Peters spent the last three years working at Zeta 4, a rock-oriented station. "My personal taste is toward artists such as Loggins and Messina, Roberta Flack, Gordon Lightfoot, but when I played their records while working at Zeta 4, I noticed that the number of male listeners was dropping, and the number of women listeners was growing because I was working on a soft rock format."

WWL (Love 94 as it is called) went through a series of changes from progressive rock to jazz and finally went on a favorite singles-oriented format about 1½ years before Peters was hired as program director.

"We decided to take the station in a slightly different direction," Peters explains. "We wanted to hip it up. A station can't survive with only Top 40 listeners or even with middle-of-the-road listeners. In this market, a station must draw from every other radio station in the city in order to survive. And, we seem to be doing it."

With this philosophy in mind, Peters is quick to admit Love 94 is completely covered by music already in existing formats since, "we usually don't play anything that isn't played on other stations."

What's the common denominator—not progressive, not Top 40, and no middle-of-the-road, but AOR. "Instead of calling it album-oriented radio, we call it all over the road," smiles Peters. "That's the concept behind mellow rock; it's so broad, from Heat Wave to Fogelberg."

Even more important than trends that show the mellow rock format as a growing entity, Peters and management at Love 94 consider the fact that 80% of today's national advertising buys are being directed toward women 18 to 35.

Research is extremely important in decision making on what records will get airplay and Peters refers to each input simply as an "indicator." He bases record selection on "whether it sounds like the radio station."

Disk jockeys virtually have no choice over the music they play from Love 94's limited library of 949 cuts, and there is a move toward less talk. Peters concentrates on a rotation of old, recurrent hit, a progressive cut, hit single and a "real oldie."

"This way we satisfy our MOR, progressive rock, and Top 40 listeners in a quarter of an hour. People listening realize that within the framework of four songs, they're going to hear at least one they like."

Peters also takes extreme care in selecting the Top 40 cuts because of a possible tune-out factor, but mentions he's usually the first to go with a song, citing Abba's latest single as an example.

"Miami's not that different from other markets. It is probably a little more ethnic than some, so playing a disco cut makes a lot of sense," says Peters. "I'd never be playing the Bee Gees 'Saturday Night Fever' LP the

way I've been if I were in Chicago or New York. It wouldn't have such a high priority. But, since we're in Miami, I go a little more disco-oriented as well as a bit more Latin-oriented. I can be a little less mellow because of the demographics."

Peters is equally careful in selection of artists. He will not play such artists as Jimi Hendrix or Kiss. "I'm concentrating on being mellow, that's all," he continues. "We're dealing with a psychological thing here. It's not that a listener turns in to hear his favorite tune; he turns in for a favorite feeling."

### RAM Research Boss Seeks Stronger Competitive Image

By RAY HERBECK JR.

LOS ANGELES—President Jack S. McCoy of RAM Research in San Diego is attacking Arbitron's lead in the ratings field where it could hurt the most—at the advertising agency level.

McCoy and team are on a nationwide tour of every major agency in an attempt to solidly establish his year-old firm as the "number two" radio service. Judging by McCoy's innovations in the diary-keeping mode of measurement, he indeed is trying harder.

Each of RAM's 63 client stations, scattered through all of the top 50 markets with the remainder in the top 100, houses a computer display terminal which is hooked to an extensive data bank operation in San Diego.

At the touch of a button, a program director or station manager can track his station's listening patterns virtually on a daily basis, McCoy says.

"He can stand there and literally watch the diaries tally as they return," he explains, "and see them broken down by zip code, or county ... or even by neighborhood."

Detailed information available in an almost endless variety of interpretations is the major strength of RAM, McCoy asserts, adding that "the integrity of the diary" is its next major plus.

"I believe we're the most detailed ratings service in the field now, by far," he says, pointing out that there are two types of firms—"Those which are taking ratings, and those merely talking about it."

RAM places 800 diaries per week in New York and Los Angeles, McCoy claims, with placement in a medium market averaging 400 to 600. Smaller markets see about 200 diaries placed.

The sweep is weekly, 50 weeks per year, with weekly reports going to agencies, he says. A quarterly "data base" is also published, which triggered the current tour.

"Our client stations were perhaps overly enthusiastic," he admits, citing instances of stations trying to persuade agencies for a time buy based on one week's report.

"We're informing the agencies that, unlike Arbitron, we gather more detailed information which can be affected daily by the return of, for instance, only 37 diaries in one neighborhood."

Consequently, an agency should not determine its time buys on the basis of anything other than RAM's quarterly report, says McCoy. "The detailed breakouts and daily service features are intended to help stations

Peters relies on an "imaginary intensity line" where the station's sound never goes beyond a certain level. "When it occasionally does," he adds, "the next tune immediately brings it back in perspective." He purposely tempos the programming with three up cuts an hour, explaining, "If all I played was soft, the listeners would be sleeping in 20 minutes."

"Up is not necessarily hard. Steely Dan's 'Peg' is not really mellow like John Denver is mellow, but it isn't hard such as Hendrix, Pat Travers, BTO, or Blue Oyster Cult."

track listening pattern shifts far earlier," he explains, "so they can correct any problems that much sooner."

He also is explaining to agencies that RAM is more expensive than Arbitron—about double. "It costs more to produce this type of detailed information—but I'm sure they'll agree it's worth it," he says.

As an example, McCoy's computer operation can determine "which neighborhoods produce the most quarter hours or how one neighborhood likes a particular record as opposed to another area in the same city," he explains.

Analysis both quantitative and qualitative can be supplied, he adds, pointing out that the lack of "this type of detail on the part of Arbitron instigated the development of RAM."

It began in 1974 when Cyberdynamics Corp. of San Diego, a data processing and time sharing company, purchased DPS Inc. from Bartell Broadcasters. DPS analyzed Arbitron's "R Sale" computer tapes for radio station subscribers to the ratings service.

"But the stations asked a lot of questions, more detailed in nature, which the Arbitron information wasn't capable of answering," explains McCoy. To fill that need, RAM Research was founded by Cyberdynamics as another subsidiary in 1976.

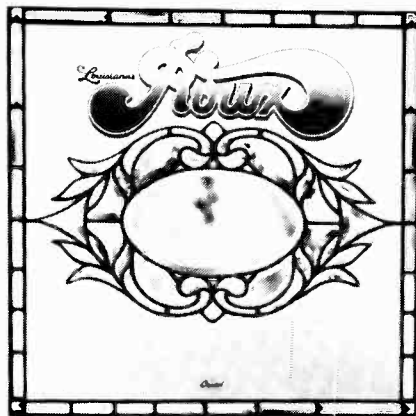
Initially using phones and, within the past year, diaries, RAM evolved into its own ratings service.

"To insure that our diaries don't fall into the wrong hands or, if that occurs, that one wrong respondent can't do a week's worth of damage, we don't let anyone fill out a diary for more than one day's listening," McCoy explains. So, there are seven diaries a week completed by different cross-sections daily.

Additionally, RAM employs 70 staffers at its headquarters, from which all placement is made via phone and follow-up calls. "We don't subcontract to anyone in the field," he says. "This way, everything is supervised. And many on our staff are bi-lingual to further alleviate problems."

Commenting on the theory that advertising blitzes during Arbitron sweeps are more responsible for high ratings than actual listening, McCoy says his system was designed "to produce the most hype-proof ratings possible."

He adds that most management at RAM has broadcasting background. McCoy himself, a 12-year veteran, programmed San Diego's KCBQ in the early '70s.



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# N.Y., L.A., Nashville Showcase Club Report

By JEAN WILLIAMS

*This is the second segment of a two part series on some of the nation's top new talent showcase nightclubs.*

LOS ANGELES—Showcase nightclubs continue to pop up across country to accommodate the new talent coming on the scene. New York alone has approximately 300 licensed cabarets while L.A. reportedly is not far behind.

These acts for the most part are not a bit disturbed by the often low wages being paid by many of these clubs. At the same time, many acts have been "discovered" by major labels in these situations.

An important showcase for new cabaret, soft rock and blues artists is New York's Tramps, which hosts a variety of showcase situations. Tuesday is showcase/audition night where new acts which have already submitted tapes have a chance to show what they can do onstage for 20 minutes.

Following that performance acts may do one-night showcases or one-night-a-week showcases where they can invite prospective agents and press. There are also midnight showcases until the act is strong enough to play the regular evening shows at the 100-seat room.

Owner Terry Dunne says as the club has become known, established managers have begun showcasing some of their new acts, inviting labels and booking agents.

Cover at Tramps ranges from \$1-\$3 and what the act makes depends on its drawing power.

Among New York's most prestigious cabarets is Reno Sweeney with the Paradise Room that seats 150. The room has a showcase usually every second Monday where up to eight hopefuls try their best. They are selected from tapes previously submitted, says Debbie Brigham, manager of the room.

Those who get a good response then may be asked to open for whatever headline act appears in the room for an upcoming week. The act is paid a flat fee that may be turned into a percentage of the door should the act prove popular.

Reno Sweeney, in the fashionable West Village specializes in cabaret, soft rock, usually headlining stylish female singers.

For folk and soft rock, one of the Apple's prime showcase venues is Paul Colby's Other End. The main-room which seats 210 is a frequent showcase club for established folk and rock acts. Acts who have recently appeared include Papa John Creach, Shawn Phillips, Elliott Murphy, Bruce Cockburn and others.

In another room, the Other End has auditions every Monday night from 6-9 p.m. "It's a place where someone can get up and play his guitar," says Colby. Because of space

limitations the auditions are limited to acoustic acts.

Those who survive the auditions may then play a 30-minute set later that night. After that an act may work itself up to playing the smaller room for the week and if it does very well it can open for a headline act playing the larger room.

New York's Folk City, the traditional folk venue that brought the world Bob Dylan and Simon and Garfunkel, has the most open showcase night, says club manager Mike

Porco. Anyone can come in on a Tuesday night between 7-7:30 p.m. and pick a number from a deck of cards.

At 7:30 p.m. the act with the lowest number gets a chance to showcase its talents by performing three numbers. That act is followed by the act with the next lowest number and so forth.

The club seats 125 with standing room for 50 more. Admission is \$1-\$2. Acts who do well on the showcase may be booked for a week.



**BEAUTIFUL ASSISTANCE**—Scarlet Rivera joins fellow Warner Bros. group Little Feat at New York's Beacon Theatre. The group is on the last leg of its national tour supporting its double LP "Waiting For Columbus." From left are: Paul Barrere, Lowell George, Rivera and Kenny Gradney.

Another New York folk, folk rock and blues club with regular showcase auditions is Kenny's Castaways in the Village. Every Monday night struggling acts may take 30-minutes to show what they can do. Owner Pay Kenny says almost every opening act at the venue is originally hired through these auditions.

The room, which seats 170 has no admission or cover fee except on weekends, so acts are not paid much for appearing.

Mikell's is a rock and r&b club on New York's Upper West Side which welcomes record company sponsored showcases. It books its regular acts via demo tape cassettes. The 150-capacity club often features two bands a night, each playing three or four dates.

The bands play for a flat fee that may be adjusted should they prove successful. The club charges from \$2-\$5 admission.

The Corso, a New York dance hall, has for many years been the city's top showcase for Latin orchestras. The club which holds about 500 dancers features top Latin bands Wednesday-Sunday nights for a music charge that ranges from \$3-\$7.

The Corso occasionally presents new bands but the club has no set new talent policy. Each night is booked on an individual basis though bands often play two or three times in the same week.

The area's most consistently successful jazz showcase club is the Village Vanguard. Monday nights at the Vanguard are devoted to big bands and Tuesday through Sundays are reserved for the best names in contemporary jazz.

Acts are booked on a six day basis and the music charge ranges from \$4-\$5. In addition to presenting well known recording combos, owner Max Gordon likes to also give promising young sidemen their first exposure as leaders. The club seats about 125.

Up and coming soul acts are given a chance to play before industry people at New York's Leviticus club.

Every Tuesday night the club showcases new unsigned talent for a \$3 cover charge.

The 200-capacity club also features name talent in its disco on Thursday nights for an \$8 music charge.

**Assistance in preparing this article provided by Roman Kozak and Sally Hinkle.**

For country music in New York, the top showcase is the Lone Star Cafe, where record companies showcase their upcoming acts. The 300-seat club is considering holding its own Sunday afternoon auditions for new talent. The club formerly held auditions on Sunday evening, but Mort Cooperman, owner of the venue, says that proved to be not the best situation.

The club charges admission at the door and how much of that goes to the opening act that has been booked via an audition depends on who the headlining act is and how much money it demands.

In California, McCabe's in Santa Monica is unique in that it not only showcases new and established talent but offers a songwriters showcase night.

The club, which only operates on Friday and Saturday books many of

(Continued on page 44)

MAY 27, 1978, BILLBOARD

## In N'Orleans It's Rosy's

By KELLY TUCKER

NEW ORLEANS—Music has always been a New Orleans tradition, and since the opening of Rosy's music club a year and a half ago, the once sluggish concert scene here has been noticeably revitalized.

Just a few of the performers New Orleans audiences have been introduced to at Rosy's are Stevie Wonder, Chuck Mangione, Gato Barbieri, Jean Luc-Ponty, Jerry Lee Lewis, Flora Purim, Grover Washington Jr., Al Jarreau, Count Basie, B.B. King, Dizzy Gillespie, Richie Havens and Ramsey Lewis. Also, the Captain & Tennille performed at Rosy's on their recent ABC-TV special "The Captain & Tennille In New Orleans."

Rosy's is housed in a 110-year old two-story building on Tchoupitoulas St. in the uptown section of the city. The building was a cotton warehouse, a saloon and even a warehouse.

The owner, 23-year old Rosy Wilson, says she spent more than \$1 million to turn it into one of the most lavish music clubs in the country. It houses three bars, a glass-enclosed courtyard which doubles as a restaurant, and a 200-seat music room equipped with a \$60,000 recording studio.

The club and restaurant are open seven days a week. The restaurant opens at 6 p.m. and the music sets begin at 9:30 p.m. and 11:30 p.m. nightly.

The recording studio, which is located next to the stage, is equipped with 8-track and 2-track Otari tape machines, BGW power amplifiers, a Nakamichi cassette machine, a 16-channel El-Tech console, and 21 model 160 DBX compressor limiters. Every performance is recorded. Rosy has an agreement with the musicians that their tapes will never be released and that they will only be used for in-house music.

Jazz pianist Hal Galper and the Brecker Brothers recently used the studio to record a session which Galper is going to use on his next album. Also, Oregon taped its performance at Rosy's for a National Public Radio broadcast.

The decor at Rosy's is a combination of Victorian, art-deco and art nouveau styles. Furnishings include a unique art-deco light fixture designed by Mullier Brothers of France, Andy Warhol's silk screen portraits of Mick Jagger and Chairman Mao, and paintings by Robert Rauschenberg and Jim Dine. Donna Vaccarino, a Los Angeles interior designer, decorated the club.

Rosy says she decided to open a club here for two reasons, because few concerts are held in New Orleans and because she has always had a fantasy of getting to hear her favorite musicians play in a comfortable, intimate environment.

"I was driving around town very late one night when a strong desire came over me," she recalls. "I wanted to hear a late evening set of mellow jazz, but there was no place to go. I would have sold my soul to the devil to hear Billie Holiday sing 'Good Morning Heartache.'"

Rosy believes "it is much more difficult having a club in New Orleans than in most other areas of the country because New Orleans musicians don't get the kind of record-industry support they deserve."

"All of the big money in the record industry is tied up somewhere else," claims Rosy, "so local musicians have to migrate to other areas for exposure. Consequently, other clubs in those key areas don't have to appeal particularly to musicians and they don't have to have really nice environments because they've got the record industry showcasing their people there and supporting them."

"That is good in the respect that

when you do open a club in New Orleans, it has to be appealing to the musicians and it has to have an excellent environment. But it's bad in the sense that you have to put out so much without getting a great deal of response from the people who could make it all come out perfectly."

The only other complaint Rosy has is that she's had to fight a continuous battle with people who maintain that her cover charges, which range from \$5 to \$15, are too high.

"What people don't realize," she says, "is that the club seats only 200, so naturally I have to charge more than a large auditorium would. For example, when a group comes in like the Temptations, who cost \$20,000 for four days, that's \$5,000 a night. How can I do anything but charge \$15? I can't even break their costs charging anything less."

"People have said things to me like, 'I've only had to pay \$8 to see the Temptations in concert.' If they want to see the Temptations in the Superdome, fine. But if they want to see them in a club that seats 200, it's a whole different experience."

Rosy is considering taking out the 30-foot bar in the back of the music room to increase the seating capacity to 300 so she can lower the cover charges.

"It comes down to the bottom line. Do people want to go into that room to hear music or to observe the bar area? I would just be eliminating part of the aesthetics, not hurting them. I'd never prostitute the room in any way."

Rosy says the cover charge complaints and the hard work of owning a club are easily overshadowed by the good times. To Rosy, herself a talented vocalist, some of the best of those good times were when she got to sing with Albert King, Rahsaan Roland Kirk and Stephane Grappelli.

## Chi Suburb Marked For Amphitheatre

CHICAGO—The Northwest suburb of Hoffman Estates has been selected as the site for creation of a new \$8.5 million outdoor amphitheatre, expected to be opened here in 1979.

The Nederlander Organization and RKO General Inc. have announced they will jointly construct the open air pavilion, to be called the Poplar Creek Music Theatre.

Work on the concert site, that will include 6,000 seats under cover, will begin this summer, according to Wayne Nederlander, who oversees operations of the Nederlander group's outdoor venues.

The venue, to be booked and managed by the Nederlanders, also includes seating on a natural grass-covered slope surrounding the pavilion. Total capacity will be 20,000.

A May 20, 1979 opening has been targeted, says Nederlander.

Booking will encompass rock, pop, jazz, country, classical and ballet performances. The operation will resemble the Pine Knob Music Theatre in Detroit, also under the Nederlanders, Nederlander says.

Project is the first joint venture of Nederlander and RKO, the General Tire broadcast and cable tv subsidiary. The Ravinia Festival in Highland Park is Chicago's only other major outdoor concert site.

According to Nederlander, site selection for the new amphitheatre took 18 months. A parcel of land near the intersection of the Northwest Tollway and Highway 59 in Hoffman Estates was chosen.

The Nederlanders operate the Studeraker Theatre here and also book entertainment into Chicago's Arie Crown Theatre.

ALAN PENCHANSKY



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## '50s Live In Miami

By SARA LANE

MIAMI—Music of the '50s is on the upswing here with more acts representing music of that era being booked.

According to Rudy Guarino, owner of the Swinger Lounge in the Marco Polo Hotel, one of Miami Beach's most successful and longest running clubs, the '50s represent a fun era, an era which almost anyone can relate to.

"We started the policy of running exclusively '50s groups this past New Year's Eve with the Bop Shoo Bop Revue, and we've been playing such groups as the Vandells, T.Q. & the Topcats, Tom Slick and Clutch since then and playing them to packed houses every night of the week," Guarino says.

When the Swinger opened seven years ago, Guarino had no problems keeping the room full presenting "just about anyone with a track record"—typical lounge acts routed to the Miami area. Business was brisk and Guarino kept the policy for several years. Then the Swinger hit a slump. It tried a new formula showcasing new talent but neither the locals nor tourists supported this endeavor.

Guarino, like many club owners in the Miami Beach area, says he found audiences hard to please. A few years ago, he started playing the Vandells and the audience reaction was "fantastic," he says. "Audiences loved the mini-revues spiced with comedy, music, dancing and the above par showmanship of the Vandells." Each time the Vandells returned to the Swinger, the club did more and more business.

"This year," Guarino continues, we started buying other '50s groups in addition to the Vandells and they all held up. The people love them; they can't seem to get enough. And some customers come back night after night to see these groups."

Guarino attributes some of the popularity of '50s groups to such television shows and movies as "Happy Days," "LaVerne And Shirley," "Sha Na Na," "American Hot Wax" and the forthcoming "Grease." He says, too, the popularity of local station WAXY which plays only oldie goldies has created a resurgence of interest in the "fun fifties."

"There's a lot of interest in that decade. All ages seem to be able to relate. We get people in their 40s, 50s and even 60s coming in to see the show."

The fifties groups themselves are easier to handle, Guarino claims. "They don't walk around with their heads in the clouds and shut themselves inside their dressing room. They're friendly, mix with the cus-

tomers and are totally down to earth in their approach to their business."

The Vandells have a fan club based in Orlando, some 250 miles from Miami, and when the group appears at the Swinger, bus loads of fans trek in on the weekends.

Even if a customer isn't entirely turned on by the fifties, The Swinger is a night out, Guarino contends. And at a reasonable cost. Admission to the club is \$1 during the week and \$2 on weekends. There's no drink minimum. Groups perform three shows a night and between showtimes, the Swinger plays disco records for patrons wanting to dance.

"Ever since 'Saturday Night Fever' came out, we've been seeing more and more couples on the dance floor," Guarino says he's the first in Miami to bring in fifties groups.

"We were the first three years ago and we're the only club doing consistent business on the beach with these groups, although there have been a couple of Elvis acts around."

One such Elvis act was the Missouri man, Dennis Wise, who underwent plastic surgery to look like his idol and recently played at the Jack of Heart Club (now closed) to a few press people and relatives on opening night and closed two nights later.

"We're happy with this policy—it's working for us and we plan to continue with it until the public gets tired of it. Then we'll have to look for something new," Guarino says.

Guarino also plans to take over the Persian Room upstairs in the Marco Polo for the season beginning Christmas through Easter next year. He plans to bring in 10 acts including B.B. King, Teddy Pendergrass, Al Green and Tavares.

Not only has Guarino found the '50s one of the most popular eras, but Bob Taran of Adam Productions, a company which books conventions and arranges private parties among other endeavors, finds the '50s parties he's planned the most successful of all.

"We did three or four this winter," Taran says, "and they went over extremely well."

## Buffalo Outfit Busts Out With Fast-Moving LP

NEW YORK—Spyro Gyra, a relatively unknown jazz/rock fusion group, is claiming first month sales upwards of 85,000 copies of its debut LP on the Amherst label, according to label president Len Silver.

Silver purchased the master after noticing strong sales in the Buffalo market for the original LP released on the group's own label.

"One day last November I was in my big shop downtown, Record Theatre, working behind the counter and people kept coming up and asking for this record by a group I never heard. What impressed me was the demographics were unusual—old people, young people, girls, boys, black and white and middle-aged," Silver says.

Spyro Gyra is headed by lead player/composer Jay Beckenstein and composer/keyboard player Jeremy Wald. They had pressed a selection of their group's instrumentals on what they called Cross-Eyed Bear Records and offered it for dis-

(Continued on page 44)



ART PICS—Art Garfunkel braves the rain to attend an exhibition of Linda McCartney's photos at the Bayard Gallery in New York recently.

## Hollies' Clarke Prepping Solo Tour

LOS ANGELES—Despite his 15 years with the Hollies that resulted in such classics as "He Ain't Heavy, He's My Brother," "Long Cool Woman," "The Air That I Breathe" and "Bus Stop," Allan Clarke is now seeking his own identity.

With his first solo album "I Wasn't Born Yesterday" recently released on Atlantic, Clarke is prepping his first tour of the U.S. and getting acquainted with American radio.

"When you mention Allan Clarke of the Hollies, people know who I am, but as an individual I'm not known. I want to make Allan Clarke a household name now," says the vocalist.

"In England I guess I'm a household name but it's hard getting your records played. In the U.S. there are so many stations. I knew there were a lot but there's a different approach to it."

Clarke's first single from the album drew immediate radio response as "I Will Be Your) Shadow In The Street" quickly reached midchart. "Because I'm a Hollie, I get played," says Clarke. "It's a good feeling. I just hope my music reaches as many people as possible. I like to think I have my own style."

Clarke admits to knowing "nothing" about American radio during the recording of the album, although his American producer Spencer Proffer subtly steered him in the right direction.

"We didn't say 'let's write an FM or AM song,'" says Clarke. "I'd get bored writing a rock'n'roll album for FM to play. I understand American radio now and the music directors are the gods of the music world."

Reflecting back on the Hollies, Clarke says: "They could have been more active than they were. They're just doing the same thing and their albums aren't selling. They haven't had a hit in four years and you can't knock your head against the wall looking for the elusive song. I hope they have another hit and find a new direction."

Clarke's U.S. tour commences in August for three weeks accompanied by the same band that appears on the album. It also marks his first solo stage appearance.

Says Clarke: "I won't be able to escape the old songs. And I don't want to. They made me famous. I'll do 'Long Cool Woman,' and perhaps a medley to please the fans."

ED HARRISON

## Jersey: Contrasting Talent

ASBURY PARK, N.J.—The Garden State Arts Center, booking its summer concert season direct for the first time after dropping its \$100,000-a-year New York booking agent, has lined up an impressive array of pop and classical talent for its 1978 season. Barry Manilow, Paul Anka and Pat and Debby Boone are among the headliners for the popular subscription series which is set to be opened by Eddy Arnold for the June 26-July 1 week.

The top classical attractions will include the New York Philharmonic conducted by Zubin Mehta and the Jeffrey Ballet. The booking committee for the New Jersey Highway Authority, which operates the summer arena here, is still negotiating to fill in the one and two-night open dates with pop-rock concerts. Hard rock is out for the in-the-round Center which seats 5,000 under a roof with additional 3,000 on outside lawn chairs.

The bookings are handled by John H. Hughes, deputy executive director of the state authority, assisted by John Larsen, general manager of the Arts Center and Charles Silver, the authority's public relations director. Since the state first opened its \$7 million amphitheatre 10 years ago, all the bookings had been handled exclusively on a \$100,000-a-year basis by Nederlander Arts Associates, of New York City.

With the cost of talent for both the popular and classical subscription series rising, F. Joseph Carragher, authority executive director, says the higher show costs will be reflected in a \$1 across-the-board ticket price increase this year. Tickets will be scaled from \$5.50-\$10.50 and is the first substantial price increase since the Arts Center opened in 1968.

With the top names booked, Carragher expects to surpass last year's record attendance of 417,000 and record gross of \$2,659,000—a \$474,000 increase over the 1976 season. The ticket hike, he says, should take the boxoffice over the \$3 million mark this summer. The season runs through mid-September.

In addition to the concerts, the state offers free performances for about 500,000 senior citizens and school children, along with ethnic

festivals, as part of its free cultural series.

Following the opener with Eddy Arnold, Barry Manilow comes in July 3-8, with Paul Anka July 10-15 week. Johnny Cash with June Carter returns to the Arts Center for the July 24-29 week, the Pat Boone Family take over the stage Aug. 14-19. The series ends Aug. 21-26 with Tony Bennett and the Michel LeGrand orchestra.

Opening performance for the classical subscription will be June 21 when Morton Gould conducts the American Symphony Orchestra with pianist Earl Wild as soloist. The New Jersey Symphony with Thomas Michalas conducting and soloist Nelson Friere plays on July 19, and the New Jersey Ballet with Peter Martin and Suzanne Farrell is booked for Aug. 2. The Jeffrey Ballet will perform for three days, Aug. 7-9, and Mehta conducting the New York Philharmonic closes out the classical series on Aug. 30.

## Kerrville Assn. Funds 6 Programs For Acts

NASHVILLE—The Kerrville Music Foundation, a non-profit, educational organization with projects in folk, bluegrass and country music, is offering limited funding of folk, country and bluegrass performers through six annual programs.

The foundation's open competitions for songwriters, yodelers, semi-professional gospel groups, bluegrass bands and bluegrass banjo players will provide large listening audiences and some \$3,000 in awards for qualified participants at Red Kennedy's four summer music festivals at Kerrville.

Beginning Memorial Day weekend with the seventh annual Kerrville Folk Festival May 25-28, other programs in that series include the fourth annual Kerrville C & W Jamboree, June 30-July 2; the second annual Kerrville Gospel Jubilee, July 29, and the Kerrville Bluegrass Festival, Sept. 1-3.

Selected participants will also gather performing spots at the Texas State Arts & Crafts Fair, May 27-29, and the Southwestern Gospel Music Showcase, July 29.

## N.Y. Suburbs Firm Dates

By DICK NUSSER

NEW YORK—Pop, rock and jazz acts continue their movement to the suburbs with the announcement here of several concert packages set for the summer months.

The Westbury Music Fair, the Belmont Park racetrack and the financially-troubled Westchester Premier Theatre are all hosting acts, although the latter venue is a one-shot deal engineered by a local promoter through the Lincoln Savings Bank, which holds the mortgage on the 3,750-seat theatre.

Westbury gets the season started with a May 23-28 jazz series featuring Sarah Vaughan, Maynard Ferguson and Stan Getz. Other acts set for future dates include Lou Rawls, the Fifth Dimension, George Carlin, Frankie Valli, McCoo & Davis, Bob Hope with Connie Stevens, and Milton Berle and Cab Calloway in a revue called "Les Girls!"

Belmont Park has refurbished an amphitheatre site near the grandstand that holds 15,000 for concerts by the Atlanta Rhythm Section, Jimmy Buffett, Sergio Mendes, Willie Colon, Roberta Flack, Trammps, Andrea True, Crown Heights Affair, Climax Blues Band, Tavares, Kenny Loggins, the Fania All-Stars, Dave Mason, Glen Campbell and the Average White Band. Series starts Saturday (27) and runs through July. Park is closed for August but more dates are planned for the early fall season. Al Teller and Richard Flanzer are promoting.

Sunrise Productions of Stamford, Conn., is hosting the Westchester Theatre date, which features Arista artist Eddie Kendricks. Guest star is Blue Magic. DJs Vaughn Harper of WBLS and Bro' John of WSTC are emceeing. Michael Lemon of Sunrise says he expects to book more acts into the hall before the summer is out.

Several reports have been circulating to the effect that the Westchester County government is considering taking the venue over, since the existing Westchester County Center is considered an outmoded venue.

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Rank	ARTIST—Promoter, Facility, Dates * DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	BEACH BOYS/FIREFALL/BOB WELCH JOURNEY—Feyline Presents Inc./C.U. Program Council/Concerts West, Folsom Field, Boulder, Colo., May 13	35,203	\$9.50	\$334,428
<b>Arenas (6,000 To 20,000)</b>				
1	REO SPEEDWAGON/RITCHIE BLACKMOORE'S RAINBOW/NO DICE—Contemporary Prod./Chris Fritz & Co., Kemper Arena, Kansas City, Mo., May 12 & 13 (2)	23,898	\$6.50-\$7.50	\$178,831*
2	PARLIAMENT/BAR-KAYS/FAZE-O—Feyline Presents Inc./R&B Prod., Forum, Inglewood, Calif., May 13	17,454	\$7.75-\$9.75	\$156,974*
3	AEROSMITH/MAHOGANY RUSH—Alex Cooley Inc., Jefferson Civic Col., Birmingham, Ala., May 13	14,769	\$7-\$8	\$108,422*
4	GRATEFUL DEAD—Frank J. Russo/Monarch Entertainment, Civic Center, Providence, R.I., May 14	13,370	\$8-\$8.50	\$108,185*
5	ALICE COOPER/JUDAS PRIEST/MC-5—Brass Ring Prod., Civic Center, Saginaw, Mich., May 10 & 11 (2)	12,330	\$8.50	\$104,805
6	PARLIAMENT/BAR-KAYS/FAZE-O—Feyline Presents Inc./R&B Prod./Bill Graham, County Col., Oakland, Ca., May 14	13,447	\$6.50-\$8.50	\$104,700*
7	REO SPEEDWAGON/RITCHIE BLACKMOORE'S RAINBOW/NO DICE—Contemporary Prod., Checkerdome, St. Louis, Mo., May 11	13,872	\$6.50-\$8	\$103,955
8	BOB SEGER & THE SILVER BULLET BAND/TOBY BEAU—DiCesare-Engler Prod., Civic Arena, Pittsburgh, Pa., May 13	13,391	\$6.50-\$7.50	\$96,862*
9	RUSH/URIAH HEAP/CHEAP TRICK—Electric Factory Concerts, Col., Cincinnati, Ohio, May 12	14,334	\$5.50-\$6.50	\$88,221
10	AEROSMITH/MAHOGANY RUSH—Mid-South Concerts, Mid-South Col., Memphis, Tenn., May 12	11,267	\$6.50-\$7.50	\$82,123
11	GRATEFUL DEAD—Cross Country Concert Corp./Monarch Entertainment, Col., New Haven, Conn., May 10	10,807	\$6.50-\$7.50	\$77,945*
12	ALICE COOPER/FOTOMAKER—Danny Kresky Enterprises, Wings Stadium, Kalamazoo, Mich., May 9	10,000	\$7.50-\$8.50	\$75,082*
13	TOM JONES—MorningSun Prod./Rockin' Chair Prod./Papa Prod., Selland Arena, Fresno, Calif., May 14	6,294	\$7.50-\$12.50	\$71,461
14	GRATEFUL DEAD—Cross Country Concert Corp./Monarch Entertainment, Civic Center, Springfield, Mass., May 11	9,600	\$6.50-\$7.50	\$67,747*
15	O'JAYS/HEATWAVE/ENCHANTMENT—Lewis Grey Prod./Taurus Prod., Von Braun Civic Center, Huntsville, Ala., May 13	9,373	\$6.25-\$7.25	\$65,614*
16	TED NUGENT/SAMMY HAGAR—John Bauer Concerts, Col., Spokane, Wash., May 13	8,500	\$7.50-\$8	\$63,750*
17	TOM JONES/FREDDY ROMAN—MorningSun Prod., Pavilion, Concord, Calif., May 13	5,796	\$6.50-\$15	\$59,927
18	ALICE COOPER—Brass Ring Prod., Wendler Arena, Saginaw, Mich., May 10	7,314	\$8.50	\$59,000*
19	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Will Rogers Col., Fort Worth, Tex., May 13	7,520	\$5-\$7	\$50,325
20	RUSH/URIAH HEAP—Sound 70 Prod., Municipal Aud., Nashville, Tenn., May 13	6,771	\$6-\$7	\$42,406
21	TED NUGENT/SAMMY HAGAR—John Bauer Concerts, Univ. Of Montana, Missoula, Mont., May 12	5,842	\$7-\$8	\$41,983
22	O'JAYS/HEATWAVE/ENCHANTMENT—Lewis Grey Prod., Municipal Aud., Nashville, Tenn., May 14	6,078	\$6.50-\$7.50	\$41,766
23	FOGHAT/HOUNDS/RITCHIE BLACKMOORE'S RAINBOW—Mid-South Concerts, Mid-South Col., Memphis, Tenn., May 9	6,520	\$6-\$6.50	\$41,409
<b>Auditoriums (Under 6,000)</b>				
1	NATALIE COLE/PEABO BRYSON—Tiger Flower & Co., DAR Constitutional Hall, Washington, D.C., May 11 & 12 (3)	11,298	\$7.50-\$8.50	\$91,960*
2	TOM JONES—MorningSun Prod., Memorial Aud., Sacramento, Calif., May 12	3,598	\$8.75-\$15.30	\$49,191
3	HARRY CHAPIN—Alex Cooley Inc., Fox The., Atlanta, Ga., May 12 & 13 (2)	6,173	\$5.50-\$7.50	\$45,924
4	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Civic Center Concert Hall, Lake Charles, La., May 12	5,900	\$5-\$7	\$38,100*
5	BOOTSYS'S RUBBER BAND/RAYDIO—Alex Cooley Inc./Bash Prod., Municipal Aud., Columbus, Ga., May 11	5,225	\$7	\$36,575*
6	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Memorial Aud., Wichita Falls, Tex., May 14 (2)	5,434	\$6-\$7	\$34,905*
7	PATTI SMITH/GREG KYHN/READY MADES—Bill Graham, Winterland, San Francisco, Calif., May 13	5,139	\$6.50-\$7.50	\$34,278
8	CHEECH & CHONG—Brass Ring Prod., Music The., Royal Oak, Mich., May 12 (2)	3,306	\$7.50-\$8.50	\$27,909
9	CHARLIE DANIELS BAND/PURE PRAIRIE LEAGUE/HENRY GROSS—Lorraine Marra/Union College, Union College Achilles Field House, Schenectady, N.Y., May 9	4,000	\$5-\$7.50	\$26,768*
10	CHARLIE DANIELS BAND/FANDANGO—Monarch Entertainment, Capitol The., Passaic, N.J., May 12	3,456	\$6.50-\$7.50	\$24,716*
11	PATTI SMITH/ZIPPERS—Wolf & Rissmiller, Civic Center, Santa Monica, Calif., May 12	2,906	\$7.50	\$21,795*
12	POUSETTE-DART BAND/KATE TAYLOR—Don Law Co., Orpheum The., Boston, Mass., May 13	2,800	\$6.50-\$7.50	\$19,600*

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## Talent

### N.Y., L.A., Nashville Showcase Clubs Provide Outlets For New, Untested Acts

• Continued from page 40

its acts by having the performers send tapes to be followed by auditions.

According to Nancy Covey, who books McCabe's talent, the club recently changed its monthly talent auditions to once every three months. "When I get five acts that I think are excellent, I then put on a talent showcase. We also have variety night where anyone can come down and sign up on the third Sunday on the month.

"Once I see the act perform in the showcase, I will look for just the right show for it which often takes quite a while. I don't happen to believe in opening acts in the sense that you just put any opening act with an established act whether they go together or not."

McCabe's new acts are paid a minimum of \$75 nightly, "but we try to pay more particularly if the act has come a long way."

The eight-year-old, 150-seat club offers a songwriters showcase every two months where songwriters will perform their own songs. For this the composer collects about \$50 for a 45-50-minute performance. Admission to McCabe's is \$4-\$5.

The Relic Club in Reseda which opened about two years ago, features acoustic-oriented acts ranging from blues to folk, ragtime, jazz, country, Irish and bluegrass.

The 100-seat venue holds auditions the last Monday night of each month. Other methods by which club owners Allen and Nancy York get acts are through tapes and personal recommendations.

The club also features established acts, who, when they are in the area play the club to try out new material. These acts are not paid; it's their choice to play the spot, says Allen.

The length of the engagement depends totally on the way the act is received. All acts booked into the Relic play for the door. "We can't guarantee anyone anything because we don't know how many people are going to show up," he adds. There is a \$2 admission fee during the week and \$2.50 on weekends.

York notes that basically the same acts that play his house also play L.A.'s Troubadour, McCabe's, the Ice House and other area clubs.

David Knight with Gary Fontenot who book acts for L.A.'s Starwood brings in talent on Sunday and Monday to audition.

The Starwood, one of the area's largest showcase nightspots, 750-seats, also books by having acts send tapes "and if we feel the people behind the act are serious, we then try

to give them a day where they can play the club when they can get their own people in.

"If they do well on that one shot and the audience likes them, we will bring them back and try to help them to build their acts," says Knight.

Acts are always paid at the Starwood. "For a five piece group we will pay approximately \$200 a night even the very first time it comes in."

The club which charges admission of \$2-\$6, depending on the act, also features established acts ranging from Buddy Rich to the Four Tops.

"We help the acts to build up a following," Knight continues, "when this is accomplished, we then move them into Tuesday and Wednesday nights and even opening for major acts on weekends."

L.A.'s best known soul showcase club is the 600-seat Total Experience. The six-year-old nightspot also features some of the best known names in r&b music.

According to Lonnie Simmons, co-owner of the club, Monday nights are open for new talent auditions. He also invites labels and agents to some of these sessions to look over the talent.

When an act is set to perform it generally collects minimum scale, however, says Simmons, when an act plays the club often there is no ceiling on what we will pay. These acts are valuable to us. We had the New Experience here for two years and when the group left it was making far above scale.

The Total Experience also works hand in hand with labels. Admission to the club ranges from \$5-\$8.50 depending on the act.

Nashville's showcasing situation tends to be different from that of the rest of the country.

According to Jack Denett, owner of the popular Exit In. "We have a bi-monthly writer's night, which is produced by Hugh Bennett of B.S. Productions. He selects, auditions and screens the new talent for these showcases which start around 8 p.m. and last until 1 a.m. Basically, being Nashville, the new talent is almost a 100% songwriter/player.

We're making it a policy now that there be at least one band involved. Usually the band is comprised of session people who are writers, so they help each other by playing each other's music with a full band background. So that's an advantage.

"Also, Vanderbilt Univ. has a radio station that picks up our writer's nights each time for airing, and the B.S. Production people, to the best of their ability, try to bring in to the

audience people who might be interested from the record business or from magazines for stories.

"A lot of people have broken from here, most notably someone like Kris Kristofferson, who used to come in and do writer's night for nothing time after time when he was just starting."

Denett also notes that the club features unknown acts on other nights with the selection responsibility in the hands of the producer.

As for the selection process, Denett says the reviews are 50-50, live and tape.

"Once in a while, we'll have a producer who wants to show an act to a record label, so he'll either rent out the place or offer the band at a very low cost and subsidize the difference, work with the gate, etc. We receive a good number of these offers and depending upon who's doing the talking—if it's someone who knows what they're doing—we'll go with the act.

"Most of our business is label-supported."

Other Nashville clubs, including the Old Time Picking Parlor and Mississippi Whiskers, also frequently feature unknown talent, especially musicians and songwriters from Nashville. Both also feature writer's nights.

## Buffalo's Spyro Gyra

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tribution around Buffalo, their home town.

"I didn't pay too much attention to it right away," Silver recalls, "but I noticed the next day it was still moving fast and I checked with our competitors and they agreed. Cabbages here was moving 500 pieces a week, I heard. We kept ordering 100-200 pieces at a time and moving them right away so I figured on sales alone it was hot.

"That 85,000 figure is no hype," Silver claims. "You can check with the Columbia pressing plants. Most of it is retail action because a lot of stations haven't picked it up yet."

"Shaker Song" a single from the album (which is titled "Spyro Gyra") entered Billboard's charts last week bowing at 99 on the soul singles chart. The album, when reviewed here, received a "recommended" tag and was reviewed as a pop item.

"It seems to appeal to everybody," Silver claims. "We got a strong jazz response initially. Now some of the Lee Abrams stations are on it as well as r&b and Top 40."

Spyro Gyra's sound is strictly instrumental, consisting of jazzy, upbeat melodies set to a rock and r&b beat. Silver moved to make a deal with the group when he heard that representatives of both WEA and CBS were eyeing the act.

"I mean it's a local group, you know, and I just couldn't allow myself to get beat like that," he says. "I made a heavy offer. In fact, I paid more for that master than for a lot of other acts I have now." Silver won't disclose how much he paid or the terms of the deal.

Silver says the LP is selling nationally and in Canada. "The Record Wherehouses in Los Angeles and Tower stores are on it and my salesmen tell me the Camelot chain has ordered 5,000 copies," he notes. A&M in Canada, which handles Amherst across the border, is also ordering the disk, Silver adds.

2ND IN 5 YEARS

## 'Closer' Tie Tees Flack-Hathaway

By ADAM WHITE

NEW YORK—Roberta Flack's successful recruitment of Donny Hathaway for "The Closer I Get To You" is leading to a new album project featuring the twosome—their second in five years.

The Atlantic package will contain three numbers produced by Stevie Wonder, and material by Michael Masser. Apart from the duets, both Flack and Hathaway will have a couple of solo tunes on the disk.

"We'll be doing some recording together, and some apart," she says. Both have already started work on their contributions.

It was the prospect of Hathaway's involvement which particularly excited Wonder, Flack adds. "He called me, and I mentioned Donny. He was very enthusiastic and asked to be involved. The plan is for him to lay down the tracks, then we'll add the vocals."

The LP will differ from Flack and Hathaway's previous collaboration, she believes. "Music has changed over the past five years; it's become more melodic. I think we have the Bee Gees to thank for that, with songs like "How Deep Is Your

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# Bee Gees To Work On TV At the U.N.

By ROMAN KOZAK

NEW YORK—With the main lobby of the United Nations General Assembly Building as a backdrop, Robert Stigwood, the Bee Gees, television personality David Frost and Henry R. Labouisse, executive director of UNICEF, announced a "Music for UNICEF" program of which the highlight will be an internationally televised concert of the Bee Gees from the U.N. General Assembly next January.

"We have made a lot of money in the last two years, and now we want to give some of it back," said Bee Gee Barry Gibb explaining the group's involvement in this charity event.

The Bee Gees are also turning over all royalties from an upcoming song, not yet designated, to UNICEF, the U.N.'s children relief agency.

"It is planned that every penny raised by Music For UNICEF will go to UNICEF," said Stigwood. "The music itself will be administered without fee for the benefit of UNICEF by Chappell Music. All the worldwide legal and financial ramifications are being ironed out with the relevant authorities."

The gala concert will be hosted by Frost and will be broadcast live by NBC and simultaneously by satellite around the world. There will be an LP made of the event.

"Our objective is to have other writers to join us in this as well," added Gibb. He urged other composers also to donate one of their songs to UNICEF and take part in the gala. A list of the participating "founder composers" is expected to be finalized by June.

The idea for the benefit came two months ago at a meeting in Miami between the three Bee Gees, Stigwood and Frost. Frost, who will be executive producer of the telecast along with Stigwood, then took the idea to U.N. Secretary General Kurt Waldheim, who gave his approval for the project. The year 1979 is the "International Year Of The Child."

While it is difficult to make predictions, Frost said the combined revenues from the telecast, the donated song and the souvenir LP may gross UNICEF up to \$100 million.

## Talent In Action

### JOHN DENVER

Forum, Inglewood, Calif.

A Denver performance is not just a concert, it's an experience, as witnessed by those who jammed into the Forum May 15.

For 2½ hours non-stop, Denver took the crowd of all ages on a musical roller coaster ride, constantly changing the tempo and general climate of his set.

The singer, in good voice, blended, mixed and segued his 29 tunes between well-timed patter, which not only lifted the audience but gave Denver a chance to change guitars, which he did constantly.

Denver, who did away with all preliminaries, gimmicks and theatrics, is on a national tour with what could easily be described as some of the most accomplished musicians and background singers in the business.

So neatly was the incredibly tight harmony of his four singers, three of whom doubled as musicians, eased into the show, the effect was that of a well produced record.

His nine backing members included Hal Blaine, drums/percussion; Emery Gordy Jr., bass; James Burton, lead guitar; Jim Horn, flute; Glenn D. Hardin, keyboards; Herb Pedersen, guitar/background vocals; Renee Armand, background vocals; Denny Wheatman, fiddle/background vocals; and Denny Brooks, guitar. The musicians also played other instruments.

Denver dished up some oldies and quite a few new ditties, his own tunes and some by other writers, while RCA taped the entire event for a future Denver LP.

Some of the highlights of the show included "It Amazes Me," a jumping number which moved easily into the melodic "Today" and segued into the countryish "If I Had My Druthers."

"Looking For Space," was not only one of Denver's favorite tunes, as he pointed out, but the audience showed it appreciated the song equally. It also happened to be one of the best tunes of the set.

He tossed in some novelty swingers such as "Take Me When I'm Gone To Forest Lawn," which he announced was a terrible song. The crowd loved it.

Entering his bluegrass segment, Denver took on the spirited instrumental "High Sierra" written by group member Pedersen. He warned that the tune was "smokin'"—and it was.

In complete control, Denver had mapped out

his strategy and moved away from bluegrass coming up with "I Wanna Live," an exciting song that was to build from its opening bar to its draining climax.

"Fly Away" spotlighted Renee, who displayed her perfectly pitched vocals in an almost chilling performance.

Denver's rapport with the audience was on high ground: whatever he wanted he got. When he said "clap," in unison the group clapped. When he said "stand and stretch your legs," everybody got up.

"Take Me Home Country Road" and "I'm Just A Country Boy" set the audience on its ear and "Sunshine" was a showstopper—as was Denver.

JEAN WILLIAMS

### WAR

Westbury Music Fair, Westbury, N.Y.

This suburban theatre-in-the-round, which usually presents the biggest names in MOR, was only about a quarter full for this May 15 date. But it was just as well as War gave a performance that was about as entertaining as a lobotomy.

Time was when War was one of the most popular attractions in the world. But the group's live performances have been historically poor and this one was certainly no exception.

The band's biggest problem is that it has almost no sense of showmanship and performs as if it were doing the audience a favor. Though the band played for an hour and 25 minutes, War performed only eight songs as it stretched each number out with long, self-indulgent solos which showed little skill or taste.

As the set droned on and on the audience, which was enthusiastic at the start, grew weary. Low point of the set came about midway when, during a 25-minute rendition of "Why Can't We Be Friends," band members went into the audience and got every nice looking girl they could find to come up on the stage and sing along. While this might have given some of these young ladies a chance to live out their fantasies, it served to put most in the sparse house to sleep.

It is a shame that War does not put more effort into its live act as its material, such as "Slipping Into Darkness," "All Day Music" and "The World Is A Ghetto," is some of the strongest ever written.

ROBERT FORD

## New Flack, Hathaway LP

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Love" and "Love Is Thicker Than Water." They've proved that melody can sell, and that's captured the imagination of the record companies."

For her part, she thinks highly of the work of Michael Masser, whose "After You" (cowritten with Ron Miller) was included on her most recent Atlantic album, "Blue Lights In The Basement."

"He has written five new songs for me, and they are lyrically stronger than anything he's done before."

Flack's long-standing association with Gene McDaniels will continue, too. "I always count on him for several tunes per album," says she.

And further material may even come from members of her band, exactly as did "The Closer I Get To You." "That was written by two of my musicians, Mtume and Reggie Lucas, in the middle of a recording session. I really liked it, though we didn't have any lyrics then, and we put down the track right away."

"Next week, they gave me the words. It seemed to work out as a duet, so I called Donny with the idea. I put my part down, then sent over the tape to Chicago, where he added his vocals. The result has been exciting for both of us."

Flack has consistently encouraged her band, "not only to write, but to arrange and produce—to give them whatever opportunities they need to develop musically."

She points to an earlier instance of this, when Ralph MacDonald was among the singer's musicianly en-

tourage. The outcome was "Where Is The Love," her previous duet with Donny Hathaway which went top five pop five years ago. Others were "I Wanted It Too" and "Mister Magic," which appeared on her "Feel Like Makin' Love" album. MacDonald was involved in writing all three.

Flack is planning, meanwhile, to increase her own creative commitment. "I've not really had the chance to write up to now. I've been so busy singing. I consider myself a song interpreter, which is creative in its own way."

"But I've been challenged by composing recently, and I want to get into it more, especially as I feel a little bit more relaxed, and music is not quite as frantic as it used to be."

Flack also claims she's ready to produce other artists now, and a pair of projects is in the pipeline. "My greatest experience as a producer was "Feel Like Makin' Love." That taught me a lot, which we put into practice on the last album. Now I'm ready to take it further."

Nevertheless, the artist admits to being somewhat "gun shy" of studio recording. "It's so unlike working live, and I can't always believe an album is finished. That's why there tends to be a long gap in between my recording and its release."

Future plans apart from the Flack-Hathaway LP include an August visit to Israel, and a September tour of the U.S.

Will Hathaway appear with her? Concludes the singer: "I'd love to have him with me."



Joey Edmonds & Thom Curley: Striking chords of laughter with college audiences.

## Edmonds & Curley Comedy Goes Best With Collegiates

By ED HARRISON

LOS ANGELES—The comedy team of Edmonds & Curley isn't exactly a household name but mention it to just about any college student and an immediate response registers.

In the past six years, Joey Edmonds (ironically the curly-haired one) and Thom Curley have become the number one comedy team in terms of college appearances, playing some 1,000 college performances in 46 states and Canada.

And despite concert appearances as opening acts for Melissa Manchester, B.B. King, John Denver, Harry Chapin, Billy Joel, David Bromberg and others, as well as television appearances on the "Tonight Show," Mike Douglas, and Merv Griffin stanzas, the duo still opt for collegiate audiences.

Together as a team nine years, they met at the Univ. of Wisconsin and began a high school lyceum program throughout eight states, doing 350 shows within six months.

Nine months after they banded together, they auditioned for the Johnny Carson show followed by another at the Bitter End (in New York) with agency and television people in attendance. Signed by William Morris, they did 30 national tv shows in the next 18 months.

But their career really took off in the fall of 1972 as masters of ceremony at an NECAA (then NEC) regional convention. "We were the first to emcee a regional," says Edmonds. "We pitched our ideas to the NECAA and it got wise nationally."

At the 1974 national convention in Houston, Edmonds & Curley emceed the entire confab, onstage nearly four hours in five days. "That opened up the U.S. for us in terms of college dates," Edmonds says. "Within two weeks after the convention we had 60 confirmed dates."

"We were known regionally but not nationally until the Houston NECAA," states Curley. "Since then our act has grown. We're more than regional."

Since Houston, Edmonds & Curley have been averaging about 165 college dates a year as well as regional and national conventions.

"We enjoy playing colleges," says Curley. "We go in, give it all we've got and the bar lady doesn't have to see the same stuff for a week like they do in clubs."

Both men feel that since their involvement with the NECAA, they've been doing better although tv, not to their regret, has ceased.

"Once William Morris gave us

back our contract, we severed all relations with talent coordinators. We don't regret it," states Curley. "Trying to change our act for tv is only academic now. We didn't come across well and were unhappy with the pieces we did. We're not compatible with tv."

Since severing its William Morris relationship, Edmonds & Curley handle all its own bookings. Edmonds, based in Chicago, handles bookings, contracts and acts as liaison with the NECAA, while New York-based Curley is involved with developing film treatments, public relations and commercials.

The comedy of Edmonds & Curley is rooted in improvisation, incorporating sound effects, pantomime and developing characters.

"As we got into colleges, we became the spokesman type or idiot type," says Curley. "We'd take on inanimate characters such as a pair of underwear or a rock."

"Later we made it more mature and reasonable, doing skits on dating, job interviews and the draft during the war years. Our material was tailored to our audiences. If we did nightclubs, it was more tits and ass. Our material vacillates according to the type of school."

Says Edmonds: "Thom is the comedian, I'm more of a comedy actor. We perform short stories by acting them out with sound effects. We don't do political or racial sketches, so everyone understands what we're doing."

Edmonds & Curley still do not feel comfortable with club dates and television appearances. "If we could do one week in a club or one college date, we'd take the college," says Edmonds.

"We'll get into playing clubs a little more but there's so few around. Places like the Comedy Store are to be seen but they don't pay as well."

Says Curley: "Because we haven't had tv exposure lately, club owners better have frequent attendees or a large act headlining. We have our little niche and do well in it."

Even with a built-in collegiate following and solid NECAA showcase track record, the duo still must go through the same screening process as everyone else.

Edmonds & Curley say it will cut down on its road schedule this year and concentrate on writing and producing film shorts.

"We'll always do colleges. Maybe half as many for more money," Edmonds says.

## Signings

DJM artist Johnny Guitar Watson to Regency Artists for booking. . . . Singer/songwriter Lori Lieberman to Millennium Records with an LP "Letting Go" set for June release. . . . First American Records takes on singer/composer Tom Austin and Jim Valley. Austin's debut LP is produced by Jim Gaines with Austin while Valley, one-time member of the original Paul Revere & the Raiders is being produced by Jim Wolf and Valley. . . . Paul Korda to Janus Records with a long-term recording contract for worldwide distribution, with the exception of Germany. Spencer Davis is set to produce Korda. . . . Singer/songwriter Jerome Olds, Robert Lee and the Rebel Ridge Band to Atlanta's Big Peach Productions. Lee and Rebel Ridge also have deals with the firms publishing arm Big Peach Publishing. . . . Brotherhood, a seven piece band to MCA Records through a production deal with Dr. Rock Productions. Product is expected next month. . . . The Dickies to A&M with a special 10-inch EP on white vinyl being released along with its single. . . . Wilson Williams to ABC Records with a new LP "Up The Down Stairs" produced by Wayne Henderson.



# Jazz

RECOGNITION OF ALTO SAXIST'S LEGEND

## WB Goes All-Out On Jazzman Parker; Movie And a 6-LP Set

By DAVE DEXTER JR.

LOS ANGELES—Warner Bros. Records this week is issuing a poshy, deluxe box of six LPs featuring the alto sax wizardry of the late Charlie "Bird" Parker. It will retail at \$34.95.

"We know it will lose money with every copy sold," says Bob Krasnow, vice president of talent at WB's Burbank headquarters. "But everyone in the company is eager to get the package out on the market and the big bosses, including Mo Austin, have encouraged us with the project."

Krasnow is a co-producer of the set with Stewart Levine and Raymond Lofaro.

The Parker box ties in with a coming heavily budgeted motion picture based on the dissolute Kansas City musician's life and his spotty but memorable career in jazz. The film, targeted for 1979 completion, will be produced by Krasnow, Levine and Lofaro.

"Richard Pryor has been contracted to play the role of Parker," Krasnow says, "and Richard Wesley is writing the screenplay."

Production already has begun under the tentative title, "Bird Lives," the title of the book written about the Yardbird in the early 1970s by Ross Russell, a one-time record producer whose Dial Records masters provide material for the new Warner Bros. deluxe set.

Parker died March 12, 1955, in a New York City hospital of debilitating effects induced by long over-indulgence in alcohol and narcotics. He was 34 years old and ranked with Louis Armstrong, Duke Ellington, Lester Young and Fletcher Henderson as a distinguished jazz innovator.

"We made a lease deal with Russell," says Krasnow. "We are not



Charlie Parker: Bird flies again on WB.

only issuing all the original Dial masters by Bird but all the alternate takes as well. Nothing like that has ever been done before."

Krasnow says he personally spent \$40,000 for a series of oil paintings by various artists to provide front cover art for the six boxed albums. "All told," he reports, "I have put about \$50,000 of my own money into this album project."

"We are manufacturing only 4,000 sets," he adds. "Exactly 1,200 will be marketed in the 50 states. The remaining 2,800 will be sold in Europe. There won't be any additional pressings."

"But," Krasnow declares, "on a less limited basis we also are marketing a two-LP album comprising the best cuts from all the Dial sessions in Los Angeles and New York in the late 1940s. Russell has been exceptionally cooperative. And he has written a booklet which is being included in both the two-LP and the six-LP sets."

The booklet, about 16 pages, con-

tains several old photos. The text has been published before, much of it culled from Russell's "Bird Lives" and earlier "Jazz Style In Kansas City And The Southwest" books. The Russell annotation is only adequate, but to compound the mediocrity a large photo of Parker on a Los Angeles session with singer Earl Coleman, Russell and bassist George "Red" Callender has Callender identified as "Shifty Henry."

The two-LP Parker album retails at \$9.95, Krasnow reports. And unlike the larger package it has a substantial profit margin. Production will not be restricted, either.

Krasnow augments the unusual aspects of the Parker 6-LP box by disclosing that no promotion sets are being shipped to radio and print media.

"We're not looking for a publicity bonanza on the deluxe package," he says. "We know we can sell 4,000 units here and in Europe. It is simply a prestige item, one that should increase in value quickly as the 4,000 sets disappear from stores."

Assisting Krasnow, Levine and Lofaro in the production of the two packages were Michael Doud, art director; John Cabalka and John Kehe. Krasnow will be devoting much of his time the remainder of this year putting together the "Bird Lives" movie.

All the Dial masters now on WB were recorded in New York and Los Angeles in 1946-47 when Parker was still in his 20s. Along with the Yardbird's alto sax, men like Miles Davis, Duke Jordan, Max Roach, Erroll Garner, Wardell Gray, Barney Kessel, Howard McGhee, Red Callender, Dodo Marmorosa, Don Lamond, Doc West, J. J. Johnson and Tommy Potter are spotted.

## New Music & Direction For Flora Purim

By JEAN WILLIAMS

LOS ANGELES—When Flora Purim decides to make a change, the lady does not half-step. She hits the road Friday (26) sporting not only a new look but a new musical direction.

For openers, Flora has shed much of her electronic accompaniment in an effort to better focus on her vocal ability. She couples that with a new wardrobe, shedding her jeans for designer garb. And for the first time in 15 years she will be performing as a solo act—minus her percussionist/husband Airtio.

According to Purim, she and Airtio have decided to go in different directions professionally. "We found after so many years that we were pulling our audiences apart. Musicians felt Airtio should be featured more and pop audiences wanted to hear me sing longer without so much improvisation by the musicians."

"We feel the best way to solve that is to try to give both audiences what they want, so Airtio will travel with his group and I will travel with mine."

Flora will also be touring in support of her second Warner Bros. LP, "Everybody Everynight," making the rounds of summer jazz festivals, nightclubs and colleges.

She says her new LP is also a departure from her previous efforts, noting that for the first time her album is structured. "I never wanted to structure anything because I felt the strength of jazz was improvisation."

"We wrote most of the music on the new album. This is also different for me. I normally like to perform songs that people in the group write because they are stimulated and I am a so in a position to give them a break."

Much of the LP was written by Flora, Airtio and Michael Colomber, who also arranged the strings and horns by the London Symphony Orchestra.

Some of the musicians accom-

panying Purim on "Everyday Everynight" are George Duke, Harvey Mason, the Brecker Brothers, Herbie Hancock, Airtio, Lee Ritener, Lani Hall, Raul de Souza, Jaco Pastorius, Pattie Santos, Alphonso Johnson, Jon Faddis and David Sanborn.

"With this LP I'm using very few electronic devices. Electronic instruments have always been my main attraction. My voice is now these instruments."

She explains that this LP has 11 cuts, more than any of her other LPs. Because of the musicians' improvisation on previous LPs, the maximum number of cuts was eight. "This time we wanted to do a great

(Continued on page 71)

## Jazz Beat

LOS ANGELES—Dizzy Gillespie, the Thad Jones Mel Lewis big band, Ted Curson and B.B. King are booked for the Pori Jazz Fest in Finland in mid-July. Some 50,000 Europeans will attend the event, which has scheduled 14 concerts and 11 jam sessions.

New York's St. Regis Hotel has been presenting pianist John Bunch of Famous Door Records in its new King Cole jazz room, replacing the old Maisonette. Bunch leads a solid mainstream foursome. ... Stan Getz and Clark Terry made sellout appearances at Lodz and Warsaw last month. Working with the Getz group are Bob Brookmeyer, Andy Laverne, Mike Richmond, Jeff

(Continued on page 83)

Billboard SPECIAL SURVEY For Week Ending 5/27/78  
(Published Twice A Month)

## Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	16	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb 3139
2	2	32	FEELS SO GOOD Chuck Mangione, A&M SP 4658
3	3	16	RAINBOW SEEKER Joe Sample, ABC AA 1050
4	4	23	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
5	5	8	SAY IT WITH SILENCE Hubert Laws, Columbia JC 35022
6	14	3	MODERN MAN Stanley Clarke, Nipper JZ 35303 (CBS)
7	12	3	CASINO Al DiMeola, Columbia JC 35277
8	10	3	LOVELAND Lonnie Liston Smith, Columbia JC 35332
9	6	10	WEST SIDE HIGHWAY Stanley Turrentine, Fantasy F-9548
10	9	8	LOVE ISLAND Deodato, Warner Bros. BSK 3132
11	7	16	THE PATH Ralph MacDonald, Marlin 2210 (TK)
12	8	16	HOLD ON Noel Pointer, United Artists UALA 848 11
13	16	16	HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
14	20	3	JUST FAMILY Dee Dee Bridgewater, Elektra 6E 119
15	13	6	BURCHFIELD NINE Michael Franks, Warner Bros. BSK 3167
16	11	11	THE MAD HATTER Chick Corea, Polydor PD 1-6130
17	19	3	SPINOZZA David Spinozza, A&M SP 4677
18	17	14	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
19	22	3	PEG LEG Ron Carter, Milestone M9082 (Fantasy)
20	18	29	HEADS Bob James, Columbia JC 34896
21	15	6	LET'S DO IT Roy Ayers, Polydor PD1-6126
22	23	49	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
23	21	10	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
24	NEW ENTRY		BALTIMORE Nina Simone, CTI CTI 7084
25	NEW ENTRY		BOP-BE Keith Jarrett, ABC IA 9334
26	28	6	THAT'S WHAT SHE SAID Flora Purim, Milestone 9081 (Fantasy)
27	NEW ENTRY		INNER CONFLICTS Billy Cobham, Atlantic SD 19174
28	27	16	EASY LIVING Sonny Rollins, Milestone M 9080 (Fantasy)
29	NEW ENTRY		ROTATIONS Tim Weisberg Band, United Artists UALA 857
30	24	32	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
31	NEW ENTRY		MOONSCAPES Bennie Maupin, Mercury SRM 1 3717
32	31	8	ROSEWOOD Woody Shaw, Columbia JC 35309
33	26	55	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN LA730-H (United Artists)
34	37	3	UNFINISHED BUSINESS Jimmy Smith, Mercury SRM 1 3716
35	NEW ENTRY		BRAZIL—ONCE AGAIN Herbie Mann, Atlantic SD 19169
36	34	59	HEAVY WEATHER Weather Report, Columbia PC 34418
37	33	51	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
38	NEW ENTRY		SPYRO GYRA Spyro Gyra, Amherst AMH 1014
39	32	3	THE ADVENTURES OF ASTRAL PIRATES Lenny White, Elektra 6E 121
40	25	23	TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018

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# JAPANESE MUSIC

## THE CHALLENGE OF RECESSION

A Billboard Spotlight



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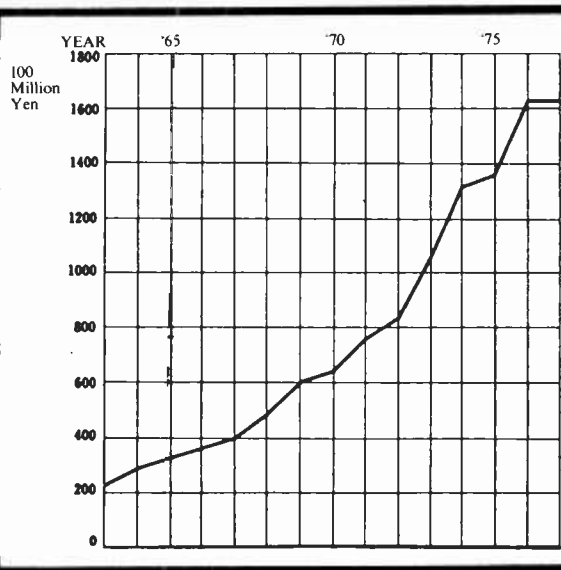


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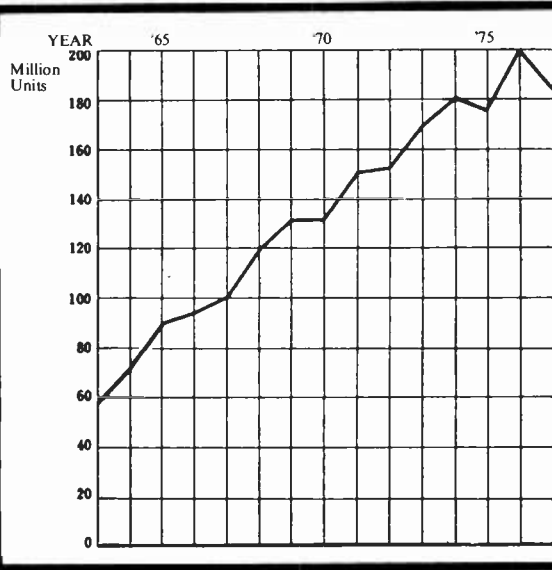
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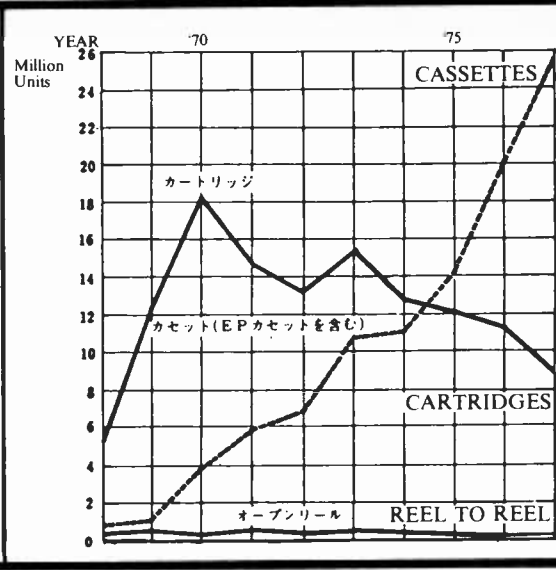




Annual Production of Disks (in Yen)



Annual Production of Disks (in Units)



Annual Production of Music (Tapes by Type)

# The Recession Challenge

By HARUHIKO FUKUHARA

## 傾向

Attack. That aggressive word sums up the Japanese music industry's plan to overcome the nation's continuing recession. The common theme for all major names in the business here is "expansion of the demand." All agree the potential is here because disks and tapes in Japan are a \$1 billion a year business.

What has happened basically is that over the years sales of music have been fueled by high economic growth. Expansion consistently hit the double-digit growth rates year after year until the oil crunch of late 1973. In the aftermath, economic pace slowed and the brakes were applied to the output and sales of the music industry. Sales last year hardly advanced at all. The music industry, which thought it was strong enough to ward off the recession and depression, finally met its match.

The Japan Phonograph Record Assn. recently announced that last year's total disk output more or less leveled off with tape production edging upwards. The figures have led manufacturers to take a rather pessimistic view of 1978's performance in the months ahead.

ance in the months ahead.

The domestic slump has been triggered by the slowdown in the local economy and the delay in its comeback which the politicians have been saying is "just around the corner." That turnaround has yet to materialize in full-fledged form. Fears and uncertainty have increased as the dollar has fallen back in recent months against the onslaught of the yen, and many of the nation's exporters believe that the crunch will come later this year. Hence, the prospects for the immediate future are not too bright.

The tough environment under which Japan's music industry is now laboring, however, has served to heighten the awareness of the challenge which the nation's manufacturers face. In actual fact, the initial sales offensives were carried out from the end of last year. Makers as well as dealers have now joined together to exploit the added momentum which always builds up when a group acts as a single integrated unit.

So what have Japan's manufacturers and dealers got going for them?

For a start, they claim to have some of the world's finest disk producing equipment and technology as well as top-level recording techniques. These will be the keys, it is hoped, to unlock overseas markets for Japanese disks, and they are important factors behind the current export buildup.

At the production and distribution stages, manufacturers are trying as hard as possible to hold down costs and boost efficiency in an effort to improve cost performance in order that they may tide over the present market difficulties. One instance indicative of present tendencies is the introduction of computerized on-line systems for order-receiving and shipment work, and these systems are already making a significant contribution to the performance of the physical distribution departments of the leading manufacturers.

Disks have been around in Japan now for over 70 years but fast-paced growth did not surface until the years of high economic growth after World War II. The fastest growth period

**'Manufacturers and dealers are uniting in a program to increase the demand for prerecorded music.'**

was marked from the mid-1950s throughout the 1960s. During these 15 years, the industry posted geometric gains. Tapes made their debut in 1966 and they helped increase the scale of the industry.

Over the last 10 years or so the industry has expanded at an average annual rate of about 15%. A major factor behind this upward surge is the booming penetration in stereo. Stereo diffusion rates stood at a low 13.5% in 1965. It jumped to 31.2% in 1970 and then to 52.1% in 1975. Today, it is estimated at around 60%.

As the size of the manufacturing industry grew, so did the

All value calculations based on exchange rate of 220 yen to the dollar.

## Long Range Disk-Tape Volume Comeback

Japan's record output last year reached 184 million disks worth \$743 million last year, according to the Japan Phonograph Record Assn. This was an 8% drop in quantity from the year before. Value leveled off.

A glance back over the output figures of the last decade or more reveals that output fell from the year-before levels only in 1970 and 1975. The quantity and value increases for 1976 stood at 13% and 19%—no small achievement for the industry in those days of recession.

Singles were on the downswing last year while LPs, in contrast, headed up. The shares held by Japanese music and Western music did not change greatly from those of bygone years. Singles marked declines in both volume and value. LPs slipped 3% in quantity but managed to post a slight 2% value gain.

The output of singles stood at 85,760,000, down 14%, valued at \$157 million, down 8%. It was the first

time that singles had declined by such a wide margin. Western music disks declined further than Japanese music disks. Compared with declines in quantity and value of all 11% and 14%, Western music singles dipped 27% and 22%.

Singles account for 47% of the total disk quantity and for 21% of the total value. These percentages further break down into 39% for Japanese music and 8% for Western music singles for quantity and into 18% and 3% for the value.

The share of singles in the total value of the disk output has been declining in recent years and the only exception to this was 1976 when the hit of the year, "Oyoge! Taiyaki-kun," by Masato Shimon, sold 4.5 million copies.

The production of LPs amounted to 91,780,000, down 3% from 1976, worth \$573 million, up 2%. The LP output has

**'Music cassettes gained 27% in volume and 34% in value.'**

been progressing smoothly ever since its beginnings but last year was the first time that it slipped numerically.

LPs account for 49.9% of the total number of disks produced in Japan (26.1% for Japanese music, 23.8% for Western music disks) and for 77.1% of the total value (38.7% for Japanese music, 38.4% for Western music). These are slight increases over the corresponding shares of 47.2% and 75.5% recorded in 1976.

As a share of the total single and LP output, Japanese music has 58% of the value, with Western music taking the remaining 42%. This proportion has hardly changed at all over the last few years.

Quantitatively, Japan rates second in the world as a producer of disks, but the market is characterized by the fact that nearly 60% of the sales are for local music including traditional ballads, pop tunes and traditional classical Japanese music.

Last year's output of prerecorded music tapes stood at 34,680,000 worth \$268.6 million. These were increases of 10% and 8% over the year before. Compared with the disk performance, they did rather well but their increases still pale beside those registered in 1976.

Cartridges stood at 9.06 million valued at \$65 million, declines of 20% and 33% from the year before.

On the other hand, the fortunes of cassettes have gone from strength to strength. In 1977 their output stood at 25,610,000 valued at \$203.2 million. These were increases of 27% and 34% over the year before. Cassettes now account for 74% of the total tape output volume and for 76% of the total value.

number of retail outlets. New distribution and retail channels were added for a wider coverage of the domestic market. The major U.S. labels were quick to jump on the sales bandwagon by forming joint ventures when capital was liberalized. Domestic manufacturers did not become complacent: there were new entrants into the music business from the broadcasting and mass communications industries, and the overall number of manufacturers swelled in proportion. Around the early mid-1960s there were only seven disk manufacturers, but now 19 companies are members of the Japan Phonograph Record Assn. In addition, there is a host of tape manufacturers who are not members.

The number of retail outlets has jumped from an estimated 4,000 in 1965 to over 8,000 now. The credit for this doubling must go to wholesalers and distributors who have taken the lead in ensuring that goods are supplied to areas where manufacturers themselves are not represented.

However, despite all the heady expansion, the fact is that last year's showing for the industry was very disappointing. A total of 184 million disks were turned out worth \$743 million. This was an 8% quantity decline from the record of the year before. The value leveled off.

Fortunately, tapes did not suffer the same fate. Last year's output of 34.7 million tapes was valued at \$268 million increases of 10% and 8% over 1976. The main contributor to these figures was cassettes.

Why the sudden decline last year after years of double-digit growth? The reasons which have been put forward are many and varied.

"Manufacturers concentrated too much on the young people and ignored the adult demand," notes Saburo Watanabe, president of Victor Musical Industries, Inc. "The Japanese bought an average of only one LP and one single last year. I think the industry has got to make more saleable products. After all, there are 114 million Japanese in this country," commented Noboru Takamiya, president of Toshiba-EMI Limited.

In their defense, the disk manufacturers point to the continuing recession but they are unwilling to concede that the poor economic environment should take full responsibility. Toshio Ozawa, vice president of CBS/Sony Inc., stresses: "Of course, we're not immune from the recession, but I think that if we play our cards right and turn out good music, we can reach double-digit growth again." Ozawa is not alone—other top executives agree wholeheartedly.

What is now uppermost in the minds of those at the top of Japan's disk and tape industries is how to expand the buying population, and whole marketing strategies are being designed, tailored to fit ambitious plans to capture new sales.

In Japan, students are prime purchasers of records. However, when they go out into the world and get married there is the tendency for them to stop buying disks and tapes. This may be the same worldwide, but the trend is more pronounced in Japan. The problem, is therefore, is getting these people to start buying again. This is the so-called "adult" demand. Manufac-

(Continued on page J-8)

HARUHIKO FUKUHARA

Haruhiko Fukuhara is Billboard's Tokyo Bureau Chief.



# 出版業者

A Billboard Spotlight

## Publishing Provides Guiding Light To Industry Innovations

By YOICHI KUDO

Although nearly 20 years have passed since modern music publishing companies first emerged in Japan, they were only able to establish a firm position in the music industry during the late 1960s. Nevertheless, their growth since the 1960s has been fast-paced, and today they are so active that they're

Yoichi Kudo is Editor-In-Chief, Music Labo.



At this record store in Tokyo, the Western influence is evident. About half of Japan's popular music market is taken up by Western music.

triggering a new round of growth in the music industry. Music publishing companies have been the guiding light to many innovations in the industry during the past 10 years, and there is no doubt that they will continue to play this role in the future.

It is estimated that there are about 500 music publishing firms in Japan at present. This is the number of companies who have trust contracts with the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC). When it comes to companies which actually engage in music publishing activities on an everyday basis this number dwindles to less than 100. This is the num-

ber of members registered with MPA (the Music Publishers' Assn. of Japan).

The number of companies has drastically increased since the late 1960s. During the same period the difference in quality among the companies has also been amplified.

JASRAC is responsible for the collection of royalties and every four months it divides the fees collected among its members. However, fewer than 10 companies are now receiving more than \$40,000 in royalties. A number of companies do not receive any share of the proceeds since they do not

**'Among publishing problems are the lack of secondary royalty from jukeboxes and next to nothing collected from wire broadcasts.'**

(Continued on page J-15)

MAY 27, 1978, BILLBOARD



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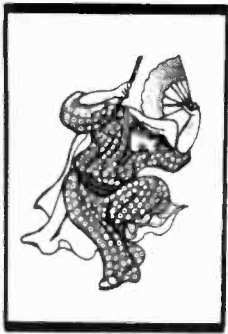
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# ダンス

## International Disco Booms Again



By AKIRA KYOGOKU

Disco music of international origin is continuing to dominate the Japanese pop charts.

"San Francisco" by the Village People (Casablanca) occupied the top position from January 9 to February 13 of this year, although it dropped to third place temporarily for the week of January 23. Following this record, "Please Don't Let Me Be Misunderstood" by Santa Esmeralda (Philips) remained comfortably at the top position until late April. In fact, disco music has occupied the No. 1 spot for the past three months.

"Sunny" and "Ma Baker" by Boney (Atlantic), "Yes, Sir, I Can Boogie" by Baccara (RCA), "Once Upon A Time" by Donna Summer (Casablanca), "Stayin' Alive" by the Bee Gees (RSO), "Fantasy" by Earth, Wind & Fire (Columbia), and

**'Graffiti houses which feature rock'n'roll of a generation ago have opened in Japan's larger cities.'**

"The House Of The Rising Sun" by Santa Esmeralda (Philips) attained top 10 positions on the chart during this period. Disco music has consistently been occupying from six to eight of the top 10 positions in recent years.

These records represent new development since "The Hustle" by Van McCoy & The Stylistics Orchestra (H & L), "That's The Way" by K. C. & The Sunshine Band (T.K.), and "Fly Robin Fly" by Silver Convention (Casablanca) were the bestsellers in 1975 and 1976. The new trend has prompted

Akira Kyogoku is Editor, Music Labo.



Disco dancers shake it up at Shinjuku in Tokyo.

insiders in the Japanese music world to say that the disco boom is once again coming to the fore.

The last disco boom and the current disco boom are separated by a period of about six months starting from February of last year.

The number of people who attended discos drastically decreased in January and February of last year, thereby ending a disco boom that had continued for about three years. At that time, the musical preferences of people who attend discos changed radically. Then last March discotheques again started to attract customers with a different musical taste.

The new generation preferred old "twist" numbers rather than the kind of music which was played in discotheques before. They liked 1950s American rock'n'roll and most discotheques played disco numbers by black musicians alternately with "twist" numbers. Haunts called "graffiti houses" which

played rock'n'roll of a generation ago opened up in the large cities in Japan. "Rock Around The Clock" by Bill Haley & The Comets and "Diana" by Paul Anka again ranked high on the pop charts.

This "twist" revival ended after about six months, hitting its peak last summer. Since last autumn, "Sunny" by Boney M, "Baby Sitter" by the Soul Iberica Band (Philips), "Best Of My Love" by the Emotions (Columbia), and other numbers have been popular at discotheques. These numbers, of course, have been in the top ten.

Satoshi Honda of Victor Musical Industries, Inc. makes the following observations and comments on these important developments. Honda is well known in Japan as a spokesman for a promotion staff specializing in promoting discotheques.

"The reason why 'twist' and rock'n'roll boomed for half a year from March of last year was that discotheques gave exposure to and fostered different types of music. During this time soul music and rock'n'roll were intertwined with each other in discotheques, and it does not mean that the disco boom has ended."

Honda also states, "One thing we should not forget is that, basically, dancing is a part of the young people's life style. It makes no difference if the "in" dance changes from the bump to the hustle, or from the hustle to the twist, the type of music which matches the preference of people who go to discos is played. And young people will always be around to dance."

Honda planned dance contests and other entertainment programs for discos in 1975 and 1976 and helped promote "The Bump" by the Commodores (Motown) and "The Hustle" by Van McCoy & The Stylistics Orchestra which became top hits in Japan. He also planned a twist and a jitterbug dance contest last summer when the rock'n'roll revival was at its peak. The contest was held at 80 discotheques throughout Japan, and his efforts were instrumental in keeping the young at discotheques.

Various trends characterize the previous disco boom and the present disco boom, separated in time by the rock'n'roll revival of last year.

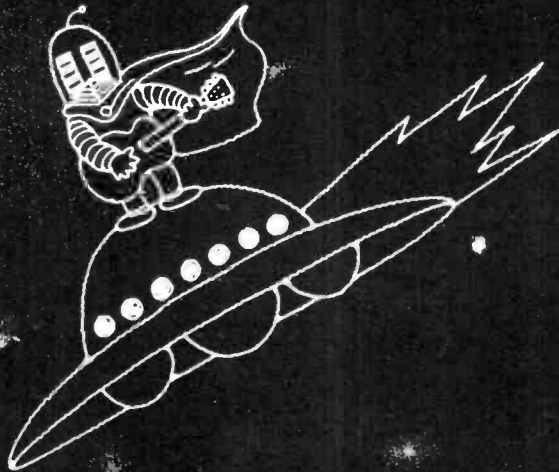
**'Whether the 'in' dance is the bump or the hustle, young people will always be around ready to dance.'**

Koichi Watabe of Nippon Phonogram Co. has some comments to make on these trends. Nippon Phonogram sold "Baby Sitter," "Please Don't Let Me Be Misunderstood" and "The House Of The Rising Sun" which were big disco hits, and

(Continued on page J-19)

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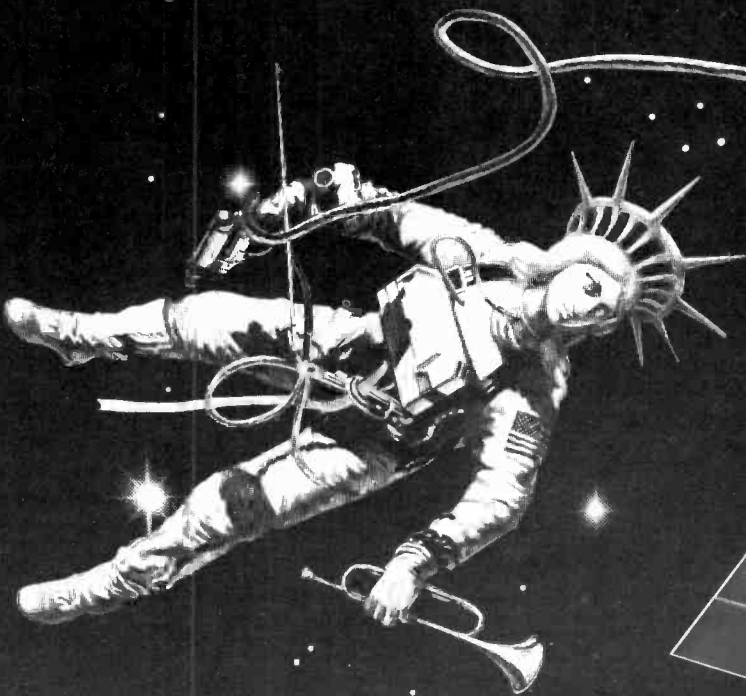
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# The Challenge

• Continued from page J-3

turers have finally come to the realization that young people in their late teens and early 20s can no longer sustain the industry.

Artists under 20 years of age usually jostle for the top places in Japan's record charts, and this is mainly due to the manufacturers' efforts to cater to the "young" demand. However, just because disks are not listed in the charts does not mean to say that all other musical offerings go by the wayside. There are many singers and bands capable of holding the spotlight on the international music stage. Promoters are gradually turning to these lesser known but popular names on the domestic music scene. They hold the potential for an expansion in the demand.

"Getting the demand moving again" is this year's policy theme. In preparation, the Japan Phonograph Record Assn. kicked off a campaign at the end of last year to try to attract users to more tapes and disks. It formed the demand expansion committee, threw in its lot with the All Japan Record Retailers League, which is an association of record dealers spanning the nation, and hand-in-hand, the two organs are putting this campaign into top gear.

Manufacturers refuse to be discouraged by the ravages of the present recession. Nor are they discouraged, because they know that even though Japan is the second largest music market in the world, the number of records bought on an average per head of population and their value are lower than those levels set abroad in many of the industrialized countries of the West. Only one LP is bought on an average each year per person, compared with about two for Europe and the U.S.

The average annual expenditure per person is only \$5.5, making Japan 14th in the world. Now that the penetration rates for stereo sets and tape recorders is up to the 60% mark, manufacturers think that consumers should be buying more. The disk and tape industry contributes only 0.1% to the nation's GNP and it has cornered only 1% of the leisure market. There is still great potential lying untapped, given the current levels of income and the advent of the leisure age. Hei-chiro Tsurumi, chairman of the demand expansion committee, says: "We're looking five years ahead and expect that the industry will double its scale to \$1.8 billion—this is the target."

The industry is, however, not without its problems. One is the increase in imported disks. During the last six months of last year the soaring yen helped bring about a rapid infusion of imports, and domestic manufacturers are no longer willing to turn a blind eye. All in all, imports last year scored an 18% gain over the year before in quantity and a 24% increase in value. This year, imports have been rolling on undaunted.

Imported LPs, for instance, now account for about 4.5% of the total in Japan and for 9.5% of the total Western music disks available domestically. The share won by the imports is expected to expand this year especially as in many cases the overseas records are released earlier and they are cheaper than the locally made versions.

Imports are a headache for Japan's manufacturers and some have even thought of the possibility of going into the import business even though this will lead to price problems with locally made disks. "We can partially stop the inroads of imported disks only if they are released in Japan and overseas at the same time," says Ichiro Okuno, president of RVC Corp. "Another possibility is to get hold of the disks before the importers do," Seiichiro Koh, president of Polydor KK suggests.

Other methods include giving quality explanatory notes and jackets to show that the amount consumers pay for domestically produced disks is really worth the difference. "Japanese records are the finest in the world. We've got to emphasize the fact that they are synonymous with quality" says Saburo Watanabe, president of Victor Musical Industries.

Another problem facing the industry is off the air tape recording of music which would otherwise be bought on disks. Known in Japan as "air checks," recording off FM and AM programs is extremely popular. The amount of recording has certainly increased due to the boom in radio/cassette combinations. However, it is difficult to see how this kind of thing can be stopped to suit the disk manufacturers.

Last year, the Japan Phonograph Record Assn. teamed up with the Japanese Society for the Rights of Authors, Composers and Publishers (JASRAC), to demand a partial revision in the copyright laws. The requested revision is similar to the system now enforced in West Germany where the tape manufacturer are obliged to pay compensation to the disk makers. Although nothing has yet been decided, manufacturers in Japan are pinning their hopes on a favorable outcome since the problem is related to increasingly popular VCR recording.

In an effort to play up their fortunes on a different front, Japan's manufacturers have been taking the offensive overseas. About 42% of the nation's market has been cornered by Western music but in contrast Japanese music has achieved a lower level of popularity on overseas markets. As imports have continued to flood in, the Japanese believe it is time to turn the tables and boost exports from their present trickle.

Particularly encouraging has been the success of Japanese production, recording and cutting techniques in the U.S. and Europe. Nippon Columbia is boosting its exports of PCM disks which employ digital recording techniques, and other manufacturers like Nippon Phonogram Co. are recording similar successes in direct cutting disk exports.

Last year's exports accounted for only 1% of the total output although they marked a 63% jump over 1976. There is, of course, the problem of the language barrier and manufacturers are debating ways of overcoming this obstacle.

Tokuger Yamamoto, who is in charge of RCA's Far East region, notes that: "There are Japanese artists of international stature but the world's major record companies don't seem to be too interested, and that's really quite a pity. There seems to be the need for more effort to introduce Japanese artists abroad and find them more opportunities."

Another major direction among Japan's disk and tape manufacturers is streamlining in the physical distribution process. At the end of 1977 the total number of catalogs stood at 59,513 for disks and at 13,947 for tapes. Improvements in physical distribution have been thrown into sharp relief as a result of these increases. Last year, Warner-Pioneer Corp. and CBS/Sony started sharing a computer-based on-line system to process orders received and shipments. Polydor KK is also using an on-line system in the Tokyo area. Another development was a tie-up in physical distribution by RVC, Trio-Records, Victor Musical Industries and Teichiku Records Co. last October. Victor Company of Japan, the parent company of Victor Musical Industries, shelled out the total investment capital for a new venture, the Japan Record Center, and the four companies have a joint financial interest in the undertaking. In two years' time, all four will contribute to the capital.

Although the industry suffered a setback last year, enthusiasm has in no way been dulled for the ambitious tasks which lie ahead. Victor Musical Industries, CBS/Sony and Toshiba-EMI Ltd. are succeeding in grabbing a larger share of the market pie.

Victor has been at an advantage since it has had Pink Lady, the most popular song-and-dance duo in the country, on its payroll. These girls have become the top money earners and their long string of hits has contributed greatly to the overall performance of the company. The Candies were well entrenched in the CBS/Sony camp although they recently decided to split up and call it quits. These three girls who also did a song-and-dance workout were especially popular with teenagers.

Toshiba-EMI is making the grade in the so-called "new music" and Western music. Nippon Columbia, Polydor KK and King Record, three old established firms, and Warner-Pioneer Corp., a relative newcomer, are all on the offensive, and Nippon Phonogram and RVC as well as other joint ventures are moving up into the front line. Teichiku Records Co. and Crown Record Co. are mainly involved in Japanese music and they report that sales are swinging up.

Other major names on the market include Tokuma Musical Ind., Canyon Records, Toho Records Co., Trio Records, Disco Co., as well as specialist tape maker Pony Inc., which is a joint venture with Canyon Records, and Appollon Record, Asahi Music Service.

All the companies are trying to meet the demand by offering the public what it wants. This represents a step forward in the right direction—or so marketing executives believe.

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# 国際音楽

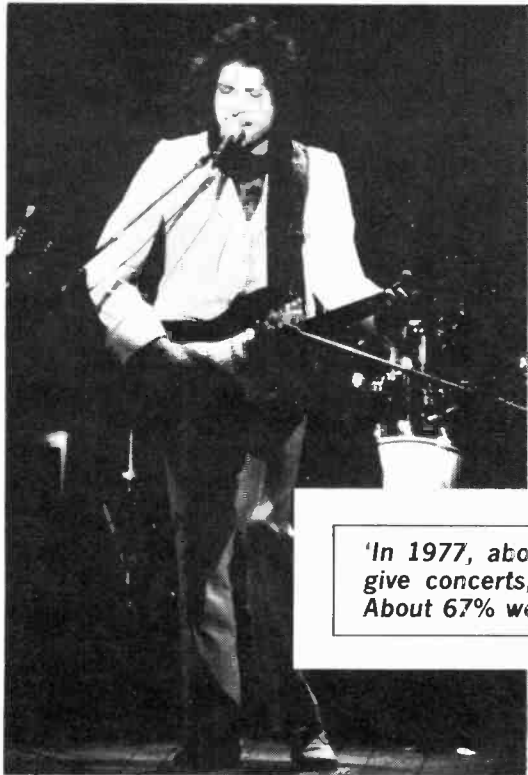
# 国際音楽



Kiss at Budokan, Tokyo, March, 1978.

## Visiting Artists' Stampede: Foreign Concerts Continue On The Upswing

MAY 27, 1978, BILLBOARD



Bob Dylan at Budokan, Tokyo, in February of 1978.

Concerts by visiting overseas artists have been on the upswing over the past few years here. In 1977 about 130 groups and individual artists (non-classical) came to give concerts, compared with 100 groups and individual artists in 1976. The number had already reached 46 in the first four months of this year. A breakdown reveals that last year, 25% were rock'n'roll, 25% were jazz and 8% were soul musicians, with the remaining share harboring a variety of artists playing country music, MOR, Latin music and chansons. By country, about 67% were from the U.S., slightly less than 10% from the U.K., followed by artists from France, Italy and other countries.

The leading artists who came to Japan in 1977 and their promoters are as follows: Lynyrd Skynyrd (Udo Arts, Inc.), Aerosmith (Udo), George Benson (Kyodo Tokyo, Inc.), Kiss (Udo), the Gregg Allman Band (Udo), Paul Anka (Universal Orient Promotions, Inc.), V.S.O.P. (Ai Music), Janis Ian (Kyodo), Julie Andrews (Universal), Eric Clapton (Udo), 10CC (Udo), Santana (Udo), the Bay City Rollers (Toa Attraction, Inc.), Fleetwood Mac (Udo), Robin Trower (Udo), Sylvie Vartan (Universal), Gladys Knight and the Pips (Universal), Natalie

**'In 1977, about 130 visiting artists came to give concerts, compared with 100 in 1976. About 67% were from the U.S.'**

Cole (Kyodo), Dave Mason (Udo), the Spinners (Universal), Rory Gallagher (Udo), Georges Moustaki (Suiseisha Music Publishers), Shirley Bassey (Kyodo), the Paul Mauriat Grand Orchestra (Kyodo) and others.

*(Continued on page J-19)*



Fleetwood Mac during a Japan tour of December, 1977.



Jesse Colin Young concert at Waseda University, November, 1977.



Julie Andrews at Budokan, Tokyo, September, 1977.



Rainbow, who toured Japan in Jan. and Feb., 1978.

# DENON

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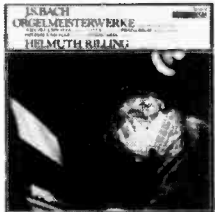
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Alone Too Long/  
Tommy Flanagan



YX-7524  
On Green Dolphin Street/  
Archie Shepp



OX-7006  
Four Trio Sonatas for  
Two Flutes/J.-P. Rampal,  
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OX-7061  
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PCM (Pulse Code Modulation) technology used in space communication, international telephone circuits, relays between broadcasting stations and many other fields was first directed to the area of studio recording for discs by the Nippon Columbia Co., Ltd., which placed the world's first PCM record on sale in 1972. Nippon Columbia's catalogue of PCM records now includes 120 classical, 30 popular, 20 jazz and other numbers, totaling more than 200.

Ever since they first appeared, PCM records have been acclaimed by audio fans throughout the world for their clear and vibrant sound reproduction.

A PCM record series of Mozart: Complete Piano Sonatas (Maria Joao Pires) won the Grand Prix du Disque ADF, Paris, in 1976. Record makers and recording artists of the United States and Europe now speak highly of the quality of PCM records.

The November 1976 issue of Diapason magazine carried an article extolling the superior sound reproduction of PCM records.

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Isarweg 6, Amsterdam 1015, Netherlands

ITALY: **Franco Crippa**

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SWITZERLAND: **Audio Compo**

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DENMARK: **Sø Højem A/S**

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# Imports Challenge Local Manufacturers

# 輸入品

age of raw materials caused by the oil crisis. The number of imported disks decreased in 1976 because of the market cooling off and the number jumped up again last year as the value of the yen spiraled.

This increase has further increased, particularly since the end of 1977 due to the rapid appreciation of the yen.

A total of 4.2 million disks valued at \$15.9 million were imported during 1977 representing an 18% total and 24% value increase over the previous year. This total includes LPs, singles and 78s of which LPs accounted for 99%.

The majority of import LPs are rock, or an estimated 30%-40% of the total Western music imported.

The explosion of imported records has posed a serious threat to local manufacturers.

Imported albums by the Eagles, Boz Scaggs, Steely Dan, Rod Stewart, Billy Joel, Little Feat, Jackson Browne and Fleetwood Mac have been selling well.

The reason disks pressed in America and im-

**'Disks pressed in America are less expensive and are available for sale earlier than those from licensees. There is no difference in the actual music.'**

ported into Japan are popular is that they are less expensive and sold earlier than available here from licensees. There is no difference in the actual music.

The local industry maintains a resale price maintenance system. Retail prices of \$2.60 for singles and \$10.87 for LPs are in force for regular product. This structure does not apply, however, to imported records. Although there are price fluctuations, imported LPs usually sell between \$7.80 and \$8.70 and a set of two LPs between \$11.30 and \$12.50.

New U.S. disks pressed in Japan are marketed one or two months after their release announcement, but imported records are displayed in record stores only several days after release overseas.

There are about 20 large importers throughout Japan. A leading representative firm is Sound Trading Co., Ltd. of Tokyo, established seven years ago. About 90% of the records it handles are imported from U.S. distributors. The remainder comes from the U.K., Germany and other countries. About 80% of the total is rock, followed by jazz and soul.

*(Continued on page J-20)*



Yamano Gakki Ten in Ginza, Tokyo. Some stores specialize in imports but all stores in Japan are affected by the trend.

Imports of records are giving the Japanese record industry a protracted headache. Foreign-pressed records imported into Japan first started attracting attention 10 years ago. Japan's disk manufacturers overlooked the new movement when new artists such as Jimi Hendrix, Soft Machine, Deep Purple, Led Zeppelin, Jethro Tull, Free, Jeff Beck Group, Grateful Dead, Buffalo Springfield, Jefferson Airplane, Quick-silver Messenger Service, Janis Joplin, Chicago, Blood, Sweat & Tears and others came into the spotlight. This new music appealed to a growing young segment of music fans here.

In 1970, 1.4 million LPs were imported. The number de-

creased in 1971, but increased again in 1972. The pace accelerated in 1973 when 2.16 million disks were imported. By 1974, the number doubled to 4.3 million because of the short-

**'Import records have helped stimulate the demand for records by Japanese consumers, and have helped to expand the Japanese rock album market.'**

MAY 27, 1978, BILLBOARD

# MASAYOSHI TAKANAKA



Masayoshi Takanaka is a highly gifted Japanese musician widely recognized in Europe for his work with the late Sadistic Mika Band with whom he made four exceptional albums helping establish the band as perhaps the most important rock act to come out of Japan up to that point.

The Sadistic Mika Band split in November '75, and Masayoshi concentrated on solo projects. Working on albums with an array

of fine Japanese talents, he proved to possess a remarkable talent for arrangement and a unique sensitivity towards rhythm.

Now signed to the Japanese "Kitty" records label (distribution through Polydor) as a solo artist "Takanaka" is his second release, and his first release in Europe.

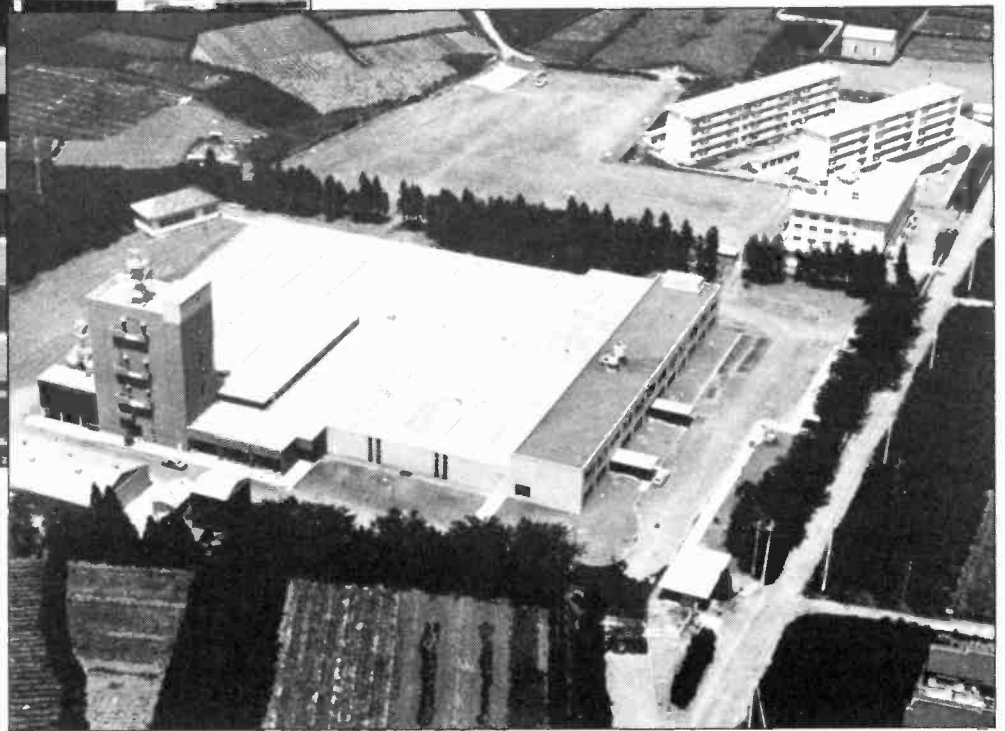
This achievement high sales in Japan and single "Mano No 5" became a disco hit.



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'Cutie' Performers Giving Way  
To 'Music For Listening'

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A Billboard Spotlight

Radio has come to the fore in recent years as an important medium for music. Programs spotlighting the top 10 hits were enormously popular on tv, starting in the mid 1960's. Singers often found exposure on the box a shortcut to success. Much has changed over the last couple of years since the sales of disks cut by cute girl singers, who look good on tv, and who were promoted on the screen hit a slump in their appeal to teenagers.

As the "cuties" bow out, folk singers have come into their element not only as singers but also as DJs, especially on late night radio broadcasts. They have won listeners by their experience and level of conversation which tends to be more highbrow than that of other types of singers.

The trend now appears to be making a swing away from the "cuties" in favor of singers who sing in order to be listened to. This is the listening preference of music fans of the Beatles generation now in their 30s. "Music for listening" (as distinct from "music for watching") is contributing to an expansion in the music market.

**'Music for listening, as distinct from music for watching is contributing to an expansion in the music market.'**

But the tv does not have all the chips where music is concerned. Radio acts as a discoverer and promoter of singers who have yet to make their name with a wide audience. There have been a number of instances where new singers have premiered successfully on the air, made a hit and then made the hit bigger

**'Sales of disks by cute girl singers who look good on tv hit a slump in their appeal to teenagers.'**

by appearing on TV.

Nationwide radio broadcasts on medium wave stations is limited to the morning and evening, and the broadcasting stations produce the afternoon programs themselves. For those concerned with music, the importance of promotional work with the Nippon Broadcasting System, Nippon Cultural Broadcasting Inc., Tokyo Broadcasting System and the Japan Broadcasting Corp. (NHK), which broadcast nationwide, cannot be ignored. Broadcasting stations in local areas are also attracting promotional efforts.

**'By 1978, the FM listening population in and around Tokyo had jumped to some 27 million. FM fans have been demanding more stations, saying it is ridiculous that Tokyo, the world's largest metropolis, has only two FM stations.'**

Day programs are more or less restricted to popular songs and the night programs tend to go in for folk and rock. This limits the opportunities for Western music playing time.

The nation's FM stations have been attracting listeners much faster than the medium wave stations. Indeed, this has been the trend since 1957 when NHK started FM broadcasts on an experimental basis. After NHK set up FM stations throughout Japan and after commercial broadcasting stations in Tokyo, Nagoya, Osaka and Fukuoka started up, the Ministry of Posts and Telecommunications has granted no licenses for additional stations.

In 1970, the area in and around Tokyo covered by FM broadcasts was populated by 6.42 million FM receivers and 13 million listeners. By 1978, the number of receivers had jumped to 20.34 million and the FM listening population to some 27 million. The receiver penetration rate had reached 92%.

Two magazines covering the FM broadcast scene are published in Tokyo and even the daily newspapers devote regular space to FM program schedules and commentary. At present, FM fans have been demanding more stations, saying it is ridiculous that Tokyo, the world's largest metropolis, has only two FM stations.

**'The specialist publications have narrowed the focus of their coverage to provide details beyond the scope of the light entertainment magazines.'**

*(Continued on page J-20)*

MAY 27, 1978, BILLBOARD

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# Publishing Industry

• Continued from page J-4

have any copyrights of significance. It is expected that this trend will intensify in the future as the competition becomes keener.

As music publishing companies continue to develop they are faced with a number of problems including increases in copyright royalties, expanded personal use of music, imported disks, difficulty in exporting Japanese music abroad, the fostering of songwriters, production of masters, and increases in advances under subpublishing contracts.

An awareness of copyright royalties for the use of music came to the fore in Japan only after World War II. Nevertheless, there are a number of problems within and without the music industry that have to be solved. For instance, no secondary royalties have been collected from jukeboxes, and royalties collected from wire broadcasts are next to nothing.

The foremost problem that confronts the proposed increase in copyright royalties at the moment relates to broadcasting. In 1961 an agreement was reached between JASRAC and the Japan Broadcasting Corp. (NHK) and the National Assn. of Commercial Broadcasters (NACB) in Japan regarding changes in royalty collection from collecting royalties from individual pieces of music to blanket collection. This system has yet to be implemented.

There is no doubt that the music publishing companies and writers will benefit to some extent when this system is implemented. On the other hand, broadcasting stations will be compelled to pay large sums of money and this is one reason why it has not yet been adopted.

The transfer to blanket royalties will be put into effect after JASRAC modifies its regulations for royalty rates. This requires the approval of the Agency for Cultural Affairs. JASRAC discontinued direct negotiations with broadcasting stations in order to put them on the defensive and applied to the Agency for Cultural Affairs for approval to modify the regulations last year. JASRAC is at present waiting for a reply from the agency.

Music publishing companies aim to impose a 2% royalty on the earnings of the stations, which is the rate prevalent in Europe and America. In its negotiations, the NACB was to pay a royalty of less than one-tenth that figure up to last year. Negotiations may be resumed shortly through the good offices of the Agency for Cultural Affairs.

However, more time will be needed before a settlement can be reached. It is anticipated that, because the royalty rate has been unreasonably low, the broadcasting stations are making vast profits. Furthermore, music occupies an important position in their broadcasting programs. Thus, it is hoped a settlement will be made on terms almost satisfactory to JASRAC.

Once these blanket royalties are collected, increases in royalties for music publications, movie recording rights, mechanical rights royalties from concerts and recitals and others will be negotiated, and the music publishing industry is watching developments with great interest.

The development and proliferation of tape machines have resulted in more violations of copyrights on a personal level, and infringement of copyrights has become an everyday occurrence. For this reason, amendment of the present copyright laws is being advocated by some sectors.

The Xeroxing of sheet music, and the copying of disks, music tapes, and FM programs, has reached a level where it can no longer be ignored, judging from the rapid increase in the production of blank tapes. Prompt action in modifying the relevant laws is hoped for.

Imported disks are generally low-priced due to the effect of the yen's appreciation and other factors. They have an advantage in that they appear on the market faster than the same disks produced in Japan. A system to market imported records smoothly is being implemented. Imports of records increased further in 1977, and the total amount reached about \$17 million. American records account for the majority. Mechanical rights of American music are given only to U.S. and Canadian companies, and disks being imported from the U.S. have to be approved by JASRAC.

Importers of American records, however, do not always obtain approval from JASRAC in reality, and hardly any pay copyright royalties. The \$17 million is not a large amount, compared with the total Japanese market, but imports are expected to increase in the future. It is also true that the sale of domestically produced records, whose price includes a royalty, cannot afford an increase in imports of foreign-made records. This is why the music publishing industry in Japan is hoping for an early settlement.

About half of Japan's popular music market is taken up by Western music. Exports from Japan, on the other hand, are negligible. This is particularly true in the case of musical compositions. One of the themes to be taken up by Japan's music publishing companies is the export of Japanese musical compositions.

Watanabe Music Publishing Inc., Pacific Music Publishing Co., Nichion Inc., Nippon Television Music Corp., and Alfa Music Inc. have started export businesses and are reaping some rewards.

Watanabe Music Publishing has continued efforts toward advances into overseas markets by having its singers accepted abroad for the past 10 years. An example of its efforts is that it succeeded in having Kenji Sawada and Nana Kinomi appear in the gala show of MIDEM this year. The success in Europe of Kenji Sawada is an outstanding achievement.

Pacific Music Publishing Co. is endeavoring to export Japanese musical compositions. A disk recorded by Jigsaw has ap-

peared in Billboard's charts. Nichion Inc., Nippon Television Music and others are striving in the same direction. Alfa Music Ltd. has launched an ambitious plan in which Alfa & Associated Inc., a central member of the Alfa Group, will establish Alfa Music Inc. in Los Angeles to produce records there and export Japanese musical compositions.

A recent trend of exporting musical compositions together with movies is also noteworthy. The music for the movie "Message From Space" released in late April was produced by Nippon Columbia Co. and was composed by Kenichiro Morioka of Watanabe Music Publishing. Fifteen distributors in 12 countries have already offered to distribute the film. Kitty Music Corp. has announced the production of a movie "The Rose of Versaille" to be directed by Jacques Demy. Most of the staff and actors and actresses will be foreign and the movie will be marketed overseas. A foreigner is to be appointed as the composer to direct the film's score. The enterprise marks the start of Japanese music publishing companies doing business overseas.

The fostering of new songwriters is naturally the responsibility of music publishing companies. But partly due to the fact that the music publishing companies have not been around that long, the record companies have usually responded to the task. However, during the last decade, songwriters have abandoned exclusive contracts with the record companies. This is why music publishing companies will have to become responsible for fostering new songwriters and some have been successful.

The production of master disks operates under a system by which a production firm makes the records for the record company and receives a royalty to cover production cost and expenses from the record company, which sells the record. This system started in the 1960s. Even now, most hit numbers are produced under this method.

Increases in production costs, however, have imposed a greater financial burden on production companies (mostly music publishing companies) in relation to what they earn from record companies in the form of royalties.

Production companies are striving for independence to gain a stronger position in the production of records and to obtain a larger percentage of earnings. Alfa & Associates has established Alfa Records Inc. and has started to sell records through Victor Musical Industries. Elbon Records Ltd. has concluded a contract with Nippon Phonogram Co., Ltd. to sell records beginning in May. Capable producers stand a good chance of succeeding as independent label producers. But there will not likely be many independent label producers active in the immediate future because there are few capable producers around.

The production of master disks has a considerable impact on Japan's music publishing companies. The system of inde-

(Continued on page J-20)

J-15  
A Billboard Spotlight

MAY 27, 1978, BILLBOARD

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**alfa**



# 'Special Make' Disk Key To Audio Growth

## ハイファイ

Advances in audio equipment and in the recording and production of disks have often interacted to provide mutual stimulus and spinoffs. In no country is this tendency more discernible than in Japan. As the nation's stereo equipment has become more sophisticated, so have the ambitions of the manufacturers been mirrored in technological exploits of making disks, one key element in the hi fi system.

Manufacturers realize that a great deal of physical and music data must be contained in the sound grooves of records but the problem of sound quality is not related to the grooves alone. It runs the whole gamut from recording, cutting and actual disk production. This is why, for instance, far more attention is paid to the quality of the vinyl material and to the plating techniques than at the mass production stages.

Japan is, in short, striving to achieve a reputation as a producer of the world's finest quality disks, and hence the task of the record makers is firmly rooted in the pursuit of the ultimate sound quality. Just as Japan pioneered the spread of 4 channel sound, it is now at the forefront of direct cut disks, pulse code modulation (PCM) disks, and super-fi disks.

A phrase now in vogue among Japanese manufacturers is 'special make.' When used to qualify a disk, it inevitably refers to the enhanced quality of the sound reproduced from the disks. This superior sound is in demand among the nation's numerous audiophiles with top-level stereo equipment. Because their hi fi systems are the best, they need disks of the highest quality.

Manufacturers cannot afford to ignore the wishes of the masses especially now that the stereo penetration rate is said to be about 60%. The emphasis on sound quality is in any case a natural outgrowth of the innate Japanese sensitivity

for quality in material things, and this has also been a major factor behind the development thrust for better disks.

Records are made under the direct cutting method whereby sound is collected by microphones and then mixed without the use of a tape recorder. It is then sent to the cutting room and studio which are connected directly, and cut directly from a control console. This method extends the dynamic range and pianissimo sound can be greatly improved in reproduction because of the absence of tape noise. Unlike conventional disk recording, the new method does not require repeated recording reproduction with multiple recordings, mix-downs, and cutting from a master tape, and it is free from the effects of wow and flutter in the tape recorder. Because of the

disks and Nippon Phonogram Co. is selling 10 direct-cut disks under the Eastwind label. Other manufacturers such as Victor Musical Industries, RVC Corp., Toshiba-EMI Ltd., King Record Co., Warner-Pioneer Corp., and Trio Records Co. have jumped on the bandwagon. The direct cutting method requires a cutting machine to be installed inside the recording studio. Companies with such machines include Victor Company of Japan, Toshiba-EMI, Nippon Columbia and King Record. Some records are being processed in the Warner Bros. studios in Los Angeles, and this is the case with the Eastwind jazz label of Nippon Phonogram.

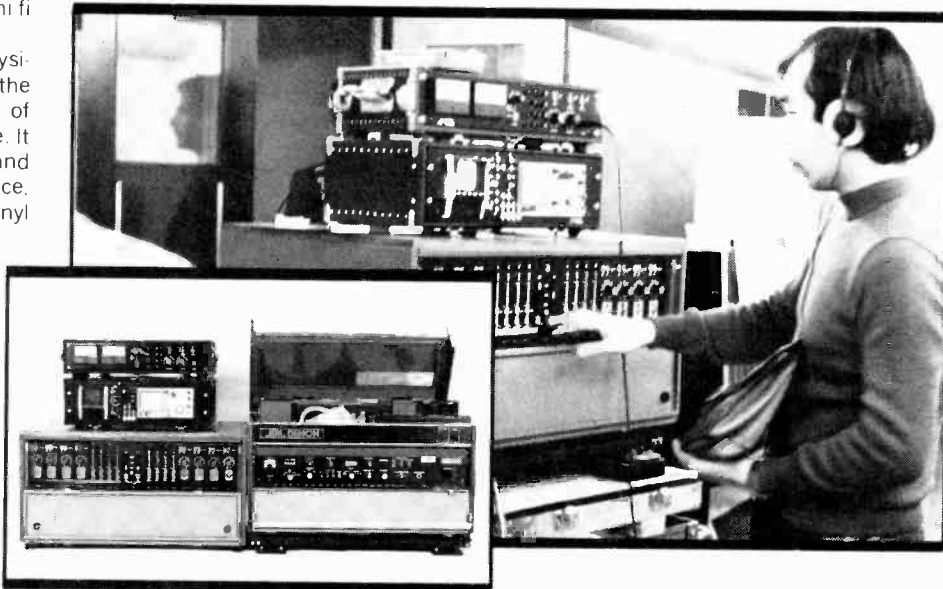
In the direct cutting process, there is no margin for repeat performances. This means that both the artists and mixers must be experienced. In addition, the number of disks which can be made from the lacquer master is limited to between 30,000 and 50,000.

Digital recording has been hailed as the recording method of the future, and PCM appears to be a prime candidate for success. PCM records are gaining recognition not only in Japan but also in the U.S. and Europe.

Nippon Columbia was the first company to establish a reputation for itself in PCM disks and it has been a pioneer in the field ever since. It released the world's first PCM-recorded disks in 1972. Under the PCM method, sounds are recorded as digital pulse signals—in contrast to conventional tape recorders which process the signal waveforms as they are in the form of magnetic variations. As a result, the tape noise can be eliminated and the dynamic range extended to over 75 dB. Moreover, distortion and wow and flutter are markedly improved. This recording method does not limit the musicians to the experienced alone and factors behind the method's popularity with artists and fans alike.

Nippon Columbia has three PCM recording systems and it is on the offensive for PCM recording both in the U.S. and Europe. The company has already marketed more than 200 PCM disks and the repertoire ranges from the classics to jazz. At the end of last year, a PCM recording session was undertaken in New York and the ensuing jazz albums were slated for release this April on the home market. Last year, CBS/Sony also made inroads into PCM recordings and although all the major names in the recording business are

*(Continued on page J-19)*



PCM recording equipment being inspected in Japan. At left, some PCM equipment being used in Europe.

high quality of the sound reproduced with this method, the record makers in Japan have become aggressive in their releases of these records this year, and exports to the U.S. have started.

In 1969 Nippon Columbia Co. started marketing these

A Billboard Spotlight

MAY 27, 1978, BILLBOARD

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# Foreign Concerts

• Continued from page J-10

There are a number of trends in overseas performer visits. First of all, there is the sudden increase of artists who have come to Japan the first time. They accounted for 40% of the total last year, and for 50% for the first four months of this year. Among them were big name artists and groups who are rapidly becoming popular in the U.S. These two leading factors are having an effect on the recent prosperity of the entertainment world here.

Akira Terabayashi, manager of the publicity department of Udo Artists, notes that this change is "due partly to the general depression in Europe, which has motivated U.S. artists to develop the Australian and Japanese markets."

Concert tours are effective in promoting new compositions as well as making boxoffice profits. Big name artists are now tending to schedule Japan and Australia as regular concert stopovers in their world tours to coincide with the release of their latest compositions. Another noteworthy trend is the increase in the number of lesser known artists who have come to Japan this year. While their albums have attained total sales of less than 10,000 in Japan, two or three concerts are usually held during their stopover in halls with a seating capacity of about 1,000.

Tom's Cabin Productions, a small but influential promoter, is known for inviting lesser known folk and country music artists. Last year it brought Tom Waits, Bruce Cockburn, Murray McLaughlan and Jesse Colin Young to Japan, and David Bromberg, Leon Redbone and The Flying Burrito Bros. are slated to appear this year.

Kyodo Tokyo, Inc., a large-scale promoter, recently started tours for lesser known artists, beginning with concerts by Ry Cooder, Kenny Rankin and Bonnie Raitt among others. This shows its eagerness to cater to the present diversity of tastes in music.

Concerts by foreign artists, of course, have to take into consideration conditions in Japan which are quite different from those in the U.S. or Europe. Whoever may be on stage and irrespective of the seating capacity of the hall, the entrance fee for concerts given by foreign artists is fixed. There are three or four ranks: S (special) at a fee of \$13, A (\$10.87), B (\$8.70) and, in some cases, C (\$6.52). Incidentally, LPs by foreign artists cost about \$10.87 in Japan.

These prices were established five years ago and have not been changed since. The capacity of the halls remains the same, labor and transportation expenses have risen, so that any gains due to the Japanese yen's sharp appreciation have been offset.

Terabayashi notes in reference to the fixed entrance fee: "Unfortunately, the Japanese public has not yet gotten into

the habit of carefree concert-going. And we cannot raise the prices since we would not otherwise attract the young people. We have no other choice than to keep prices at the same level and attract fans with original and innovative acts.

"The fact that prices are the same no matter who is on stage means that the entrance fee for concerts by top-rank artists are relatively low and must be offset by some suitable profit from another concert," he explained.

Terabayashi also concedes, however, that there are no immediate prospects of speeding up the concert momentum in Japan since the economic situation has not yet taken a turn for the better. Also, young people can enjoy stage performances free of charge through tv and radio programs. Therefore it is inevitable that foreign artists seek publicity through frequent performances in order to have their fans remember them, otherwise they might lose their following.

To offset this, Terabayashi stresses that, "Efforts should be made to find out exactly who young people really want to see, and also promote public relations through the media of radio and tv."

AKIRA KYOGOKU

## International Disco

• Continued from page J-6

Watabe is in charge of the promotion staff for discotheques. Watabe personally contributed greatly to the success of these records.

He states, "In the previous disco boom, students about 18 years old led the boom, but office workers aged around 20 are leading the present boom. Whereas only soul music was played in the last boom, popular songs with rhythm (domestic popular songs) are also being played. Because of this, the age bracket of disco attenders now extends up to 30."

He goes on to comment on the kinds of dance in the two booms. "One step spread like an epidemic in the past—the 'bump,' 'hustle,' 'bus stop'—with all the people in all discos dancing the same step. It is different now. There is no specific step, and the so-called 'okama' dance, which the dancers innovate and which matches any beat, is most common. This in effect has increased disco attendance greatly by appealing to all age groups.

There are about 500 discos in Japan at present, and there have been no major changes in this number recently. Discotheques "Tomorrow U.S.A." in Tokyo and "Bottom Line" in Osaka with a capacity of 1,000 people are the largest. Most hold about 200 people. The cover charge is about \$8.70 for girls and about \$13 for men, excluding drinks.

One recent trend of note is that large enterprises in the entertainment industry have started to manage discotheques. This has helped to stabilize the position of discos in Japan

and to give them a role as popular entertainment spots. This in turn has obliged discotheques to provide greater services to their customers, and they have been striving hard to attract more customers by establishing reasonable charges.

Popular songs in discos have changed from those which are tight and have a strong beat to those with a more mellow beat. In particular, U.S. type disco numbers, and European type disco numbers are popular. The "Munich Sound" represented by Donna Summer symbolizes the style of sound Japanese disco users are going for.

Some Japanese record companies are again looking at disco music from abroad to find out what suits people's musical tastes. European numbers in particular are too soft for Japanese people, and a percussion beat is emphasized. Music arrangements are also changed so that they appeal more to people who go to discos.

Promotional activities by other record companies in addition to Victor Musical Industries and Nippon Phonogram Co. have been stepped up since the beginning of this year. This is partly due to meetings of disco DJs which was organized last year. This organization is called the Live DJ Assn. (L.D.A.) and includes DJs from about 25 discotheques in Tokyo and its vicinity.

The purpose of this organization is to establish the standing of DJs and a sense of professionalism for their occupation, to allow personal interchanges outside their business interests and information exchanges and to give them the opportunity to make contact with the promotion staffs of the record companies.

Meetings are held once a month, and record companies which release records to discotheques usually send one member of their promotion staff to promote their records.

## Disk Keys Growth

• Continued from page J-18

going all-out to research and develop similar techniques and equipment, there have been no recent additions to the market forces.

Apart from the direct cut records and the PCM disks, other high-quality records are also available in Japan. These are designed to be played on top-of-the-line stereo equipment. These versions are directly cut from a master tape which serves as the original tape on which the sound is recorded at a speed of 76cm per second. (30 i.p.s.) Only the most sophisticated sound wave recording, cutting, plating and pressing techniques are used in their production. Other disks rely on 45r.p.m. cutting and half-speed cutting techniques.

Victor Musical Industries' "'76 direct master series" is cut

(Continued on page J-20)

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## Imports Challenge

• Continued from page J-12

Speed is a big point in sales and about 90% of the merchandise is air-freighted from the U.S. on three flights a week. Records from England and Germany are combined on one flight each. Order entries are made accurately, and frequently based on detailed and well-planned procurement planning. Even now, records by big name artists are ordered in lots of up to 2,000 to safeguard against dead inventory.

Sound Trading deals with about 100 stores specializing in imported records. Most are in Tokyo. The competition among the stores is naturally keen and stores often sell records near the break-even point. While record stores selling records pressed locally make a 30% profit, import specialty stores barely make a 10% profit. This is why the stores selling import product are far busier.

Takaya Yamaguchi, sales manager for Sound Trading Co., points out that, "The users are the ones who welcome most of the flooding of imported records." He adds that the company's margin was only 20% more compared with the preceding year in spite of the upward trend of the yen, as the margin was offset by a price increase in U.S. records.

The flooding of imported records is causing a number of problems. The problem is that the subpublishers are not receiving payments which are lawfully due them because no copyright royalties are paid to the Japanese copyright royalty collection organization for imported records even though the records are sold in Japan.

Local record manufacturers, whose sales are being kept back by imports, are now contemplating a number of counter-measures.

One is to sell records pressed in Japan at the same time the records are sold in America or other countries by requesting a special consideration of the licensors. It works out well because buyers get the product quicker.

Another tactic is to insert liner notes, posters and stickers made in Japan with the records to offer an advantage over imported records that would not have such incentives. Yet another tactic is to stress the high standard of quality of Japanese-pressed product.

All these tactics, however, do not offset the price advantage. "As long as the system of resale price maintenance exists for the locally pressed records, the flooding of cheap imported records cannot be avoided," says Yamaguchi. But he concedes that, "imported records have helped stimulate the demand for records by Japanese consumers."

Taking a look at the Japanese market for the past 10 years, the imported records have helped to expand the Japanese rock album market. Imports are needed also to meet the demand for records which are not pressed in Japan because of lack of a licensee or where only limited sales of certain records are anticipated.

AKIRA KYOGOKU

## Music For Listening

• Continued from page J-14

two FM stations. Whether the government will listen to their demands remains to be seen, although indications are that something will be done shortly to grant additional licenses.

There are about 20 major music magazines published in Japan, and a whole host of lesser ones. The circulation per magazine may be low but the individuality of their editorial content guarantees them a faithful following.

New Music Magazine, Music Life and Ongaku Senka, among others, are the leading magazines covering the rock and popular (Western music as distinct from Japanese music) genres, while Guts, Shimpu Journal, Young Folk and Young Guitar are aimed at folk music and guitar-picking fans. The main jazz magazines are the Swing Journal, Rocking F and Jazz Life. For classical music fans, Ongaku no Tomo leads the field. There is even a specialist publication for Latin music addicts, Chunanbei Ongaku.

Besides the music-oriented magazines, the nation's popular monthly and weekly light entertainment magazines such as Gekkan Heibon, Gekkan Myojo, Shukan Heibon and Shukan Myojo contain news and trends in music in addition to articles on movies, plays and other entertainment-related activities. However, traditionally these media have not been overly concerned with the serious aspects of music and have not offered any in-depth information. They attract readers more with probes of the private lives of singers and actors.

Promoters working for the music publishing companies and the advertising staff of the record companies are inclined to believe that the popularity and ready availability of the light entertainment magazines are taking away readers who might otherwise choose to subscribe to specialist music magazines. The specialists, therefore, have not been able to boost their circulation at the pace of the general magazines.

As may be expected, the light entertainment magazines are more popular with a broader section of the reading public if only because they offer a fuller editorial fare. Another blow to the specialists is that more and more of these weeklies and monthlies are now devoting a greater amount of space to music.

Japan's music industry has continued to register a high level average of year-to-year growth since 1965 in the output of disks and tapes, and after the Beatles it is fair to say that music, in one form or another, has secured a permanent position in the life styles of young people.

Editors realize that music is an important means of establishing contact with young people since almost everybody likes some kind of music. This is one reason why articles on

music have been appearing in magazines covering the light entertainment industry. As they set more pages aside for the music industry, the specialist magazines will feel the pinch more, industry insiders believe.

A number of new general-content magazines directed at young readers have appeared over the last two or three years and these have also featured music regularly.

The specialist publications, on the other hand, have narrowed the focus of their coverage to provide information with details which are beyond the scope of the light entertainment magazines. They also have the edge in all areas of music except popular music which is covered by the general-content magazines. For guitar-players, for instance, some specialist magazines contain scores and explanations appealing to guitar enthusiasts.

YOICHI KUDO

## Publishing Industry

• Continued from page J-15

pendent labels will gain more attention as time goes by since it is becoming increasingly difficult to continue to produce masters on the present basis. Alternative methods are also being studied.

About half of the popular music market is accounted for by Western music, and the share of subpublishing businesses in the total music publishing business is also large. Japan's music publishing companies originally started as subpublishers.

Nichion Inc., Pacific Music Publishing, Victor Music Publishing, Toshiba EMI Music Publishing Co., Taiyo Music Inc., Intersong KK. (Chappell KK), Shinko Music Publishing Co., and April Music Inc. have large catalogs as subpublishers. Also active in this field are Nippon Television Music, Japan Central Music, Alfa Music, Watanabe Music Publishing, Top Music Publishing Co., Tokyo Music Publishing Co., and Suiseisha Music Publishers which has a long history in publishing European compositions.

These subpublishers are always looking for new musical compositions, and catalogs, but large catalogs very seldom change hands in Japan. However, catalog movements are sometimes carried out by the overseas parent firms. Screen Gems-EMI Music Inc., for example, moved its catalog from Alfa Music to Toshiba EMI Music this year. This was the logical course of action in view of the realignment of the international financial structure. The point, however, was that Japanese subpublishers did not go overseas to negotiate the catalog movement—it was prompted by the capital relations between the parent company and its subsidiary. The move of MCA Music's catalog to Nichion Inc. was made for the same reason. MCA Music KK closed its operations in Japan. As can be seen from these examples, the move of large catalogs will be extremely rare because the international capital alignment will be more conspicuous among these companies and because huge sums of contract money will be required to buy the catalogs.

The high level of advances has been a problem for subpublishers for many years. The present level has been established due to competition among the subpublishers and due to the fact that Japan is the second largest market in the world. There is no prospect that this matter will be solved although the high value of the yen may make things easier.

Nevertheless, in spite of high advances, music publishing companies have not been dissuaded from making new subpublishing contracts. Methods of turning a profit can be implemented especially as the profit ratio has dropped in comparison with the original songs. Some people expect the share of Western music in Japan to increase. Quite a few music publishing companies hope to enter the subpublishing business for a variety of reasons. Current trends indicate that the barriers are being removed.

## Disk Keys Growth

• Continued from page J-19

from an original 2-track tape recorded at a speed of 76cm per second (30 i.p.s.). CBS/Sony's "Dynasound 45 series" features a master tape also recorded at a speed of 76cm per second (30 i.p.s.) and 45rpm cutting. Furthermore, direct plating, known in the company vernacular as "type II," is used for the series.

Specialty techniques from cutting all the way to pressing are also used in the production of disks from King Record, and Toshiba-EMI. They have a wide frequency range and a broad dynamic range besides improved transient and phase responses.

There is also a trend in Japan toward the adoption of special-purpose motors equipped with quartz in order to improve dynamic wow in the cutting machines. Nippon Columbia, Victor Musical Industries and CBS/Sony are among the companies which have already adopted the motors.

All these advances are designed to render complete satisfaction on top-end hi-fi equipment since it goes without saying that if only one part of the total system is not up to scratch, the total effect will be a downgraded sound quality no matter how superior the characteristics of the rest of the other parts. The major advances are being seen in recording, cutting and actual production. In time, these achievements are expected to filter down to other records. What all the activity means is that Japan is determined to stay at the top in the record business and that it has the technology at its disposal to do so.

HARUHIKO FUKUHARA

### CREDITS

Art, Bernie Rollins, Assistant Editor, Susan Peterson, Editor, Earl Paige.

# Audio Equipment Market Looks For Resurgence

By HIROKI MASAKI

ハイファイ



All kinds of audio equipment attract young buyers.

Speakers in this audio store are piled up for display.

A Billboard Spotlight

The Japanese audio market has continued to grow for the past 10 years, and audio equipment is now one of the mainstays of consumer electronics industry. However, the production value of audio equipment was lower last year than the previous year. This was the first such decline ever. This trend has continued, and the production value for the first quarter of this year declined slightly over the corresponding period of last year. It is generally estimated by the industry that the production level this year will be the same as that for last year at best or that it will decline by about 2% at worst.

**'After steady growth for 10 years, audio equipment dipped in 1977 for the first decline ever.'**

What are the factors behind this trend? First, there is the problem of diffusion. It is generally believed that hobby and interest commodities have a high peak diffusion rate, and the rate for audio equipment is believed to be 75% to 80%. For this reason, a theory has been presented that the diffusion of audio equipment has reached saturation level in Japan since the household ownership rate of stereo equipment has reached the 60% level throughout the country. Nevertheless, other opinions point out that, originally stereo equipment is used on a personal basis and that the ownership rate among individuals, rather than among households, should be used even though the household ownership rate has reached 60%. No definite figure has been proposed by the industry yet, but an ownership rate of 20 to 25% has been calculated after the number of individuals

who can buy stereo equipment has been considered. For this reason, some manufacturers of audio equipment consider the current sales slowdown to be temporary.

Next is a miscalculation by the audio industry in forecasting demand and supply. Manufacturers have depended too much on the sale of system components whose market expanded rapidly, and overproduction threw the price structure of the market into disarray. Stereo equipment buyers no longer trust the prices of system components. In some parts of the country, young people, who are the main consumers, have lost interest in stereo equipment. However, the industry is seizing every opportunity to refocus their attention on audio equipment. Each manufacturer tried to generate publicity when the penetration rate of audio equipment was still low. Recently, there have been fewer topics to turn into news, and

(Continued on page J-31)

Hiroki Masaki is Editor of Dempa Publications.

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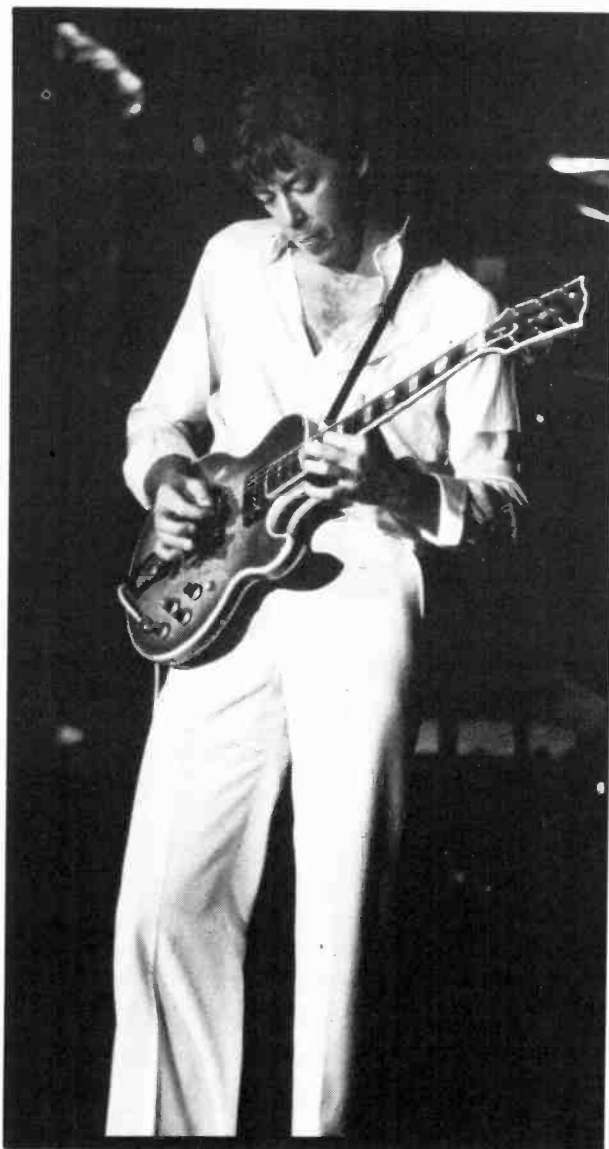
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# Western Influence

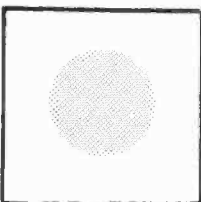


A Billboard Spotlight



Olivia Newton-John receives a gold record from Noboru Takamiya, president of Toshiba-EMI.

(Left) Boz Scaggs during his Feb., 1978 concert tour.



The sale of foreign recordings reflect the general plateau of domestic sales with foreign LPs growing in popularity. Of Western nations, the popularity of American music seems to be a highlight.

As for a historic perspective, sales of Japanese recordings paced the field 10 years ago. During the past five years, the ratio has been 60:40 in favor of Japanese product. Last year, sales of foreign (principally Western) recordings accounted for 42% of total production here at a value of \$3.2 million. This was an 8% decrease in quantity and an increase of only 1% in value. This compares with Japanese mu-

sic which dropped 8% and 1% in quantity and value respectively.

While Western recordings show an edge for LPs, single sales edged upwards as recently as two years ago for the first time in four years. However, production of singles sagged last year with 27% and 22% dips in quantity and value respectively. This compares with 11% and 4% decreases in the quantity and sales value of Japanese singles. Singles account for 47%

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# Encounters Hard Ride

# 国際音楽



Paul Mauriat with golden disks and cassette.



Eagles, whose "Hotel California" LP made No. 1 in the album charts.

means that insofar as albums are concerned, both Japanese and Western music LPs are neck and neck.

A study of the annual international charts in Music Labo weekly for last year reveals that "Sky High" by Jigsaw was the best-selling foreign single, followed by "Hotel California" by the Eagles, "Take Me Home Country Roads" by Olivia New-

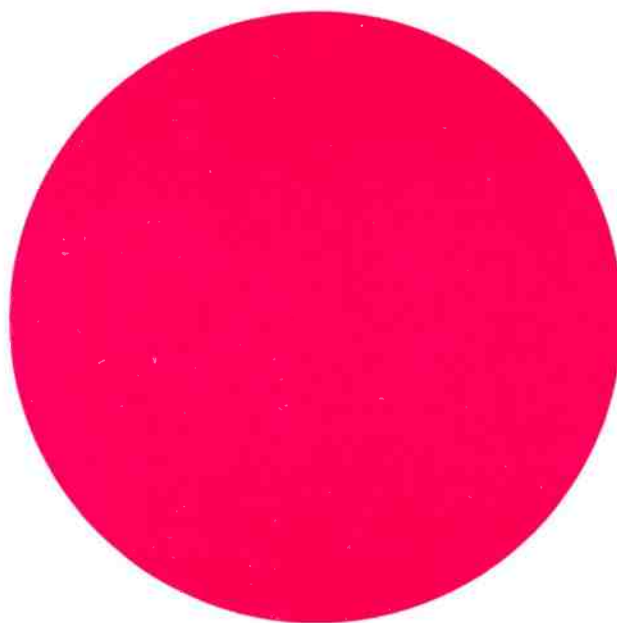
of all disks produced and 21% of the total value. Foreign music singles comprise only 8% of the total and 3% of the value. Statistically, they account for 7% of the value of the total foreign disk production, which is quite low.

The same number of foreign albums as in 1976 was produced last year, up 4% in production value. They accounted for 23.8% of the total quantity output and for 38.4% of the value. Japanese albums account for 26.1% and 38.7%. This

**'George Benson's "Breezin'" sold 100,000; Michael Franks, Jackson Brown, Stuff, V.S.O.P. and Boz Scaggs performed before packed houses.'**

ton-John, "Rocky" from the original soundtrack, and "Dancing Queen" by Abba. Olivia's "Jolene" was eighth. The Bay City Rollers had "Rock 'n' Roller" and three other numbers among the top 15.

The sale of these hit singles is still quite small. In the over-all  
(Continued on page J-25)



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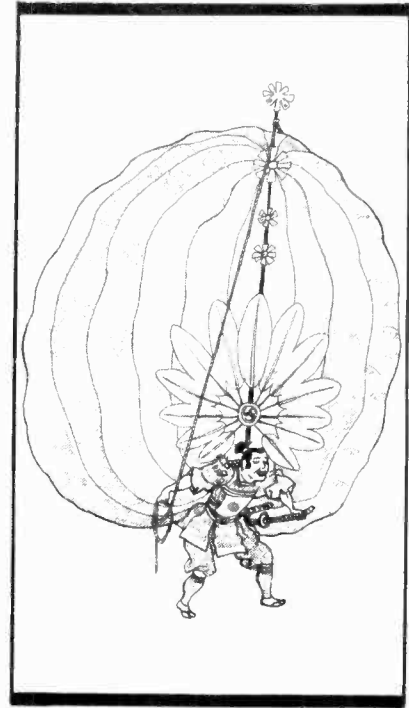
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Marilyn McCoo & Billy Davis Jr. at the Tokyo Music Festival.

'Some industry insiders question the fairness of Japanese and top foreign artists competing on the same stage, when there is such a big difference in style.'



# Festivals Blossom As Talent Showcases

## 音楽祭

MAY 27, 1978, BILLBOARD

By TAKESHI AKOJIMA

Japan's popular music world has been the scene of a veritable flood of music festivals over the past several years, those sponsored by TV stations being the most prominent. Festivals are also held by local organizations and societies—as many as 30 all told. The festivals can be roughly divided into two categories. The first type is similar to the Grammy Awards, in which the top artists, lyric writers and composers of the year are nominated. The second type is a contest where artists compete on stage as they do at the San Remo Music Festival.

The All Japan Record Prizes sponsored by the Japan Composer Society and the All Japan Popular Music Prizes sponsored by the Japan Music Producer Union of Commercial Stations are two of the biggest festivals which have great clout in Japan's popular music world.

The Tokyo Music Festival sponsored by the Tokyo Music Festival Foundation and the World Popular Song Festival sponsored by the Yamaha Music Foundation are also influential festivals, well-respected in a different light from that of the other two big festivals.

The Tokyo Music Festival actively invites foreign artists and promoters to its world gathering. There are two prizes given to Japanese artists who attend the festival. One is the "Golden Canary Prize" which is determined by a contest between leading and veteran sing-



Grand prix winner, Twist, at the 1977 World Popular Song Festival.

Takeshi Akojima is a Japanese Music critic.



Grand prix winner, Rags, at the 1977 World Popular Song Festival.

ers, and the other is the "Silver Canary Prize" for new performers.

The World Popular Song Festival is a contest between compositions to which local and overseas composers

'Singers get their start as professionals from among the grand prix winners of the Yamaha Popular Song Contest, with some eventually achieving stardom.'

are invited. The Yamaha Popular Song Contest is held every spring and winter and awards are presented to participants. Winners are qualified to enter the World Popular Song Festival.

Recipients of the Tokyo Music Festival's Silver Canary Prize are usually nominated for the New Face Prize, a coveted award of the All Japan Record Prizes. Some folk singers get their start as professional singers from among the grand prix winners of the Yamaha Popular Song Contest every year, with some of them eventually achieving stardom.

These two festivals may exert influence on Japan's music community in this way, but their sphere of influence extends further since they are

(Continued on page J-25)

# Western Influence

• Continued from page J-23

ranking including Japanese tunes, "Sky High" was ranked only 19th, while "Hotel California" with sales of 350,000 was 27th.

The absence of big hits like "Beautiful Sunday" by Daniel Boone, which sold more than two million records, and of hit numbers for discotheques, slowed growth. Sluggish promotional activities via radio and off-air recording are also believed responsible for the slack sale of singles.

Among the albums, "Hotel California" by the Eagles, which sold well throughout the year, and "Spotlight on Part 1" by Le Grand Orchestre de Paul Mauriat were top-sellers. The former was No. 1 in the 1977 LP chart which included Japanese albums with sales of 400,000. The latter ranked third in the total ranking. However, Paul Mauriat has sold more than six million records in Japan alone, and each of his 54 concerts was sold out when he visited Japan last year for the eighth time, attracting a total of 300,000 people.

"New Best" and "Dedication" by the Bay City Rollers, "Rock And Roll Over" by Kiss and "Arrival" by Abba followed the top two foreign albums, but they all missed the top 10 in the 1977 LP charts.

Osamu Sato, Western music sales manager and advertising manager for Victor Musical Industries, says "The sluggish market of last year cannot be denied. Its main cause is the new movements could not be generated. The desired music could not be created. The manufacturers must motivate record purchasers at all times, and I think we failed to generate enough stimulus last year."

Although the market was dull and sales decreased last year from the year before when the Bay City Rollers and Olivia Newton-John led the charts, there were some bright spots. Moves suggesting new trends, such as attention being given to music directed at young adults, could be observed.

A categorical classification based on the top 15 albums last year reveals that 57.2% were rock, followed by female vocalists with 13.9%, movie soundtracks with 7.7% and easy listening with 7%. In the Japanese market, rock aimed at the young led the field. Songs recorded for girls in their late teens and early 20s sold well. (Although many classical and jazz albums sell well, the per-album sales volume tends to be low. This contrasts with rock albums whose per-album sales volume is relatively high. This is why classical and jazz albums do not make the top 50 albums of the year.)

Hard rock has been consistently popular and it accounts for 16.5% of foreign recording sales. Records by Kiss and Aerosmith, who came to Japan last year, and by Queen, Led Zepelin and Deep Purple are still selling well. On the other hand, the disk buyers over the last few years have become younger.

More than in the West disks in Japan are aimed at young people in their teens. These buyers are struck by the visual aspects of the performers, and such artists here captured a large share of the market. The Bay City Rollers frequently have made the charts as a result of visits to Japan in 1976 and last year. The Bay City Rollers have a 14% share of the entire index.

But the idol groups promoted by record companies have generally failed to obtain popular support with the exception of the "Bay City family" which includes ex-members Pat McGlynn and Ian Michel.

Western U.S. music which attracted attention with "Hotel California" by the Eagles, and punk rock represented by the Sex Pistols replaced the idol line. Punk rock has been much discussed here, but the sale of its records has not been impressive. The recent trend is that what sells well in America can sell well in Japan.

Music trends in Europe and America are now coming to Japan faster. Take artists who came to Japan last year, for example. Forty percent of them visited Japan for the first time. The desire of Japanese fans seeking something new and the importance of the Japanese market to American artists in particular explain this situation. Performances by Fleetwood Mac and Foreigner both succeeded and increased the sales of their records.

As American music has gained faster acceptance in Japan, so-called "adult music," directed at people over 20 years old, is being spotlighted. "Breezin'" by George Benson, who received an excellent response from his performances in Japan, sold 100,000. In addition, Michael Franks, Jackson Brown, Stuff, V.S.O.P., and Boz Scaggs performed in front of packed audiences and increased sales of their records last year.

"Consumers are increasingly becoming interested in genuine quality, and the ages of buyers is going upwards. Young people of about 20 years and university students used to be the upper limit of disk promotions. Now the age bracket has been widened to include people of about 30. In fact, we now see a number of people who are around 30 years old at concerts," says Hirobumi Katagiri, assistant sales manager in charge of Western music for CBS/Sony.

All the record companies are determined to develop the adult market this year as one of their prime objectives, and they have been successful so far. Nevertheless, it will not be easy to revitalize the young adult market of people in their 20s and 30s who grew up in the age of the Beatles. Disposable income available to married people is low. Even bachelors have few chances to listen to music and their purchases usually change radically when they grow accustomed to life as white-collar workers.

"There is a fundamental difference between the Japanese adult and the American adult groups. This is due to a difference in life style, as the Japanese generally stay away from

(Continued on page J-31)

# Music Festivals

• Continued from page J-24

recognized major music festivals by music experts abroad. In fact, many major recording artists participate in both festivals.

For example, appearing in the Tokyo Music Festival in 1976 were Natalie Cole (grand prix), the Pointer Sisters, Tanya Tucker and Marilyn McCoo and Billy Davis Jr. Morris Albert and Barbi Benton appeared in 1977.

The world Popular Song Festival also invites well-known artists, and previous participants include Paul Mauriat, Neil Sedaka, Salvatore, Adamo and Francis Lai. The participation of these popular composers and songwriters enhance its esteem.

When Japanese singers attend music festivals abroad, and when Japanese industry executives visit MIDEM, they are surprised to learn that the names of Japanese music festivals are familiar to foreign artists and composers. Some are heard expressing their intentions to participate in the Tokyo Music Festival or the World Popular Song Festival, while others ask how they can participate.

The seventh annual Tokyo Music Festival and the eighth annual World Popular Song Festival will be held this year. Their reputation among foreign musicians proves that they have come of age in substance and performance.

At the Tokyo Music Festival a special guest star is featured each year. Superstars of the stature of Frank Sinatra or Shirley Bassey are invited, and Diana Ross will be the attraction this year.

The artists who participate in these festivals usually give concerts and promote their new records, thereby lending financial backing to the record companies and promoters.

Unfortunately, hardly any worldwide hits have been made from these festivals. There have been a few hit songs from Japanese singers, but only "Mister Melody" by Natalie Cole (1976 Tokyo Music Festival) has achieved world fame in the past several years.

Some industry insiders question whether it is fair that top foreign artists and Japanese singers should compete on the same stage when there is such a big difference in style.

Lately, tv broadcasts of world title boxing matches have been aired. These programs are adopted to attract a higher audience rating, and a similar approach is being suggested for these festivals. Contests of foreign artists or Japanese singers only may be more practical and appealing, some critics believe.

Some people think it better for these festivals and the Grammy Awards to be tied up together in a more appealing package. Anyway, the content and format of these music festivals are now being reviewed, and it remains to be seen whether any improvements will emerge.

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Pink Lady (above) at Budokan, Tokyo in December of 1977. They debuted in the U.S. in April of this year at the Tropicana in Las Vegas.

Kenji Sawada (below), during his appearance at MIDEM in January.



# Major Artists Seek Wider Audience Overseas

By KAZUMICHI FUKATSU

## ミュージカル アーティスト

*'The problem of language is very difficult to solve. We face the question of how to convey the feelings in our lyrics through translation and how to improve the power of expression for each artist.'*

Hiroshi Itsuki (right), shown here onstage at the Las Vegas Hilton in August of 1977.



Despite the 8% drop in Japan's record production last year, the first decline of this size ever, two performers outshone everybody else and won public recognition on the local popular song scene.

One was the female duet, Pink Lady (Victor Musical Industries). They made their debut with "Pepper Keibu" in August 1976, and have had a release every three months since then. All of their singles have sold over one million copies, and all their records have reached No. 1 in the charts, except their debut song which climbed to the number two spot. "Pepper Keibu"

sold one million copies; "S.O.S.," 1.05 million; "Carmen '77," one million; "Nagisa No Shirubad," 1.3 million; "Wanted," 1.5 million; "UFO," 1.7 million, and their latest "Southpaw" attained sales of 1.3 million in the first week on the market.

The popularity of Mi and Kei, the two members, is due to their lively dancing routines and singing harmonies. The elaborate planning done by their staff, including Yu Aku, the writer of all their songs, has paid off. The characterization of each song and choreography carefully arranged from beginning to end came across powerfully on television. Most of their fans are school children and junior high school students but they also have fans ranging from adults to pre-school children.

Kazumichi Fukatsu is Assistant Bureau Chief, Billboard's Tokyo Bureau.

(Continued on page J-30)

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# Blank Tape Moves To Higher Quality

By TETSUO MATSUI



An audio specialist store in Tokyo. Demand for blank tape is strong among the young consumers.

Japan's blank tape market continues to maintain a high rate of expansion due primarily to the increasing demand for cassette tapes. In particular, cassettes for quality music recording are steadily gaining wider popularity, contributing significantly to the increase in total tape sales. New cassette tapes released by the tape makers are mainly for music recording, indicating that the industry is upgrading the quality of its tapes. This movement has been highlighted by the tape policies Matsushita Electric and Nippon Columbia. Matsushita switched its tape brand from National to Technics last December, and Nippon Columbia followed suit by changing

from Columbia to Denon this March. Both brand names are being used to promote hi fi components.

Since other home electrical appliance manufacturers that make tapes have independent hi fi brands, more hi fi component brands can be expected to be used for blank tapes. Candidates include Lo-D for Hitachi, Aurex for Toshiba, Diatone for Mitsubishi Electric, Otto for Sanyo Electric and Optonica for Sharp.

The Magnetic Tape Assn. of Japan includes among its members Sony, TDK, Hitachi Maxell, Nippon Columbia, Fuji Photo Film and Sumitomo 3M. These companies are the sole suppliers of blank tape in Japan. They supply blank tape to

the cassette tape manufacturers who assemble cassettes. Manufacturing is carried out on a commission basis.

The expanding blank tape market in Japan has recently drawn major overseas names like BASF and Intermagnetics.

The number of tape brands at Tokyo's Akihabara, the nation's largest wholesaling and retailing center for electrical appliances, is said to number between 150 to 200, showing the flood of domestic and foreign tape brands. However, 70% of the tape market is estimated to be in the hands of the top three: TDK, Sony and Maxell. All have huge sales networks. All the other domestic and foreign tape manufacturers are struggling for the remaining 30%.

TDK premiered a new line of high-quality tapes, the SA Series improved this April. It plans to boost the proportion of music recording cassettes including its AD, ED and the latest SA series from 30% to 40%.

Sony marketed this March a new type of Duad music cassette. But Hitachi Maxell has no plans for a new series of tapes. The UD-XL1 and UD-XL II two-position tape which appeared in October 1976 are still selling well. The company's sales share of music recording tapes exceeds the average 25 to 26% for the whole industry with just over 50% of the total. This puts Hitachi Maxell just about at the top, though its market share is slightly below those of

TDK and Sony.

Fuji Film brought out a new quality tape line last fall, called the Fuji Cassette Range Series. The new series aims at a wider dynamic range accompanied with the catch phrase "One Rank Up." Fuji Film aims to join the big three by the end of this year by acquiring a 20% share of the quality tape market.

Nippon Columbia released new music cassettes branded "Denon" this April, and hopes to acquire a double-digit share of the market with the Denon brand which is already an established name audio.

Among foreign-capital manufacturers, Sumitomo 3M and BASF are both fairing well. Selling are 3M with its Master  
(Continued on page J-31)

*'The number of blank tape brands at Tokyo's Akihabara is said to number between 150-200 brands.'*

Tetsuo Matsui is Editor of Dempa Publications

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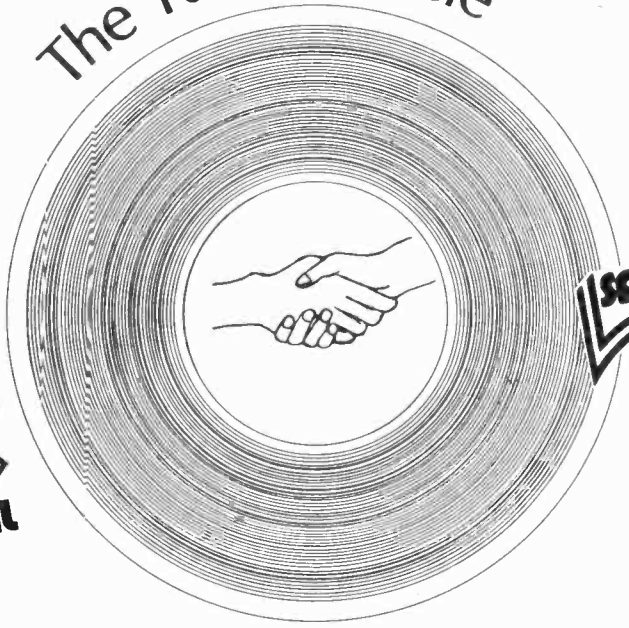
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## Major Artists

• Continued from page J-26

The second star last year was Kenji Sawada (Polydor K.K.). His "Katte ni Shiyagare (One Man And A Band)," "Nikumi Kirenai Rokudenashi," and "Samurai" have all been great successes, especially "Katte ni Shiyagare" which won for him the top music festival prizes last year: Japan Record Prizes, recognized as Japan's Grammy awards and all Japan Popular Music Prizes.

Kenji made his debut about 10 years ago as a vocalist of a rock'n'roll group called "The Tigers." Soon after, he became a top star in the vanguard of the group sound era, and he then successfully turned solo. He has always been active as a leading singer of the young generation, with "Kiken na Futari" which won him the grand prix of All Japan Popular Music Prizes in 1973. His style is so unique that no other artist has been able to emulate him. The feeling of being critical of society and convention he imparts is tempered by his acceptance by the public, and he is widely popular especially with teenage girls.

Kenji Sawada and Pink Lady are trying to achieve an international reputation, and they have received an enthusiastic response from their concerts overseas, enabling them to gain a foothold for advancing into new markets.

At MIDEM, Kenji Sawada performed at a concert held at the Theatre du Casino together with Nana Kinomi, and won an ovation from the international recording industry.

Pink Lady premiered overseas in Las Vegas at the Fountain Theater of the Tropicana Hotel on April 21 and 22, less than two years after their debut.

Although Western music has an over 40% share of Japan's music market, very few local musicians have achieved success overseas. Names which have made the grade are several jazz musicians, Tsutomu Yamashita, the rock percussionist, and Isao Tomita, the classicist. The general public in Europe knows very little about Japanese music.

The major kinds of music in Japan may be divided into two categories: kayokyoku (Japanese popular music) and new music (folk-rock type of music). Although some music overlaps, each kind of music has its own characteristics, and the kayokyoku monopolizes the singles charts while the new music mostly makes it on the album charts. New music has grown rapidly in the past five or six years, and it occupies an important share of record sales. But its artists do not appear on tv, preferring to keep this medium at a distance, and tv stations give them a wide berth.

Kayokyoku alone are broadcast repeatedly by the tv stations, and the artists become topics of conversation. Weekly magazines carry photo pages and articles about them. Music

festivals draw participants mostly from this field. Kenji Sawada and Pink Lady are leading names in this field.

Several kayokyoku artists have achieved some success abroad with hits like Kyu Sakamoto's "Sukiyaki." But after new music came to the fore, artists in this field have become more active overseas and they have achieved some fame.

As for rock'n'roll music, "The Water Margin" by Godiego (Nippon Columbia) appeared on the British hit charts, and an album with the same title was released in March. Also, "Dead End" (Warner Bros.) will be released in England this June. Creation (Toshiba-EMI) made a joint concert tour with the Little River Band in Australia and also joined in an outdoor festival with Fleetwood Mac and Santana.

Mayumi Itsuwa (CBS/Sony), a folk singer, has become a close friend of Carole King through recordings on the West Coast of the U.S. in preparation for future activities which include release of her records in English. In Europe, she appeared on stage at the Olympia Theater in Paris in a joint concert with Adamo, and her records have been released in several countries. Akira Inaba also made recordings in France, and his records in French have been released in six European countries.

New music may be more readily accepted in Europe and the U.S. because it features a similar tone quality that is adopted by performers in those countries.

Hiroshi Itsuki, a prominent kayokyoku star, performed in Las Vegas at the Hilton Hotel both last year and the year before last. Since his 1971 debut he has received many prizes from music festivals including the grand prix of The Japan Record Prizes for "Yozora" in 1974. He was the first Japanese artist to appear in Las Vegas and each of his performances won him fans. Itsuki is scheduled to give stage performances at the same hotel this August 22 and 23.

One big obstacle for Japanese artists attempting to be a success overseas is the problem of language. Pink Lady took special English lessons before their Las Vegas stage debut when they sang several songs in English. Seiji Ishii, the production director of T & C Music, to which Pink Lady belong, says that, "The problem of language is very difficult to solve. We face the question of how to convey the feelings in our lyrics through translation and how to improve the power of expression for each artist." "Pepper Keibu" and "Wanted" were recorded in English this March, and the release of this record is now being debated. In Europe there are plans to promote Pink Lady through a British label, Satril.

Advances of artists into overseas markets require long-term patience and investment. Watanabe Productions has been promoting now for 15 years overseas. It started to sell Kenji Sawada to France and the rest of Europe five years ago. As a result, "Mon Amour, Je Viens Du Bout Du Monde" reached the top 10 in the French charts.

(Continued on page J-31)



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# The Audio Market

• Continued from page J-21

in one sense this may be one reason why young people have turned away from audio equipment.

Notwithstanding current market trends, there has been some good news. Separates or component systems, as they are called in Japan, have a demand of between 4,000 and 5,000 sets a month, which is less than one-tenth the market scale of some time ago. Stereo compacts, on the other hand, have a steady demand among audio novices thanks to their versatility and affordable price.

During the peak period of two years ago, the sale of system components reached one million units, and audio stores throughout the country were flooded with models and orders.

In the sale of separates, prices generally have polarized: that is, prices have been grouped at the high-end and low-end. The sale of high-end components has been steady.

In the past few years, separate preamplifiers and power amplifiers have been popular with stereo users. Regarding product trends, the DC type, including integrated amps, which have frequency characteristics extended down to the DC region, and which stresses bass and treble performance has been popular.

The sale of tuners, including high-end tuners for FM only, is good because they have been recognized as sources of good quality music. Because the music broadcasts can be taped using tuner and cassette deck, this has created a popular trend in off-air recording. It has now reached the point where the sale of records is being affected by the sale of tuners. More tuners are using digital techniques, such as the synthesizer system and digital display frequencies, and this trend will further escalate in high-end models.

Most turntables now adopt the DD (direct drive) system. The quartz lock system, which increases the accuracy of the rotation speed, is expected to become widely used.

Floor speakers are at their peak among speaker systems. Ultra-small units as second speakers are also popular now.

The majority of decks are cassettes, and now only about 85,000 to 90,000 open-reel decks are being produced annually. The production of open-reel decks has stabilized at a low level as the production of cassette decks has been increasing steadily each year. A total of 1.45 million cassette decks were produced in 1977. In particular, about 70% of the people who purchase component systems buy cassette decks at the same time, and more than 90% of the people have combined cassette decks with their other components two to three months after buying a system. In terms of performance, the wow and flutter has been reduced. High-end models can now cater to all kinds of tapes thanks to mechanisms which make

the most of their characteristics. As for operability and functions, significant improvements have been made with three-head and three-motor systems, and solid-state switches, among others. As noted above, the industry as a whole is still rather down. However, new directions and new moves are surfacing and the industry is hopeful that business in the local market will recover in the second half of this year.

## Major Artists

• Continued from page J-30

Kenji Sawada attended the Midem gala as a leading artist who has garnered all the grand prizes of Japan's music festivals and achieved in the West great success despite the fact it was his first appearance. Plans are being worked out for him to perform early next year at the Olympia theatre with Nana Kinomi and the Inoue Band.

The differences between Japanese and Western music are being narrowed down as time goes on. However, even under the onslaught of Western music, the Japanese feel more at home with music which is a product of the idiosyncrasies of their country.

Misa Watanabe, president of Watanabe Music Publishing, a member of the Watanabe group, says: "We should export more of our music. However, if we export it in its original form, overseas music fans will be struck by differences which we consider quite normal. What we have to do is add a rock rhythm or play the tunes faster to give the music an expression which is readily understood and acceptable."

## Blank Tape Quality

• Continued from page J-28

Series and BASF with its SLH-1 and SCR music cassettes.

Further confirmation of the expanding tape market in Japan is given by statistics on cassette tape users compiled annually by the Magnetic Tape Assn. of Japan. According to its 1977 survey, the average number of cassettes per cassette tape user was 25.4—an increase of about six cassette tapes over the year before. This increase is attributed mainly to a large supplemental demand in addition to the new demand, and a 24% increase in music recording cassettes.

The ever increasing number of radio cassette tape recorders and cassette decks is bound to boost the demand for blank tapes even more.

Because of the increasing rate of high-quality tapes and user possession, the next major problem facing manufacturers is how to persuade users to continue buying their brand. They are now carrying out long-term sales promotion campaigns using stickers and seals, as well as pushing the sale of music cassettes.

Several problems beset the Japanese tape market. One is the direct result of keen sales competition among tape manufacturers and dealers which has reduced retail prices considerably. Deciding on optimum price levels is undoubtedly the most urgent matter the tape industry must deal with. Another problem, brought about by the lingering market stagnation, is that the annual increase rate for tape will probably not exceed 10 to 15%. Oversupply is also a serious concern. Another fear is that the developing sales movement for video tapes, which is preoccupying most tape manufacturers, may somehow affect future developments and production quantities of blank audio tapes. Although this problem has not yet occurred, there are some manufacturers who have stated their concern about this issue.

## Western Influence

• Continued from page J-25

music when they have a job. Nevertheless, it is absolutely necessary to open up the adult demand, and efforts must be continued with suitable stimuli, although it may take time," says Osamu Sato.

On the other hand, some industry observers say that Western music has not been popular because the rapid change from the idol line to the adult line has created a gap. Also the adult line itself lacks dynamic appeal.

Another trend in Western music popularity here is that the disco sound, which declined in popularity a year ago, has again become popular during the second half of 1977. "Sunny" by Boney M, "Don't Let Me Be Misunderstood" by Santa Esmeralda, and "Fantasy" by Earth, Wind & Fire have been top 10 hits in Japanese Western music charts. Further, soundtracks from movies such as "Rocky," "A Star Is Born," and "Close Encounters Of The Third Kind" are continuing to enjoy good sales. Van Halen and other new rock stars are receiving attention from hard rock fans.

Looking ahead, there are a number of problems for Japan's Western music industry: a lack of exposure for Western music disks due to fewer radio programs broadcasting Western music, lack of big hits, lack of superstars, more off-air recording, more imports and the business slow down. There are few optimistic prospects for Western music.

The market shares of the record companies for Western music by sales amount are as follows. (Calculations are based on the first half of the companies' fiscal 1977 year.) Toshiba-EMI: 18.6%; Victor Musical Industries: 16.2% (includes RVC Corp.: 7.2%); CBS/Sony: 16%; King Record: 11.5%; Warner-Pioneer: 10.3%; Polydor: 9.7%; Nippon Phonogram: 8.1%; Nippon Columbia: 3.9%; Teichiku Records: 3.7%; Trio Records: 1.2%; Toho Records: 0.6%; and Tokuma Musical Industries: 0.3%.

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**PRESS TIME**—All eyes are focused on pianist Vladimir Horowitz and wife Wanda Toscanini Horowitz at a recent N.Y. conference for foreign journalists. Sixty journalists and more than 1,500 fans from abroad recently flew to the U.S. to attend a Carnegie Hall recital given expressly for Horowitz' admirers in foreign lands. The pianist held a two-hour press conference for the visitors at Steinway Hall.

## NONESUCH ADMITS IT Poor Pressings Posing Problems

By ALAN PENCHANSKY

CHICAGO—Classical customers demand a level of technical excellence in disk manufacture that has become increasingly difficult to supply through U.S. pressing operations.

So claims Tracy Sterne, head of Nonesuch Records, who says her label's release schedule has been backlogged because of efforts to control pressing quality.

In a phone interview, Sterne says finishing quality available to her company has declined significantly in the past two years, with the 1977 pressing crunch placing particular strains on the label.

"It's taking a longer time than usual to get test pressings that are approvable," Sterne observes. "We're having terrible quality control problems."

Rather than pass disks of inferior quality, says Sterne, the label has cut down on the number of releases. In 1977, Nonesuch issued only about three-fourths the number of titles it released the year before, and the label's first issue of 1978, a single record, arrived only this month.

"It's hard to explain that things can slow down to that extent based on quality control," Sterne says.

According to the executive, more than six months of trials were required to achieve an acceptable pressing of the label's Leiber and Stoller song album, issued this month.

Albums of piano music by Stravinsky and Debussy that will appear before the end of May took almost as long in trial stages.

"The nature of the records was so state-of-the-art, that given the declining state of pressing I made up my mind I was going to hold onto this release until I could make a

credible pressing," the label chief explains.

Nonesuch recordings present special pressing problems, Sterne says, because of the high quality of the master tapes. Most of the company's issues are new productions, an exception among labels in the "budget price" category.

The wide dynamic range of most Nonesuch recordings, makes pressing flaws particularly noticeable, Sterne claims.

"Full price labels are having these same problems," she explains. "Pop product has these problems, but on pop records you don't hear it as much, and it's a different listener-ship."

"We're dealing with a sophisticated, specialized listener."

In answer to the quality control slowdown, Sterne says, new pressing facilities are being tried by Nonesuch and the possibility of shifting the label's price to \$6.98 for first releases is being explored.

Sterne emphasizes that the slowdown was entirely a pressing production matter, quashing rumours that the label might be phased out by WEA.

According to the executive, Nonesuch will tape seven new LPs in the next 1½ months with various other projects on the books.

Albums being produced, says Sterne, include volume four of Gilbert Kalish's Haydn Piano Sonata survey and an album of music by Ravel including several first recordings of works for two pianos.

Future releases also include Charles Wuorinen's "Percussion Symphony" and an album of violin music by Dvorak, Smetana and Janacek with Sergio Luca.

## Sound Disk Firm Seeks Nat'l Base

CHICAGO—The Sound Environment Recordings Corp. is seeking national market penetration for its series of records produced to recreate a concert hall experience.

Growth of the audiophile recordings market has spurred the Lincoln, Neb.-based firm to expand its sales effort. Bob Bailey, co-principal relates.

The label, which began issuing in 1975 with mail-order and stereo outlet sales only, has a catalog of six classical recordings, all taped in performance halls with simplified microphone technique and direct two channel mixing.

The line is being displayed at the Atlanta IHF show and upcoming CES in Chicago, with hi fi market distributors being sought. This is its first show display.

Bailey says the firm will begin reaching record stores through its new association with Pickwick International, begun in the last month and a half.

The label's productions are handled by Russ Borud, working out of Minneapolis. Borud has produced two albums by pianist/harpsichordist Richard Zgodava and two by Minneapolis organist Ear Barr.

Catalog also lists a recording of the Catholic Compline religious service: "A very exciting true Compline service with a processional and recessional. The singers' movements in real space are captured with startling realism," it boasts.

The recordings, Bailey claims, are produced to emphasize hall ambience and natural stereo imaging, placing Sound Environment in a camp with audiophile labels such as Cale Maximum Fidelity Recordings, Mark Levinson Acoustic Recordings and Reference Recordings.

These companies take a reactionary stand against multi-channel, close microphone techniques, which they claim create phase distortion and destroy the impression of natural space.

According to Bailey, the disks are  
*(Continued on page 62)*

## ERATO LABEL STRIKES 25

PARIS—Erato, the French classical record company, is celebrating its 25th anniversary, having built a fully international audience in its life span.

It was founded by Philippe Loury and his wife, with the first product coming from the U.S. Haydn Society catalog. This included full recordings of "The Creation" and "Don Giovanni," followed by Mozart's "Coronation Mass."

A stereo recording of Marc-Antoine Charpentier's "Te Deum," which had an anticipated sales figure of 500, still sells that figure each month.

Philippe Loury linked with Michel Garcin, a French musician, and over the past 25 years they have recorded 1,400 titles at a rate of 60 each year. Erato has won 160 Grand Prix awards. It claims to offer the most complete recordings of Bach and Vivaldi and has published 600 recordings of French music.

Of the total recorded output, some 211 disks offer selections not recorded elsewhere. Contemporary compositions account for 148 of the total.

## Classical Notes

"Trial Of The Gypsy," a staged choral work by Gian Carlo Menotti, will be given its world premier performance by the Newark Boys Chorus, May 24 at Alice Tully Hall.

"The Gamblers," an operatic work from 1942 left unfinished by Dmitri Shostakovich, will have its premier prepared by Gennady Rozhdestvensky, who will conduct the Moscow debut.

South Florida's Request Records to explore little known repertoire under the guidance of reviewer/collector Jack Waxman, Waxman, owner of one of the largest private record collections in

the South, has been named director of classical repertoire by the Hollywood, Fla. based label. He will focus on works by contemporary composers such as Walter Skolaude, Luigi Dallapiccola and Witold Lutoslawski in an upcoming release drawn from taped performances by the Austrian Broadcast Symphony Orchestra

An honorary music doctorate has been bestowed upon Luciano Pavarotti by Duquesne Univ. Pavarotti was cited as "the world's greatest living tenor" at the school's May 5 commencement ceremony. It's the tenor's first honorary Ph.D.

# Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	4	<b>EVEN NOW</b> Barry Manilow, Arista 330 (Kamakazi, BMI)
2	2	7	<b>YOU'RE THE LOVE</b> Seals & Crofts, Warner Bros. WBS8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
3	1	12	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> Johnny Mathis with Deniece Williams, Columbia 3 10693 (Homewood House, BMI)
4	4	5	<b>YOU BELONG TO ME</b> Carly Simon, Elektra 45477 (Snug C'est, ASCAP)
5	5	8	<b>WITH A LITTLE LUCK</b> Wings, Wings 8812 (Capitol) (MPL/ATV, BMI)
6	9	5	<b>BLUER THAN BLUE</b> Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
7	7	17	<b>FEELS SO GOOD</b> Chuck Mangione, A&M 2001 (Gates, BMI)
8	6	6	<b>I'M ON MY WAY</b> Captain & Tennille, A&M 2027 (Pink Flower, BMI)
9	11	4	<b>BAKER STREET</b> Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
10	10	5	<b>I WANT TO LIVE</b> John Denver, RCA 11267 (Cherry Lane, ASCAP)
11	8	14	<b>THE CLOSER I GET TO YOU</b> Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
12	15	6	<b>IT'S A HEARTACHE</b> Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
13	13	5	<b>TAKE A CHANCE ON ME</b> Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
14	18	6	<b>GOD KNOWS/BABY I'M YOURS</b> Debbie Boone, Warner Curb 8554 (Blackwood, BMI)
15	12	6	<b>WE'LL SING IN THE SUNSHINE</b> Helen Reddy, Capitol 4555 (Lupercalia, ASCAP)
16	16	6	<b>SHADOW DANCING</b> Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
17	17	8	<b>COUNT ON ME</b> Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
18	14	13	<b>WE'LL NEVER HAVE TO SAY GOODBYE AGAIN</b> England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
19	23	4	<b>YOU GOT IT</b> Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
20	21	10	<b>IMAGINARY LOVER</b> Atlanta Rhythm Section, Polydor 14459 (Low Sal, BMI)
21	19	10	<b>TWO DOORS DOWN</b> Dolly Parton, RCA 11240 (Velvet Apple, BMI)
22	36	3	<b>ONE LIFE TO LIVE</b> Lou Rawls, Philadelphia International 8 3643 (CBS) (Mighty Three, BMI)
23	24	9	<b>THIS TIME I'M IN IT FOR LOVE</b> Player, RSO 890 (House Of Gold/Windchime, BMI)
24	26	8	<b>CHATTANOOGA CHOO CHOO</b> Tuxedo Junction, Butterfly 1205 (Not Listed)
25	28	6	<b>YOU'RE THE ONE THAT I WANT</b> John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
26	32	5	<b>ON BROADWAY</b> George Benson, Warner Bros. 8542 (Screen Gems-EMI, BMI)
27	25	18	<b>IF I CAN'T HAVE YOU</b> Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
28	22	17	<b>I CAN'T SMILE WITHOUT YOU</b> Barry Manilow, Arista 305 (Dick James, BMI)
29	20	17	<b>DUST IN THE WIND</b> Kansas, Kirshner 84274 (Don Kirshner, BMI)
30	27	8	<b>GEORGIA ON MY MIND</b> Willie Nelson, Columbia 3 10704 (Peer, BMI)
31	29	25	<b>GOODBYE GIRL</b> David Gates, Elektra 45450 (Warner Brothers, ASCAP)
32	31	8	<b>THE LAST OF THE ROMANTICS</b> Engelbert Humperdinck, Epic 8 50526 (W.B./The Holmes Line, ASCAP)
33	30	16	<b>READY FOR THE TIMES TO GET BETTER</b> Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
34	33	15	<b>NIGHT FEVER</b> Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
35	43	3	<b>HE'S SO FINE</b> Jane Olivor, Columbia 3 10724 (Bright Tunes, ASCAP)
36	37	3	<b>YOU NEEDED ME</b> Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
37	48	2	<b>IF EVER I SEE YOU AGAIN</b> Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
38	41	3	<b>I WAS ONLY JOKING</b> Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
39	40	3	<b>YOU KEEP ME DANCING</b> Samantha Sang, Private Stock 45188 (Featherbed/Unichappell, BMI)
40	42	3	<b>I NEVER WILL MARRY/TUMBLING DICE</b> Linda Ronstadt, Asylum 45479 (Sanga, BMI/Colgems, ASCAP)
41	49	2	<b>FOLLOW YOU, FOLLOW ME</b> Genesis, Atlantic 3474 (Geirng/Run It, BMI)
42	45	3	<b>DEACON BLUES</b> Steely Dan, ABC 12355 (ABC/Dunhill, BMI)
43	NEW ENTRY		<b>TWO OUT OF THREE AIN'T BAD</b> Meat Loaf, Cleveland International 8-50513 (Epic) (Edward B. Marks/ Neverland/Peg, BMI)
44	44	3	<b>EVERYTIME TWO FOOLS COLLIDE</b> Kenny Rogers & Dottie West, United Artists 1137 (United Artists, ASCAP/ Window, BMI)
45	50	2	<b>MIDNIGHT LIGHT</b> LeBlanc & Carr, Big Tree 16114 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
46	NEW ENTRY		<b>TAKE ME BACK TO CHICAGO</b> Chicago, Columbia 3 10737 (Balloon Head/Big Elk, ASCAP)
47	NEW ENTRY		<b>FROM NOW ON</b> Bobby Arvon, First Artists 41003 (First Artists, ASCAP/Little Whitehouse, BMI)
48	NEW ENTRY		<b>EVERY KINDA PEOPLE</b> Robert Palmer, Island 100 (Island/Restless, BMI)
49	47	3	<b>OPINION ON LOVE</b> Mac McAnally, Arista 7688 (I've Got The Music, ASCAP)
50	NEW ENTRY		<b>WONDERFUL TONIGHT</b> Eric Clapton, RSO 895 (Stigwood, BMI)





Billboard photo by Alan Penchansky

**PHONE MATES**—Record requests are telephoned to programmer Milton Green in the cantilevered control room of Chicago's new Galaxy disco. Green demonstrated the system for fellow spinners Cathy Fredericks and Bill Schott recently. All three are members of the Dogs of War disco pool.

## MAY 27, 1978, BILLBOARD \$70,000 Mobile Unit Roams N. Carolina

NEW YORK—Have Fun Will Travel, a \$70,000 mobile disco operation, has been formed in Bern, N.C., with plans to devote 50% of its services to charitable organizations.

The firm, a division of A.M.A.M. Inc., was expected to launch its operation May 12, with a two-day dance marathon from which all proceeds will go to the Muscular Dystrophy Assn.

Have Fun is headed by the husband and wife team of John and Su-

san Mackie. The facility's sound system features Altec amplifiers and speakers, JVC turntables, Shure microphones, Kelsey slide mixing board and Ekko equalizers. The \$5,000 light show includes strobes, mirror balls and ellipsoidal lights.

The recorded show is augmented by a live program featuring Pete Huttlinger and AHL. The five-member group includes guitarist David McGowan. It also sings and dances.

(Continued on page 49)

# Discos

## BIG APPLE LIT Ohio Club Enters Lighting Field With Custom Setups

NEW YORK—The Big Apple Disco, a 27,000 square foot facility, based in Cuyahoga Falls, Ohio, has become the first known discotheque to get into the commercial lighting business.

The club is offering custom-built lighted dance floors and light panels developed out of the success it has had with its own 60 foot by 30 foot

dance floor, and 70 foot long by 12 foot high lighted decorative wall.

According to Leslie Bortel, head of Big Apple, a dilemma developed two years ago as the club was being built, when it was discovered that commercially available colored lights were inadequate to fill the myriads of colors called for in the lighting design.

Undaunted by this, Bortel and his staff set out to create their own colors. Using commercially available bulbs, they spent long weeks and experienced many failures trying to perfect a technique of coloring existing lamps. Finally they developed a workable solution which they have been testing at the Big Apple since the club opened in 1976.

Today, Bortel has incorporated this variety of colors in specially patented dance floors and lighted walls which will go on display at Billboard's upcoming Disco IV Forum, scheduled for late June at the New York Hilton hotel here.

Bortel is confident there is a market for his innovation. He explains that with the increased number of colors available in the lamps, lighting technicians now have access to hundreds more patterns than were possible with other commercially available bulbs.

Bortel's company has no immediate plans to offer the bulbs as individual items. Instead, they will be sold in custom-designed packages of computerized light panels for decorative walls and dance floors.

Meanwhile, Bortel claims that since the lights have played such an important role in insuring the success of the Big Apple disco, plans are underway to add to other clubs.

The sites remain a trade secret. The rooms will be run along the same policy lines as the original room, with emphasis on the entertainment aspects of the business. As Bortel points out, "We are not a bar operation at the Big Apple disco. We do not push drinks. Instead, we are in business to insure that our patrons are entertained."

Bortel claims that an estimated 2,500 patrons visit his club every night. They are drawn primarily from a 25 and under age group.

The original club was built at a cost of \$1 million. It offers a mix of disco and contemporary music on a sound system which features JBL and Altec speakers and Technics turntables.

## NIGHT CLUB JUNKED

# San Juan Hotel Now Strictly Discotheque

By LORRAINE BLASOR

SAN JUAN—The El San Juan Hotel here has become the latest in a growing number of major Puerto Rican hostelrys to join the disco craze.

The hotel recently completed conversion of its Mirage room to a full discotheque aimed at visitors to the island and at middle and upper income residents in the 18 to 35 age bracket.

Mirage was originally opened at a cost of \$250,000 in December last year as a disco/nightclub. However, the decision was made to switch exclusively to disco because, as Allan Lanigan, vice president in charge of advertising and promotion for the hotel points out, the dual concept did not work well. "It became increasingly difficult to change from one setup to another within a short space of time," he explains.

The club's lighted, computerized dance floor is said to be the largest in San Juan, and the deejay, Phillip di Giorgi, boasts that the Mirage offers the best disco-bolero-salsa-Latin sounds on the island.

Di Giorgi, a spinner imported from New York, hopes to rank his club alongside the Empire city's Studio 54 club. To this end, he has encouraged the room's operators to un-

derwrite the cost of a number of improvements including additional lighting, expansion of the dance floor and redecoration of the balcony overlooking the dance area.

The room already features what di Giorgi describes as a state-of-the-art sound and lighting system. In addition it uses a number of special effects including foggers, mirror balls and slide projectors.

The room is open seven nights a week and features special activities ranging from dance contests and ladies' nights, to fashion shows and promotional parties. It has an open admission policy, and dress is informal. However, the management reserves the right to screen patrons at the door. The price of admission is \$7 per person on weekdays, and \$10 per person on weekends. The price of admission includes two free drinks.

Deejay di Giorgi buys most of the records spun. Some are purchased through the Stereo Warehouse in San Juan, and others directly from a New York-based distributor.

Other key discos operating in the area at present include, Leonardo's, the Warehouse, Pegasus, Bachelors and the Abbey.

## Tampa Pool Promo Using Vidcassettes

NEW YORK—Videocassette systems are being used by the Tampa Bay Disco Pool in a promotional program designed to help motivate its members.

According to John Knapp, the pool's director, the systems are being used to record television appearances by leading disco entertainers for playback to members at pool headquarters.

Knapp believes the program will play an important role in helping pool members relate to the artists whose records they spin. He feels this added dimension will motivate deejays to take a more personalized interest in promoting the records they play in their clubs. "No more will the artists be just a name on a label," he assures.

To help the program along, Knapp is appealing to all labels contributing to the Tampa Bay Pool, to make available video clips of their artists in concert. He also suggests that as a tie-in to the videocassette program, labels should have their representatives visit the pool to advise members and personnel of their

(Continued on page 49)

## CHI CLUB AIRS LIVE

CHICAGO—Live radio broadcasts are originating from the Take One discotheque in the Arlington Park Hilton here as part of the club's promotions.

Five and one-half hours of actual disco programming is aired from the room weekly over suburban FM station WWMM.

The live broadcasts, sponsored by the hotel, are heard Wednesday and Saturday nights. The club, which spins "high intensity disco" music exclusively, makes no change in format for the airings, programmer Paul Drake reports.

## Kraftwerk Album Ships Out Again

LOS ANGELES—Capitol is reservicing "Trans Europe Express," a cut from Kraftwerk's album of the same name due to recent addition of the song to Top 40 playlists in various key markets around the country, according to Steve Meyer, national promotion manager.

The album and the single were originally released approximately a year ago and the group has a new LP issued called "The Man Machine" and single called "The Robot."

But the unusual situation was prompted, according to Meyer, by

(Continued on page 49)



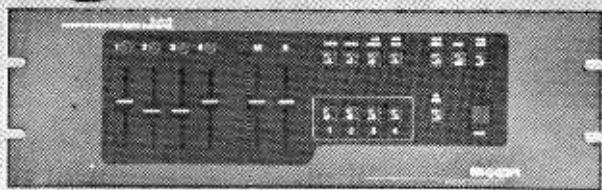
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**RECORDS**

## UPDATED STANDARDS

# Big Band Sound & Club Beat Merge

By RADCLIFFE JOE

NEW YORK—The big band sound is emerging with a disco beat. Spearheading the push for a return to big bands, modified to meet the music demands of the disco industry, is Henry "Bo" Thorpe, a musician, journalist and public relations executive from Rocky Mount, N.C.

Thorpe heads a 21-member band called Generation II which plans to mesh the excitement of today's disco music with the style and sophistication of yesterday's big bands.

Already the strategy seems to be working, for in the few short months since its formation, Generation II has graduated from playing college and high school auditoriums in and around North Carolina to headlining at such favored New York watering holes as Regine's Supersalle room and the Riverboat disco/nightclub.

In creating Generation II for disco applications, Thorpe threw out the old acoustic instruments long associated with big band music and substituted today's electronic sounds.

He also worked on re-arranging many of the familiar swing era tunes with a disco beat, and augmented those with tunes from the disco and pop charts. "The result," states Thorpe, "has been the creation of a whole new gen-

eration of big band music lovers."

The band is made up of 17 instrumentalists and three vocalists. Thorpe is its director, and also shares in the vocalizing.

Arrangements for Generation II are done in association with Sid Cooper, who, in the past, has arranged for such musicians as Tommy Dorsey, Skitch Henderson & Doc Severinsen.

Of course there are disadvantages to operating a big band in today's social and economic environment. For instance the group cannot play the conventional rooms.

They've got to be huge, like a Studio 54. They must also generate volume to make it economically feasible. It costs Thorpe an estimated \$12,000 a week in salaries, transportation and other operating expenses for Generation II.

To offset this, Thorpe is hoping to book his group into giant disco dance festivals in ballrooms, auditoriums and arenas. Upcoming performances will include appearances at New York's Belmont racetrack, and on a Danny Thomas tv special.

Generation II was underwritten at a cost of \$250,000, but Thorpe is confident the investment is safe.

# Disco Forum Pulling Topflight Exhibitors

• Continued from page 3

fifth floor is also being made available for use as sound rooms. They will be protected by round-the-clock security guards, as will the rest of the exhibit area.

With more than a month to go before the forum, more than 300 registrants have already signed up for the slew of seminars that will probe every aspect of the burgeoning disco industry.

According to Bill Wardlow, the forum's director, key disco industry authorities have been tapped to provide answers to anticipated questions on various problem areas still plaguing the industry.

They will cover such topics as the inter-relationship between discotheques and secondary radio in breaking disco records; the impact of movies on the growth of the industry and ways and means of sustaining the disco momentum as the

U.S. industry enters its fifth year of operation.

Wardlow also discloses that the entertainment segment of the event will feature the talents of Andy Gibb, Donna Summer, Gloria Gaynor, Tavares, Chic, Village People, Peter Brown, Loleatta Holloway and the Salsoul Orchestra.

Robin Gibb of the Bee Gees will host the first three nights of entertainment. Donna Summer will be the hostess for the final night's show.

Also as part of the entertainment schedule, registrants to the convention will be treated to a screening of the Motown Productions/Casablanca Filmworks disco movie, "Thank God It's Friday," featuring Donna Summer and the Commodores.

The entertainment segment of the forum will be held at a major Manhattan theatre disco, not at the convention hotel as was previously done.

# 1978 Craze Adds New Spring To Steps, Income At Dance Schools

• Continued from page 4

Dance Studios of New York. "And you don't have to be taught to dance freestyle, you can fake it," Dale, and others in the dance business, tried creating new contact dances to save their schools, but, as Dior laments, "you can't buck a trend."

"By the late '60s everything died, most of our franchises folded, and by 1969 we were only getting about three or four new customers a week at our New York studio," Dior remembers.

In 1974, as the record industry was beginning to discover the potency of discos in promoting new records,

## Mobile Unit

• Continued from page 48

Have Fun activities will blanket the Northeastern states, playing a wide range of music ranging from rock and disco, to pop, country, show tunes and oldies.

The charity segment of the venture will focus on such institutions as Veterans Administration hospitals in North Carolina, senior citizen homes and homes for retarded children. The shows for charity will be woven into Have Fun's regular schedule.

The sound system for Have Fun Will Travel was developed by Robert Daniel of Coliseum Sound, Raleigh, N.C. Its light show was put together by Clayton Adams of Multi Media Unlimited, also of Raleigh. A comprehensive audiovisual show was created by Jeff Bruton, Have Fun's resident photographer.

The operation's opening dance party was expected to attract more than 2,000 paying guests at \$3 per person and \$5 per couple.

## Reservice Album

• Continued from page 48

the cut's continuing popularity in discos around the country, particularly New York, a market where the "Trans Europe Express" LP has reported sales of more than 100,000.

The song is a rhythmic marriage of electronic effects and music sometimes dubbed "techno rock."

"It was a situation," says Meyer, "where the single would be popular in discos in one market and then spread to discos in other markets."

Recent disco popularity has led the single to be added at Miami's WMJX and Y-100, adds Meyer, as well as WSGA in Savannah, Ga., and other markets such as Cincinnati, Cleveland, Philadelphia and Washington, D.C.

"It's another example," he indicates, "of how discos have proved their influence in getting a song airplay on Top 40 stations."

## Tampa Pool Promo

• Continued from page 48  
needs, and the best ways to help promote their products.

Knapp stresses that Florida is fast becoming a major record and disco market, and that the pool, with its more than 30 members, is willing to work with the record companies in the promotion of their products in the areas clubs.

The Tampa Bay Disco Pool was formed last year. Its members are drawn from surrounding areas such as Orlando, St. Petersburg, Sarasota, Clearwater and Altamonte Springs.

things began to look up for dancing schools. "People began to ask about the hustle," Dior states. "And within a year we were up to between 20 and 25 new customers a week."

To promote their studios many operators began taking troupes of dancers around to discos for exhibitions. One of the pioneers of this practice was New York Hustle Inc., a Flushing-based dance school run by two brothers, Jeff and Jack Shelly. "We started to promote the hustle in clubs in 1973," says Jack Shelly, "and when the dance began to catch on people associated our school with it."

Being associated with the hustle has paid off for the Shellys. New York Hustle Inc. has been involved with a number of interesting and lucrative disco marketing projects including three direct mail "Learn To Hustle" albums for Columbia House and the new syndicated disco TV show "Soap Factory."

Like New York Hustle Inc. Dale also has a traveling troupe of dancers, which Dale calls the Hustle Kings. When the Hustle Kings perform at a club Dale runs ads on local radio stations promoting both the club and the dance school.

Dior feels the Hustle Kings are good for all concerned. "The club gets advertising and a show and the school gets new students and it doesn't cost anyone too much money," states Dior.

Not all dance schools go to the clubs to solicit new students. Dancing Oasis is located on the second floor of a building on the corner of 57th and Lexington, one of Manhattan's busiest. Passersby can see people learning to hustle through the school's picture window, and that usually brings in all the new students needed. "We usually get between 50 and 60 people coming up to the school a week and about half of them actually end up taking lessons," says Diego Karlo, who owns Dancing Oasis.

John Saionz, owner of the Fred Astaire Dance School franchise located in Manhattan's Gotham Ho-

tel, attracts most of his new clients through newspaper ads and word of mouth. Saionz says his school did not start to teach the hustle until 1976, but last year was his best year ever, and this year looks even better.

School operators all say the great bulk of their new students are between the ages of 21 and 35 and almost everyone wants to learn the hustle. Many students who come in to learn the hustle get interested in other forms of dance such as Latin and ballroom.

The success of the film "Saturday Night Fever" has done a lot to help the already booming dance industry. Jeff Shelly of New York Hustle Inc. says, "Kids are coming in and asking if we can teach them to do the steps that Travolta did in the movie." Shelly feels that the movie has turned a whole new market onto disco. "People who were not into dancing before are getting into disco now thanks to the movie and the Bee Gees," Jeff Shelly says. "People who used to just go to movies or rock concerts are now getting into dancing."

Everyone in the dance industry feels strongly that the good times are indeed here to stay. "The hustle is the first real new dance to come along since the cha cha in the '50s and it will be around for a long time," declares Saionz. "The hustle has done for dance what the Beatles did for music."

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## ATLANTA

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 5 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 6 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 7 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 8 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 11 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
  - 12 ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orchestra—Casablanca (LP/12-inch)
  - 13 DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
  - 14 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
  - 15 SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12-inch)

## BALT./WASHINGTON

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 4 VOYAGE—all cuts—Marlin (TK) (LP)
  - 5 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 6 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 7 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
  - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 9 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 10 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 11 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 12 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 13 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 14 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

## BOSTON

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 4 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 5 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 6 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 7 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 8 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 9 VOYAGE—all cuts—Marlin (TK) (LP)
  - 10 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 11 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 12 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 13 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 15 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)

## CHICAGO

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 5 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
  - 6 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 8 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 9 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 11 LET YOURSELF GO—T-Connection (12-inch remix)
  - 12 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 13 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP/12-inch)
  - 15 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock—(LP/12-inch)

## DALLAS/HOUSTON

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 5 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
  - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 7 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 8 RIO DE JANEIRO—Gary Criss—Salsoul (LP)
  - 9 YOU AND I—Rick James—Motown (LP/12-inch)
  - 10 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 11 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 12 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 14 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 15 AT THE COPA—Barry Manilow—Arista (12-inch)

## DETROIT

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 3 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
  - 4 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
  - 5 VOYAGE—all cuts—Marlin (TK) (LP)
  - 6 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 8 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 9 BLACK WATER GOLD—The Sunshine Band—TK (45)
  - 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 11 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 12 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
  - 13 YOU AND I—Rick James—Motown (LP/12-inch)
  - 14 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 15 LET YOURSELF GO—T-Connection—TK (12-inch remix)

## LOS ANGELES/SAN DIEGO

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 5 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 6 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 7 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
  - 8 VOYAGE—all cuts—Marlin (TK) (LP)
  - 9 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 11 YOU AND I—Rick James—Motown (LP/12-inch)
  - 12 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 14 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock—(LP/12-inch)
  - 15 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)

## MIAMI

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 3 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 5 VOYAGE—all cuts—Marlin (TK) (LP)
  - 6 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
  - 7 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 8 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 10 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 11 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 12 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
  - 13 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 14 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 15 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)

## NEW ORLEANS

- This Week**
- 1 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 3 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 4 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 5 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 6 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 7 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
  - 8 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 9 VOYAGE—all cuts—Marlin (TK) (LP)
  - 10 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 12 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 13 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
  - 14 YOU AND I—Rick James—Motown (LP/12-inch)
  - 15 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)

## NEW YORK

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 3 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
  - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 5 VOYAGE—all cuts—Marlin (TK) (LP)
  - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 7 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 8 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 9 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 10 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 11 WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
  - 12 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
  - 13 ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orchestra—Casablanca (LP/12-inch)
  - 14 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 15 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)

## PHILADELPHIA

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 4 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 5 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 6 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 7 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 8 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 9 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 10 VOYAGE—all cuts—Marlin (TK) (LP)
  - 11 CHILD OF THE WIND—Caesar Frazier—Westbound (LP)
  - 12 CONQUER ALL—Kenne Delt and Prana—Mercury (12-inch)
  - 13 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 14 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 15 WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orchestra—AVI (12-inch)

## PHOENIX

- This Week**
- 1 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12-inch)
  - 4 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 5 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 6 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 7 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 8 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 11 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 12 CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
  - 13 YOU AND I—Rick James—Motown (LP/12-inch)
  - 14 MAN MACHINE—all cuts—Kraftwerk—Capitol (LP)
  - 15 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)

## PITTSBURGH

- This Week**
- 1 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 4 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 5 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 6 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 7 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 8 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 9 VOYAGE—all cuts—Marlin (TK) (LP)
  - 10 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 11 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 12 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 13 I LOVE N.Y.—Metropolis—Salsoul (12-inch)
  - 14 ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orchestra—Casablanca (LP/12-inch)
  - 15 AT THE COPA—Barry Manilow—Arista (12-inch)

## SAN FRANCISCO

- This Week**
- 1 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 4 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 5 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 6 GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
  - 7 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 8 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
  - 9 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 10 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
  - 11 GET OFF/TENA'S SONG/YOU—Foxy—Dash (LP/12-inch)
  - 12 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 13 YOU AND I—Rick James—Motown (LP/12-inch)
  - 14 VOYAGE—all cuts—Marlin (TK) (LP)
  - 15 CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)

## SEATTLE

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 5 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 6 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 7 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 8 VOYAGE—all cuts—Marlin (TK) (LP)
  - 9 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 10 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 11 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 12 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 13 ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orchestra—Casablanca (LP/12-inch)
  - 14 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 15 YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)

## MONTREAL

- This Week**
- 1 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
  - 2 VOYAGE—Voyage—RCA (LP)
  - 3 BRAZUCA—Simbora Orchestra—WEA (12-inch)
  - 4 MACHO MAN—Village People—Polydor (LP)
  - 5 LOVE IS IN THE AIR—Martin Stevens—CBS (12-inch)
  - 6 LOVE IN A SLEEPER—Silver Convention—CBS (LP)
  - 7 DANCE WITH ME—Peter Brown—CBS (LP)
  - 8 AT THE COPACABANA—Barry Manilow—Arista (12-inch)
  - 9 AT THE DISCOTHEQUE—Lipstique—Polydor (LP)
  - 10 ACTION 78—Erotic Drum Band—Down (12-inch)
  - 11 BOOGIE TO THE TOP—Idris Muhammad—RCA (LP)
  - 12 LOCO-MOTIVE—Passport—WEA (12-inch)
  - 13 MAN MACHINE—Kraftwerk—Capitol (LP)
  - 14 COME INTO MY HEART—USA European Connection—CBS (LP)
  - 15 JOURNEY TO THE MOON—Biddu Orchestra—CBS (12-inch)

# National Disco Action Top 40

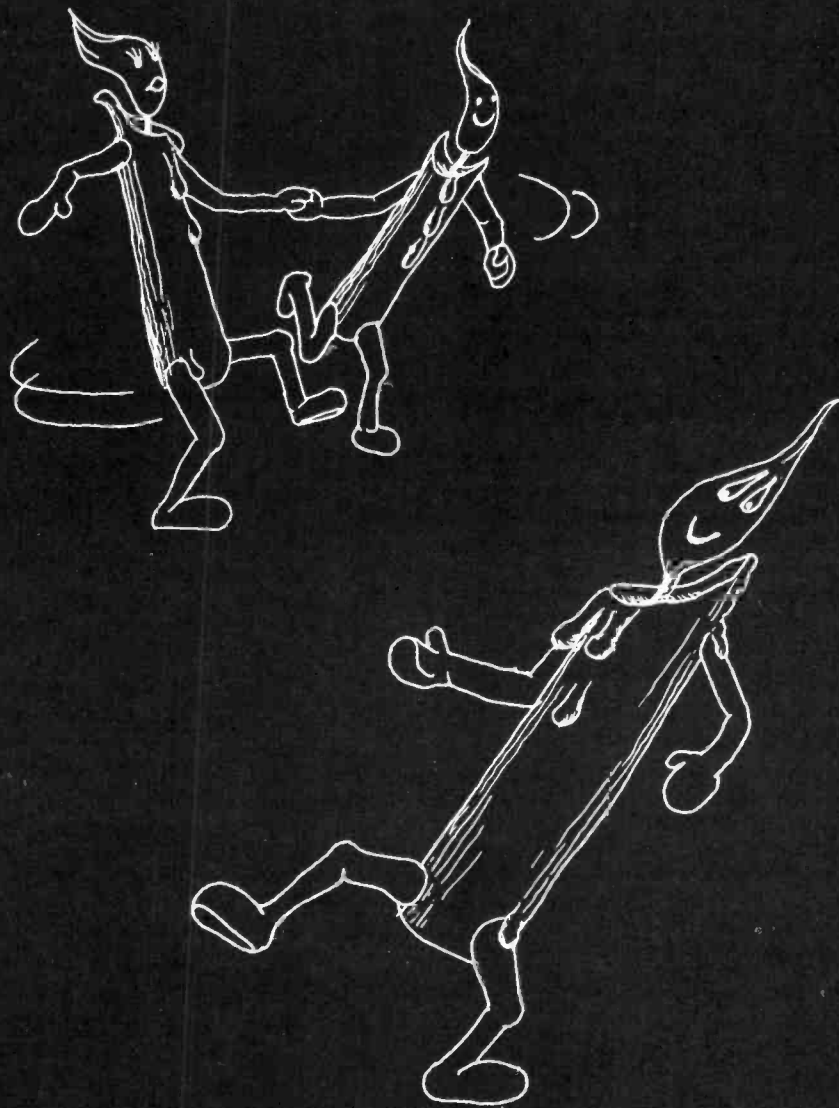
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This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (12-inch/LP)
★	2	AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
	3	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
	4	VOYAGE—all cuts—Marlin (TK) (LP)
	5	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
	6	HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
	7	COME INTO MY HEART/LOVE'S COMING—USA-European Connection—TK (LP/12-inch)
	8	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
	9	AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
	10	FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
	11	LET YOURSELF GO—T-Connection—TK (12-inch remix)
	12	GOT TO HAVE LOVING/STANDING IN THE RAIN—Don Ray—Polydor (LP)
	13	GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
	14	BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
	15	14 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
	16	16 AT THE COPA—Barry Manilow—Arista (12-inch)
★	29	YOU AND I—Rick James—Motown (LP/12-inch)
	17	SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
★	23	GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP/12-inch)
	20	20 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
	21	18 ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orchestra—Casablanca (LP/12-inch)
	21	21 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
	23	28 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midsong (LP/12-inch)
	24	25 SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12-inch)
	25	19 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—TK (LP/12-inch)
	26	22 I LOVE N.Y.—Metropolis—Salsoul (12-inch)
★	—	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
	28	27 CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
	29	26 DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
★	—	WHISTLE BUMP—Eumir Deodato—Warner Bros. (12-inch)
★	33	BLACK WATER GOLD—The Sunshine Band—TK (45)
★	—	YOU'RE ALL I NEED TO GET BY/KIDNAPPED—Gloria Gaynor—Polydor (LP/12-inch)
	33	31 WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
	34	24 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
	35	40 CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
	36	30 NUMBER ONE/ONE THOUSAND LAUGHS—Eloise Laws—ABC (12-inch)
	37	32 WEST SIDE STORY (Medley)/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (LP/12-inch)
	38	35 BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12-inch)
★	—	CONQUER ALL—Kenne Delt and Prana—Mercury (12-inch)
★	—	MAN MACHINE—all cuts—Kraftwerk—Capitol (LP)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response/6-15 Upward movement of 3 positions/16-25 Upward movement of 4 positions/26-40 Upward movement of 6 positions.

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Capitol: Kraftwerk, Taste of Honey

Curtom: Linda Clifford

De-Lite: Crown Heights Affair

Chrysalis

Mercury: Dells, Kay Gees

20th Century: Love Unlimited, Barry White

Polydor: Bionic Boogie, Kongas, Don Ray, Gloria Gaynor

RCA: Odyssey

Warner Bros: Ashford & Simpson, Leo Sayer

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ILBERMAN ASSURES 'COMPLETE AUTONOMY'

# RCA Looks At Pop With Nashville Office Growth

• Continued from page 3

and Ronnie Milsap's first gold LP as proof of the "potential and viability of the pop-oriented country artist."

However, the thrust will go beyond just the pop-oriented country artist. A new pop-oriented a&r department will provide representation on the West Coast. Pop acts will be signed, along with country acts with pop possibilities.

The Los Angeles position should be filled within 60 days, indicates Jerry Bradley, vice president of Nashville operations. "A pop artist

using to utilize independent producers.

Servicing the a&r function will be a strengthened sales and merchandising force under Joe Galante, who has been appointed director of marketing. An expanded country promotion force, merchandising and artist development and key regional pop promotional personnel will report to Galante.

"We haven't had the necessary people to promote it with," notes Bradley. "Now, they're giving us the people to promote this pop music

crease in autonomy is speedier action, claims Bradley. "When we get something, we'll be able to move quick. We'll have some autonomy, also, in the pop decision-making, and more freedom to make decisions for artists like Milsap, Waylon and Dolly."

Ilberman praised the foundation established by Chet Atkins, vice president, and Bradley. "The success of RCA's recent country merchandising program makes it apparent that country music is a continuing significant force," added Ilberman.

"We'll continue to strengthen our capability to find, develop and market country artists. We also believe that this can be a productive instrument for pop as well as country artists."

## SEMINAR SET OCT. 13-15

NASHVILLE—The Talent Buyers Seminar, sponsored each year by the Country Music Assn., is scheduled for Oct. 13-15 at the Hyatt-Regency in Nashville.

Highlighting the event, which brings participants from all over the U.S., will be a country supershow and three talent showcases.

Differing from last year's format, the 1978 seminar will be condensed to three days and will conclude with a spectacular supershow at Opryland Hotel. Plans are also in the works, but not confirmed, for a special tour of the "Grand Ole Opry" over the weekend.

Registration begins Oct. 12.

## World Intl Group Expanding, Moving

NASHVILLE—The World International Group, Inc., a Nashville promotion and distribution firm, is moving to a new location.

Currently on Music Row, the firm will be moving its headquarters to 2125 Eighth Ave. S., notes Gene Kennedy, president, where the total operation will be housed under one roof.

Gene Kennedy Enterprises, which includes a publishing complex operated by Linda Kennedy, is also located at this address.



NASHVILLE & DENVER—Jerry Bradley, vice president of Nashville operations for RCA Records, congratulates John Denver following his performance before a capacity crowd at Middle Tennessee State Univ. in Murfreesboro.

can come to RCA in Nashville and do it all locally," explains Bradley.

"Or, if he walks into the L.A. office—and it doesn't have to have a country base—if we like it and think we can market it with these people we are hiring, we'll take it."

The L.A. a&r staffer can also be on the lookout for country music, stated Bradley, noting—along with Ilberman—that country music appears to be gaining strength on the West Coast.

The first facets of the new plan will take place immediately and others will be implemented by the first of the year, according to RCA officials.

Bradley, Roy Dea and Pat Carter will continue to handle a&r duties for RCA in Nashville, also contin-

with. We'll also use them to promote Milsap, Parton, Jennings, Dave & Sugar, Charley Pride and other acts."

Bradley emphasizes the action should boost Nashville as a total music center. "It's important to note that we're not going to broaden—we're not deserting anything."

"If we can pull it off, it'll really be a plus for Nashville."

Intensified promotion, sales and merchandising efforts will take effect immediately, reports Bradley, utilizing the artists on the current roster. "RCA realized it was sitting on top of the music of tomorrow. We're going with the strength, and investing more money in a successful part of the operation."

The main advantage of the in-

PRESTON &amp; WALKER THERE

## Venice In May: Canals And Country Folk Mix

By GERRY WOOD

VENICE—The international implications of country music were reaffirmed repeatedly at IMIC '78 held in this grand city laced with canals, and easily moved into music.

The songs of the gondoliers joined symphonic sounds seeping from centuries-old churches and modern disco numbers rocking some new clubs.

The topics of country music and its executives surfaced in several of the sessions including "Industry Executives Of Tomorrow—Growth Potential For Women."

Seymour Heller, the Los Angeles talent impresario, rose from the floor to recite a list of names of successful major women executives in the music business. "These are wonderful and important women who are doing great jobs—and deserve the positions they're in."

Heller's list of a dozen names included two from Nashville: Frances Preston, vice president of BMI, and Jo Walker, executive director of the CMA.

Walker attended IMIC, while BMI/Nashville was represented by Roger Sovine, vice president.

Walker accepted a Billboard Trendsetter Award presented at the closing banquet May 4. The award was given to the CMA for "expanding country music around the world as it celebrates its 20th anniversary as a leading music trade organization."

"Earlier this year, Billboard honored CMA on our 20th anniversary with a special issue," commented Walker in her brief, but eloquent acceptance speech. "Now Billboard honors CMA again. This has taken the support

of many people around the world. I accept this award for the CMA with appreciation. Thank you, old friend."

And during the session "Piracy—The Cancer Is Spreading," Jules Yarnell, special counsel to the RIAA, cited the CMA as "one of those working effectively for antipiracy laws."

Also attending IMIC '78 was Larry Baunach, former vice president of ABC Records in Nashville, who is moving to Los Angeles in his new position as vice president/special projects for the Jim Halsey Agency.

Baunach added some spice to the "Movies And Music" panel, firing some questions and comments from the floor regarding motion picture distribution and the growing interrelationship between the music and movie businesses.

Meanwhile, the spread of the Nashville music industry influence throughout Europe becomes quickly evident in spot-checking record stores in Paris, Venice, Rome, Brussels, Zurich and Lucerne.

Though the hottest U.S. item by far—in window and store displays and availability—is the "Saturday Night Fever" LP, product by such artists as Billy Jo Spears, Jerry Lee Lewis, Johnny Cash, Billy Swan and Kris Kristofferson is prominent in racks and window displays.

The live talent invasion also continues. Paris featured posters promoting a Kristofferson/Swan/Rita Coolidge tour, while Zurich posters heralded the arrival of Joe Tex, the successful soul artist produced in Nashville by Buddy Killen.

## LIAISON

# DJs Looking May Find It In Job Bank

By PAT NELSON

NASHVILLE—The Federation of International Country Air Personalities is providing a unique employment information service to its members in the form of job bank.

Deejay and radio station members can notify the job bank when they are looking for positions or need vacancies filled and the organization then acts as a referral service for those needs.

"We are neither a placement service nor a union," notes Georgia Twitty, executive director of the firm. "For instance, if a deejay is wanting to move to a larger market, but doesn't want his boss to know it, he can send us a tape and we will forward it to a station with an opening that fits his needs."

"The tapes are sent coded with no name so that no one will know who's looking for a job. If the station is interested, they will give us the particulars regarding the opening which we will then forward back to the deejay. If he likes the deal, he can

## Four Nashville Music Firms Joining NMPA

NASHVILLE—Four local music publishers companies have been elected to membership by the National Music Publishers Assn. board of directors at a meeting in New York.

Audigram Music, Cookhouse Music, Hat Band Music and Pi-Gem Music Publishing Co., now raise the number of Nashville publishers in the organization to 22. Total membership of NMPA is 170. Hi-Lo Music Inc., a Memphis firm, was also elected to membership.

Among the 12 directors attending the meet chaired by NMPA president Leonard Feist were vice president Wesley Rose of Acuff-Rose Publishing and Mary Reeves Davis of Tuckahoe Music.

contact the station and take it from there."

Twitty estimates that five jobs per month are filled through Job Bank and adds that "no one else offers a service such as this."

Records of job opportunities are kept as up-to-date as possible and are available by contacting Twitty in Nashville at (615) 320-0115 from 9 a.m.-5 p.m., Monday-Friday.

FICAP also offers insurance to its members and provides a quarterly newsletter, The Voice.

## "DON'T YOU NEED ME ANYMORE"

By

### MARY JOYCE

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Written By: Ben Peters



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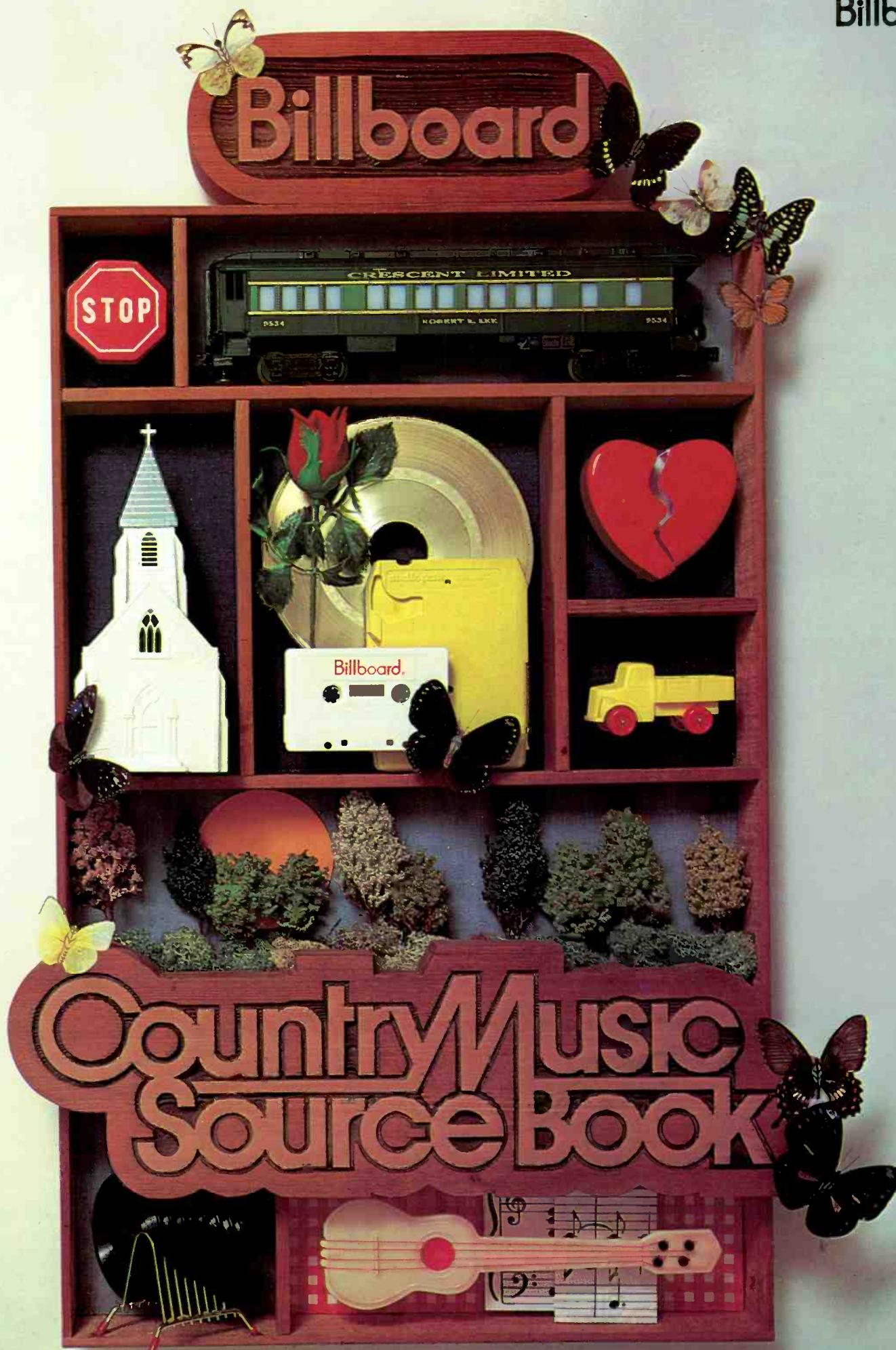
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Billboard photo by Rick Henson

**SYMPHONY HELP**—Lone Star Records' group, the Cooder Browne Band, aids the Austin Symphony Orchestra at a benefit concert for the grand opening of Symphony Square. Willie Nelson also donated his time to the event which drew approximately 25,000 supporters.

## COMPOSER OF 'LUCILLE'

### Roger Bowling With Louisiana Label

By SALLY HINKLE

NASHVILLE—Louisiana Hayride Records is augmenting its efforts with the signing of songwriter Roger Bowling to an extended recording contract over a five-year period.

Entering into the record business a couple of years ago, David Kent, owner of the Shreveport-based label, notes that the label had "moderate success," but the combinations for a successful label lacked just enough to keep it from working.

"The ones we tried with before were people from our show," notes Kent. "They are excellent performers, but they lacked the name and we lacked the organization. So we pulled in our horns a little bit until we were able to organize our efforts."

As part of the plan, Louisiana Hayride purchased Nashville-based Sound Lab studios last year in preparation to infiltrate the country music scene.

"If you are going to be in the country music business, we felt that we couldn't do it as an outsider from Shreveport, La. You've got to do it within the framework of the industry," comments Kent. "It wasn't necessary to buy a studio, but it fit the plan and provides us a base from which to work."

Bowling, considered to be the label's first major artist, brings with him a long list of credits as a major songwriter, including "Lucille," which soared to the top of the country/pop and international charts

and garnered such awards as the CMA single of the year for 1977, song of the year in England and Germany in 1977 and Academy of Country Music song of the year.

Other major credits include "Blanket On The Ground" by Billie Jo Spears, "Southern California" by George Jones and Tammy Wynette and "I'd Like To Sleep Till I Get Over You" by Freddie Hart.

Bowling's first single for the label is "Dance With Me Molly."

## COLORADOANS AWAIT FEST

NASHVILLE—The 16th annual Colorado Country Music Festival and Trade Convention has been set for June 19-24 at the Continental Denver Hotel in Denver.

Business seminars are to be held daily involving radio personnel, artists, booking agents, promoters, record companies, clubs, distributors, songwriters, publishers, musicians, organizations and trade publications, followed by live entertainment nightly provided by members of the Colorado Country Music Foundation. An awards banquet and show will close the week-long gathering June 24.

Registration will be open daily at the event.

For more information, contact the Country Music Foundation of Colorado, P.O. Box 19435, Denver 80219.

## Nashville Scene

By PAT NELSON

Producer Norro Wilson has been working on upcoming releases with Warner Bros.' artists Con Hunley and Buck Owens at Columbia Studios. Also recording at the Nashville facility are Donna Fargo with Stan Silver producing, and Billy Sherrill in with CBS artists George Jones, Marty Robbins, Joe Stampley and Johnny Duncan. NARAS engineer of the year Lou Bradley is handling the board on all of these sessions.

Buck Trent is set to present awards on the Music City Popularity Awards show airing live from Nashville, June 6, 8-10 p.m. Sponsored by Music City News, the special will be serviced by the Hughes Television Network. . . . Don Williams is wrapping up his ninth LP for ABC Records and expects to deliver finished product to the label for release during the first two weeks of July. Williams makes his second "Tonight Show" appearance the week of June 5 with Burt Reynolds hosting.

Elektra's Eddie Rabbitt will join Dolly Parton for a series of concerts in August and September. . . . Paul Craft, Beverly Heckel and Johnny Russell will be included in the entertainment lineup for the Jimmy Rogers Festival in Meridian, Miss., Friday (26)-Saturday (27).



**CRYSTAL CLEAR**—United Artists singer Crystal Gayle takes advantage of her visit to Indianapolis for Agriculture Day by dropping in on the new WIRE mobile studio and an on-air discussion with Bill Robinson.

Roni Stoneman, serving as the 1978 honorary chairperson for the Tennessee Assn. for Retarded Children, will host the "Toast And Jam" at George Jones' Possum Holler, Wednesday (17). Money raised at the event, featuring entertainment by the Wilburn Brothers, the Nashville Cats and Wilma Burgess, will benefit the association.

Hank Williams Jr. is set to open shows for Charlie Rich in Marquette, Saginaw and Muskegon, Mich., Friday (19)-Sunday (21), before heading to Rapid City, S.D. May 29 for a concert with Waylon Jennings, Jessi Colter, Bob Welch and the Atlanta Rhythm Section. . . . Dick Curless and fellow entertainers Ken McKenzie and the late Hal Lone Pine were inducted into the Maine Country Music Hall of Fame during the first annual ceremony sponsored by the Maine Country Music Assn.

Opryland Productions taped five 90-minute segments of "The Mike Douglas Show," produced by Group W Productions. Bobby Goldsboro co-hosted with Douglas which included appearances by Charlie Rich, Eddie Rabbitt, Johnny Paycheck, Jeannie C. Riley, Tom T. Hall, Bill Anderson, Tammy Wynette, June Carter Cash, Ray Stevens and the Oak Ridge Boys.

J.D. Sumner and the Stamps Quartet, featured for five years as warmup and backup group with Elvis Presley, have just released their new Presley memorial album on QCA Records' Blue Mark label. . . . Margo Smith will be the first country music entertainer to perform at the 17th annual recognition ceremony for the Chicago Police Department, Tuesday (23), at the Airie Crown Theatre. Past performers for the ceremony, which honors outstanding police officers in the past year, have included Frank Sinatra, Bob Hope, Danny Thomas, Della Reese and Buddy Rich.

The state of Tennessee recently presented Warner Bros. artist Con Hunley with a resolution honoring his hit for the label, "Cry, Cry Darling," and his contribution to the advancement of country music. . . . Donna Fargo will be in Provo, Utah, the first two weeks of June to tape her new syndicated television program, "The Donna Fargo Show," for airing in the 1978-79 tv season. The show is being produced and directed by Jack Regas, whose credits include John Travolta's "Disco Fever" and "The Brady Bunch Variety Hour."

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 5/27/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB64H
2	2	17	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
3	3	18	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	10	3	STARDUST—Willie Nelson, Columbia JC 35305
★	7	31	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
6	6	6	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
7	5	17	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
8	4	26	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
9	9	19	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
★	12	5	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
11	8	9	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
12	11	7	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
13	14	33	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
14	15	39	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
15	16	7	BILLY "CRASH" CRADDOCK, Capitol ST 11758
16	18	6	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
17	13	13	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
18	17	33	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DD2093
19	19	37	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
20	23	38	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
21	21	15	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
22	26	54	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
23	24	73	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
24	20	45	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
25	22	8	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
26	31	22	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
27	27	5	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
28	32	33	COUNTRY BOY—Don Williams, ABC/Dot DD 2098
29	29	4	I STILL BELIEVE IN LOVE—Charlie Rich, United Artists UA-LA876-H
30	30	15	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
31	25	41	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
32	28	11	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
33	33	5	BURNING THE BALLROOM DOWN—Amazing Rhythm Aces, ABC 1063
34	35	8	EASTER ISLAND—Kris Kristofferson, Monument JZ 35310 (Columbia)
35	36	8	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
36	37	31	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
37	39	3	I'LL NEVER BE FREE—Jim Ed Brown & Helen Cornelius, RCA APL12781
38	38	2	NEVER MY LOVE—Vern Gosdin, Elektra 6E124
39	45	3	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
40	40	2	SHAME ON ME—Donna Fargo, Warner Bros. B-3099
41	41	5	A LOVER'S QUESTION—Jacky Ward, Mercury 55018 (Phonogram)
42	43	25	I WANT TO LIVE—John Denver, RCA AFL12521
43	42	58	KENNY ROGERS, United Artists UA-LA689-G
44	48	7	GREATEST HITS—Tanya Tucker, MCA MCA 3032
45	47	16	ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
46	50	2	LABOR OF LOVE—Roy Clark, ABC 1053
47	49	3	LIVE AT THE SAM HOUSTON COLISEUM—Mel Tillis, MGM 2-5404
48	NEW ENTRY		FAMILY ALBUM—David Allan Coe, Columbia KC 35306
49	NEW ENTRY		COUNTRY SOUL—Mel Street, Polydor 1-6144
50	NEW ENTRY		BARE—Bobby Bare, Columbia KC 35314

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# Soul Sauce

## Conference Lowers Its Fee By \$50

By JEAN WILLIAMS

LOS ANGELES—In an effort to lure ill-paid young DJs and put the price of registration within their reach, Jack Gibson, chief of Jack The Rapper weekly newsletter, has dropped the registration fee for his second annual "Family Affair" conference from \$125 to \$75.

The conference, convening June 14-18 at Atlanta's Colony Square Hotel, will also offer a platform for more than 25 new acts to be showcased nightly 10 p.m.-2 a.m.

With London Records' Hodges, James & Smith and Warner's Staple Singers, other well-known acts will be on hand to headline the new "Artist Showcases."

This year's workshops will again be giant three-hour afternoon rap sessions tagged "What's On Your Mind" with Dr. Hollis Price of the Univ. of Miami and The Hawk, a Jack The Rapper staffer as moderators.

Another new development this year will be "Oldtimers Day" set for June 15 when labels will pick up the tab and honor some of the pioneers of black radio.

At the same time, these "fathers" of black radio will speak to the gathering on the advent of black radio while offering their expertise to newcomers.

Labels involved in the salute are Casablanca, Polydor, Mercury, Warner Bros. and RCA, according to Gibson.

Among those being honored are Dave and Mayme Bondu, reportedly the first black husband/wife team in radio at WERD in Atlanta in 1948. The duo worked under the tag Mr. and Mrs. Swing. And Jack Holmes of WRAP in Norfolk, who has been at the station more than 30 years. Holmes is one of the founders of NATRA. Fred Hanna, formerly of WAME in Miami, also is being honored. Hanna and the Bondus are now retired.

According to Gibson, labels sponsoring cocktail parties and dinners will provide live entertainment at these functions.

"In addition to our rap session workshops, this year we plan to place as much emphasis as possible on artists and we're attempting to create an atmosphere where these acts will not only perform but will be highlighted," says Gibson.

"Anybody can have luncheons, cocktail parties and dinners but our idea is to heighten these events and make them more meaningful, so for each function we're creating themes."

He cites as an example RSO Records' opening night cocktail party where the theme will be "Wednesday Night Fever."

Other labels participating are Stax/Fantasy, ABC, Arista, Motown, Casablanca, Columbia and RCA. Columbia is set to host the awards dinner/show where The Rapper's Original 13 Awards will be presented.

The 13 awards are named for men and women in the broadcast industry who now are deceased. Two special awards will be presented, the Ron Knight award and the Paul Johnson award. Gibson says the ceremony will be filmed by a local television station. Wildman Steve is set as MC of the affair.

(Continued on page 60)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	8	USE TA BE MY GIRL—The O'Jays (K. Gamble, L.H. Huff) Philadelphia International 83642 (CBS) (Mighty Tree BMI)	34	32	10	CONFUNKSHUNIZEYA—Con Funk Shun (M. Cooper) Mercury 547 (VAL IF Joe. BMI)	69	79	2	ONE NIGHT TO LIVE—Lou Rawls (K. Gamble, L. Huff) Philadelphia International 3643 (Mighty Three BMI)
	2	1	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper) Columbia 88272 (Bovina ASCAP)	35	33	15	ALL THE WAY LOVER—Millie Jackson (B. Latimore) Spring 179 (Polydor) (Sherlyn BMI)	70	NEW ENTRY		CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff) Philadelphia International 3648 (CBS) (Mighty Three BMI)
	3	4	THE GROOVELINE—Heatwave (R. Temperton) Epic 850524 (Almo/Tuncabell, ASCAP)	36	36	9	KEEP ON DANCING—Johnnie Taylor (I. Shamwell & C. McCollough) Columbia 3 10709 (Groovesville BMI)	71	81	2	LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, K. Pierce) ABC 12360 (Alvert BMI)
	4	3	STAY—Rufus/Chaka Khan (R. Cathoun/Chaka Khan) ABC 12349 (American Broadcasting, ASCAP/High Seas BMI)	37	35	9	LET'S GET FUNKTIFIED—Boiling Point (C. Howard, W. Harrell, A. Daniels) Bullet 05 (Bang) (Web IV/Brown Sugar Funktified BMI)	72	74	4	CHUMP CHANGE—Albert King (B. Murphy, E. Morgeson) Tomato 10002 (Groovesville BMI)
	5	5	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kipner, J. Valius) Columbia 310693 (Homewood House BMI)	38	41	6	EYESIGHT—James Brown (I. Brown, D. Brown) Polydor 14665 (Dynatone, Belinda/Unichappell BMI)	73	83	2	YOUR LOVE IS A MIRACLE—Average White Band (White Gorrie) Atlantic 3481 (Average ASCAP)
	6	6	ON BROADWAY—George Benson (B. Mann, C. Weil, J. Leiber) Warner Bros 8542 (Screen Gem BMI)	39	49	4	FEEL THE FIRE—Peabo Bryson (P. Bryson) Capitol 4573 (Warner Tamerlane BMI)	74	84	2	YOU AND I—Rick James (R. James) Gordy 7156 (Motown) (Stone Diamond BMI)
	7	7	DANCE WITH ME—Peter Brown (P. Brown, R. Rans) Drive 6269 (I.K.) (Sherlyn/Deibel BMI)	40	53	5	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougal III) Prelude 71103 (Veedone/Tamar BMI)	75	NEW ENTRY		CAN'T GIVE UP A GOOD THING—Soul Children (I. Shamwell) Star 3206 (Fantasy) (Groovesville BMI)
	8	9	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horn (H.W. Casey, R. Finch) Sunshine Sound 1003 (TK) (Sherlyn/Harrick BMI)	41	57	2	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald) A&M 2043 (Yellow Brick/Nick O'Val ASCAP)	76	76	5	MY FAVORITE FANTASY—Van McCoy (V. McCoy) MCA 40885 (Van McCoy Warner Tamerlane BMI)
★	11	8	DUKEY STICK—George Duke (G. Duke) Epic 850531 (Mycenae ASCAP)	42	52	5	SHAME—Evelyn Champagne King (J. H. Fitch, R. Gross) RCA 11222 (Dunbar/Mills & Mills BMI)	77	NEW ENTRY		I JUST WANT TO BE WITH YOU—Floaters (J. Mitchell Jr., M. Willis, A. Ingram) ABC 12364 (ABC/Dunhill/Woodsongs BMI)
	10	10	RIDING HIGH—Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker, R. Neal, Jr.) SHE 8700 (Atlantic) (Playone BMI)	43	42	7	TRY AND UNDERSTAND—Jaisun (W.M. Stevenson) Jett Sett 101 (Mikim BMI)	78	88	2	I LIKE GIRLS—Fatback Band (B. Curtis) Spring 181 (Polydor) (Clita BMI)
★	15	11	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones) Tama 54293 (Motown) (Beram ASCAP)	44	37	9	YOU ARE, YOU ARE—Curtis Mayfield (C. Mayfield) Curtom 0135 (Mayfield, BMI)	79	NEW ENTRY		GOLDEN TIME OF DAY/TRAVELIN' MAN—Maze Featuring Frankie Beverly (F. Beverly) Capitol 4580 (Pectic BMI)
	12	16	EVERYBODY DANCE—Chic (Edwards & Rogers) Atlantic 3469 (Cotillion/Kreimers Chic BMI)	45	55	5	WEEKEND LOVER—Odyssey (S. Linzer, D. Randell) RCA 11245 (Featherbed/Desiderata/Unichappell BMI)	80	NEW ENTRY		DON'T STOP REACHING FOR THE TOP—Jean Terrell (J. Davis, J. Osborne) A&M 2039 (Irving/McDorsey BMI/Almo/McRouscod ASCAP)
	13	14	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson) 20th Century 2365 (Sa Vette BMI)	46	38	9	I FEEL GOOD—Al Green (A. Green/F. Jordan/R. Fairfax Jr.) Hi 78511 (Al Green/Jec BMI)	81	NEW ENTRY		BY WAY OF LOVE'S EXPRESS—Ashford & Simpson (N. Ashford & V. Simpson) Warner Bros 8571 (Nick O'Val ASCAP)
	14	12	GET ON UP—Tyronne Davis (I. Graham) Columbia 3 10684 (Content/Tyronne BMI)	47	31	15	OCEAN OF THOUGHT AND DREAMS—Dramatics (E. Robinson, D. Davis) ABC 12331 (Groovesville BMI/Conquistador ASCAP)	82	NEW ENTRY		I GOT WHAT YOU NEED—Bunny Sigler (B. Sigler, J. Sigler) Salsoul 74010 (Lucky Three/Henery Suemay BMI)
	15	8	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Milner, R. Lucas) Atlantic 3463 (Scarab/Ensign BMI)	48	43	13	I CAN'T STAND THE RAIN—Eruption (B. Bryant, A. Peebles, E. Miller) Arista 7686 (Burlington BMI)	83	NEW ENTRY		HOME-MADE JAM—Bobby Humphrey (H. Eaton) Epic 850529 (Arista ASCAP)
	16	13	FLASH LIGHT—Parliament (G. Clinton, B. Worrell, W. Collins) Casablanca 909 (Rick's/Malibu BMI)	49	34	22	REACHING FOR THE SKY—Peabo Bryson (P. Bryson) (P.B. ASCAP) Capitol 4522	84	82	3	LOVE IS SO EASY—Stargard (R. Runnels) MCA 40890 (Doctor Rock BMI)
	17	20	MS.—David Oliver (D. Oliver, R. Robinson) Mercury 543 (Ele'corn/Relaxed BMI)	50	50	5	LET THE MUSIC PLAY—Dorothy Moore (F. Knight) Malaco 1048 (TK) (Two Knight BMI)	85	85	5	COME ON BACK TO ME LOVER—Margie Joseph (J. Bristol) Atlantic 3445 (Bushka ASCAP)
★	24	8	GIRL CALLIN'—Chocolate Milk (A. Toussaint) RCA 11222 (Marsant BMI)	51	51	9	TOMORROW I MAY NOT FEEL THE SAME—Gene Chandler (L. Thompson) Chi-Sound 1168 (United Artists) (Carleen/De'Antz/Moque ASCAP)	86	86	5	BALTIMORE—Ron Preyer (R. Newman) Shock 10 (Janus) (Hightree BMI)
★	19	19	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney) Fantasy 819 (Blackbyrd BMI)	52	62	4	JUST WANNA' MAKE A DREAM COME TRUE—Mass Production (R. Williams) Cotillion 44233 (Atlantic) (Two Pepper ASCAP)	87	90	3	STAR LOVE—Three Dunces Di Love (G. Wright, R. Vann) Motown 1439 (Jobete ASCAP/Stone Diamond BMI)
★	20	26	ALMIGHTY FIRE—Aretha Franklin (C. Mayfield) Atlantic 3468 (Mayfield BMI)	53	67	2	HOLLYWOOD SQUARES—Bootsy's Rubber Band (W. Collins, G. Clinton, F. Waddy) Warner Bros 8575 (Rubber Band BMI)	88	87	5	SKOKIAN—Herb Alpert & Hugh Masakela (Not Listed) Horizon 115 (A&M) (Irving/Munsale/We've Got Rhythm BMI/Almo ASCAP)
	21	18	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton) Warner Bros 8512 (Rubber Band BMI)	54	64	3	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb) RSO 893 (Stigwood ASCAP)	89	95	4	SAY YEAH—Sam Dees (S. Dees) Polydor 14455 (Dyna Dees BMI)
★	22	30	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks (D. Bugatti, F. Musker) Arista 0325 (Blackwood BMI)	55	44	12	MISS BROADWAY—Belle Epoque (E. Lenton, A. Wayman) Big Tree 76008 (Atlantic) (Prim Linea ASCAP)	90	94	3	THE PATH—Ralph MacDonald (R. MacDonald, W. Sallier, W. Eaton) Marlin 3319 (TK) (Arista ASCAP)
★	23	8	ATTITUDES—The Bar-Kays (J. Alexander, J. Dodson, A. James, W. Stewart, M. Board, C. Allen, H. Henderson, L. Smith, F. Thompson) Mercury 550 (Phonogram) (Bar Kay/Warner Tamerlane BMI)	56	66	2	IS THIS A LOVE THING—Raydio (R. Parker Jr.) Arista 0328 (Raydio, ASCAP)	91	93	2	ONE LIFE TO LIVE—Denise LaSalle (D. LaSalle) ABC 12353 (Warner Tamerlane/Ordena BMI)
	24	21	IT'S SERIOUS—Cameo (G. Johnson, L. Blackmon) Chocolate City 013 (Casablanca) (Better Days BMI)	57	65	4	MEAN MACHINE—The Miracles (G. Moore/G. Griffin) Columbia 3 10706 (Grimora/Aprit ASCAP)	92	92	2	MIND PLEASER—Cuba Gooding (D. Lambert, B. Potter) Motown 1446 (ABC/Dunhill BMI)
	25	22	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang) Deite 901 (Phonogram) (Deightful/Gang BMI)	58	69	3	YOU GOT IT—Diana Ross (J. Ragovoy & L. Laurie) Motown 1442 (Society/Brooklyn ASCAP)	93	89	6	BABY I JUST WANNA LOVE YOU—Jonelle Allen (G. Gada, J. Hoffman) Alexander Street 007 (Alexander Street ASCAP)
★	26	39	ANNIE MAE—Natalie Cole (N. Cole) Capitol 4572 (Cole Arama BMI)	59	71	5	TILL YOU TAKE MY LOVE—Harvey Mason (H. Mason, I. Foster) Arista 0323 (Masong ASCAP)	94	96	3	SHAKER SONG—Spryo Gyra (J. Beckenstein) Amherst 730 (Harlem/Crosseyed Bear BMI)
	27	27	WAITING ON LOVE—Johnny Bristol (J. Bristol) Atlantic 3421 (Bushka ASCAP)	60	72	2	IN THE MOOD—Leroy Hutson (I. Mendall) Curtom 0139 (Bring It Back Home/Silent Giant/Anpa ASCAP)	95	97	3	MONKEY SEE MONKEY DO—Le Pamplemousse (G. Karson) AVI 197 (Equinox BMI)
	28	17	LET'S ALL CHANT—The Michael Zager Band (A. Fields, M. Zager) Private Stock 45184 (Sumac BMI)	61	73	3	BOOGIE OOGIE OOGIE—A Taste Of Honey (I. Johnson, P. Kibble) Capitol 4565 (Conduccive/On Time BMI)	96	99	2	AFTER ALL THE GOOD IS GONE—Johnny Adams (C. Twitty) Arista 7701 (Conway Twitty BMI)
	29	23	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb) RSO 889 (Stigwood BMI)	62	59	9	I'M REALLY GONNA MISS YOU—Billy Preston (B. Preston) A&M 2012 (Irving/Wep BMI)	97	NEW ENTRY		YOU—McCrays (S.L.A. McCrary) Portrait 670014 (CBS) (Island BMI)
★	30	40	LET'S GO ALL THE WAY—Whispers (M. Hagin, R. Burke, A. Vosey, J. Brown) Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/Joseph & Art. BMI)	63	75	3	GET TO ME—Luther Ingram (J. Baylor) MoKo 731 (Klondike BMI)	98	NEW ENTRY		GOOD BAD & FUNKY—Shotgun (T. Steels, I.W. Talbert, E. Latimore, L. Austin, G. Ingram, W. Bentry, R. Resch) ABC 12363 (Goblet/Rock/ABC/Dunhill BMI)
	31	25	IT'S ALL IN YOUR MIND—Side Effect (Johnson Maha, Patton, Henderson, St. James) Fantasy 818 (Relaxed/Happy Birthday BMI)	64	70	6	PLEASURE PRINCIPLE—Pariet (G. Clinton, R. Ford, B. Worrell) Casablanca 919 (Rick's/Malibu BMI)	99	NEW ENTRY		HAPPY BEAT—Mandrill (Mandrill) Arista 0326 (Mandrill ASCAP)
	32	28	I COULD HAVE LOVED YOU—Moments (Not Listed) Slang 5075 (Unichappell/Begonia/Fedora BMI)	65	58	12	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson/R. Moore) Hi 78509 (Cream) (Muscle Shoals Sound BMI)	100	100	4	FINE AND HEALTHY THING—Leon Haywood (W. Burton) MCA 40889 (Gem-Edd BMI)
★	48	4	RUNAWAY LOVE—Linda Clifford (G. Askey) Curtom 0138 (Andrask/Gemco BMI)	66	78	2	IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (H.W. Casey, R. Finch) TK 1028 (Jobete BMI)				



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# ACT REVISED Spinners Look To Future With Eyes On Television And a Comedy Bit

By JEAN WILLIAMS

LOS ANGELES—Have the Spinners gone as far as they can go as a group? "No," says Buddy Allen, manager of the famed quintet. "But yes," he says. "we are cold; we haven't had a hit record since 'Rubberband Man' two years ago.

"But," he adds, "we have plans to make the Spinners bigger than they have ever been. Naturally we must always come up with new ideas and we're looking to have a television show because this is one of the few acts in the country with enough versatility to handle a tv show."

At the same time Allen admits that history has proven tv is often a fatal blow for groups. "We realize that usually the tv audience can't focus in on four or five people—that has always been a problem. But take a look at Sha Na Na who are doing it successfully by featuring different personalities within the group each week. This will be a way of truly exposing the talents within the Spinners. The members can get away from mere singing and do other things, such as comedy.

"A good tv producer and director will be able to focus on each member and pull out their different qualities."

According to Allen, whose Buddy Allen Management firm also handles Ronny Dyson, Jerce Palmer, Sister Sledge and its newest addition the Trammpp, the Spinners also are going in another musical direction without changing their basic sound.

"The next record will be 100% different from what the Spinners are noted for. This record, also produced by Thom Bell, will be pure funk.

"We realized the group had to change. If we continue to stick to the same pattern it's going to wear out. Although we're going in another direction, we're not upsetting the group's basic talent.

"We are able to do this by staying on top of the new trends developing. We listen to the radio constantly, not

only r&b stations but rock and pop too.

"We found that with trends coming and going, the only one that has not disappeared is funk."

His definition of funk is "different variations of r&b."

"We also have a running dialog with the producers who work with our acts. We trade information and ideas. Many times I will disagree with the direction the producer may

The group has a current hit but our concern now is where do we go from here?"

"We want to diversify the Trammpp so they will no longer be categorized. The members are qualified to play any kind of date because they're excellent musicians.

"The Trammpp had an important engagement recently on the West Coast. We cancelled it because we did not feel the group was ready at



NEW MC—Donna Summer hosts Dick Clark's "American Bandstand" on ABC-TV, marking the first time Clark has relinquished his role. The show airs Saturday (27) and is naturally tied to the movie "Thank God It's Friday" in which Donna stars.

be taking our acts." He adds that Thom Bell is not included.

Allen, who has been in management more than 20 years and with the Spinners six, runs his operation with his wife Connie and son Steve.

He notes that with his partners he is now mapping out the career of the Trammpp. The group, one of the top disco acts in the country, will undergo changes, says Allen.

"We recently signed the group and the first thing we did was take a look at its record situation and the label's (Atlantic) plans for its future,

this point to show its act to VIPs and persons it has not been exposed to. Each member is talented but the group never had proper direction.

"We're getting together this week on the group's act, direction, wardrobe and we're bringing in a choreographer. This is in order to get the group ready to face any challenge.

"We must broaden its scope because while it's a big disco act it should be an all-purpose group capable of playing the same venues as the Spinners. Our agency deals in careers and not quick bucks. We can't afford to capitalize on the fact that the Trammpp have a hit record where we can grab the money and run. And we don't sign acts when we feel we can't accomplish this."

"The idea is to build a lasting organization for the act so it is not forever depending on a hit record," he adds.

With Palmer, who is touring with Bill Cosby, Allen says: "She's a performing type of singer. She's in the same category as Leslie Uggams and singers of that caliber who generally have trouble selling records.

"I want to get her recorded but she must be recorded properly. Right now we're developing her as a performer as opposed to a recording artist.

"She's playing the top clubs in the country and she's one of the few artists with a record who plays the college circuit.

"We're building a following for her so that when she does record, the sales will be there. The thing is, she must have the right material and producer."

Allen selects his producers by being "aware. When you see a producer coming with five hits in a row you pay attention to that producer. You look at the type of stuff he is doing and if it fits what you want for your act then you try to make contact."

The Allen organization allows the producer to select material for the acts. "But," says Allen, "we also have the producer submit a tape of the proposed material. If we feel the producer is in the right direction we go ahead."

MAY 27, 1978, BILLBOARD

## Soul Sauce

• Continued from page 58

Casablanca's dinner/show will feature Cameo as well as showing the label's new film, "Thank God It's Friday."

ABC has scheduled a gospel concert featuring four of its acts.

"Historically all conventions have problems getting people to come to luncheons—people are just for the most part not coming, but I have bobbed up with an idea which will hopefully fill the rooms. We're having special speakers at these events who can teach us all something and we should be there," says Gibson.

"For the luncheons and Motown's Sunday brunch, I am giving away four color tvs for cars. The people won't have to do anything to win—just be there. There will be 12 Panasonic tvs to be given away but the registrant must be at these functions to win."

Arista Records has tapped Atlanta mayor Maynard Jackson as its luncheon guest speaker.

\*\*\*

The Atlanta-based group Brick invited 11 college band percussionists from across country to go to Atlanta and work out with its members in the studio on a recording session.

The students will perform on the cut "Marching Band" for Brick's upcoming "Stoneheart" LP on Bang Records. They were selected from

questionnaires regarding Brick's music.

Those who will be performing are Roy Dallas, Kirby Hamilton, Claude Taylor, Tom Davis, Kenneth Watts, Robert White, Edwin Thomas, Carl Georgie, Ronald Dennis, Tommy West and Marlon Johnson.

The idea is for aspiring professional percussionists to get the feel of working out in a recording studio.

\*\*\*

Donald Byrd & the Blackbyrds are set for the debut performance of Philadelphia's new National Afro-American Philharmonic Orchestra at the city's Academy of Music Monday (22).

The 100-piece orchestra, pulled together by the Rev. Leon Sullivan, founder of the Opportunity Industrialization Center, will have James Frazier Jr. conducting.

Plans are underway to follow the Philadelphia debut with a concert in Washington at the Kennedy Center featuring the orchestra and Donald Byrd & the Blackbyrds. The goal is a permanent touring orchestra.

\*\*\*

Stephanie Mills was incorrectly referred to here as the former star of the Broadway musical "The Wiz." Mills continues to play the role.

\*\*\*

Remember... we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 5/27/78

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	5	5	SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	31	31	7	JAM/1980's James Brown, Polydor PD16140
2	2	5	CENTRAL HEATING Heatwave, Epic JE 35260	32	28	8	I CAN'T GO ON THIS WAY Tyrone Davis, Columbia JC 35304
★ 3	5	5	SO FULL OF LOVE O'Jays, P.I.R. JZ35355	33	32	13	THERE'S NO GOOD IN GOODBYE Manhattans, Columbia JC 35252
4	4	16	WEEKEND IN L.A. George Benson, Warner Bros. 2WB 3139	34	34	10	VINTAGE "78" Eddie Kendricks, Arista AB 4170
5	5	15	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	35	33	33	SENT IT Ashford & Simpson, Warner Bros. BS3088
★ 8	7	7	YOU LIGHT UP MY LIFE Johnny Matins, Columbia JC 25259	★ 36	46	4	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)
7	7	22	SATURDAY NIGHT FEVER Various Artists, RSO RS 2 4001	37	43	23	CHIC Chic, Atlantic SD19153
8	6	13	PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bros. BSK 3093	★ 38	48	2	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
9	12	18	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	39	38	38	FEELIN' BITCHY Millie Jackson, Spring SP1G6715 (Polydor)
10	13	24	THANKFUL Natalie Cole, Capitol SW 11708	★ 40	50	5	DAVID OLIVER David Oliver, Mercury SRM 1183
11	10	13	RAYDIO Raydio, Arista AB 4163	41	45	3	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
12	11	22	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	42	42	3	GET TO THE FEELING Pleasure, Fantasy F-9550
13	9	23	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	43	37	4	LOVELAND Lionie Liston Smith, Columbia JC 35332
14	14	16	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	44	39	9	MACHO MAN Village People, Casablanca NBLP 7096
★ 15	21	3	DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	45	35	5	EVER READY Johnnie Taylor, Columbia JC 35340
★ 16	20	3	ALMIGHTY FIRE Aretha Franklin, Atlantic SD 19161	46	40	12	STARGARD Stargard, MCA MCA2321
17	16	16	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	47	44	28	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)
★ 18	24	3	THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099	48	47	10	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
19	18	16	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	★ 49	NEW ENTRY	SPYRO GYRA Spyro Gyra, Amherst AMH 1014	
20	19	15	RIDING HIGH Faze-O, SHE SH 740 (Atlantic)	50	49	9	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
21	17	9	WARMER COMMUNICATIONS Average White Band, Atlantic SD 19162	51	NEW ENTRY	KAYA Bob Marley & The Wailers, Island ILPS 9517	
22	22	19	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)	52	54	2	BOOGIE TO THE TOP Idris Muhammad, Kudu P798
23	15	25	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	53	41	14	SHOUT IT OUT B.T. Express, Roadshow/Columbia JC 3507
24	23	10	LOVE BREEZE Smokey Robinson, Tama T 359 (Motown)	54	NEW ENTRY	COME GET IT Rick James & The Stone City Band, Gordy G7-981	
25	27	4	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)	55	55	3	FUTURE BOUND Tavares, Capitol SW 11719
26	25	18	ONCE UPON A DREAM Enchantment, Roadshow RS 811 (UA)	56	56	6	WE CAME TO PLAY Tower Of Power, Columbia JC 34906
27	26	24	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	57	57	2	GOOD, BAD AND FUNKY Shotgun, ABC AA 1060
★ 28	36	7	SUNBURN Sun, Capitol ST11723	58	NEW ENTRY	HOW MUCH, HOW MUCH I LOVE YOU Love & Kisses, Casablanca NBLP 7091	
29	29	11	LET'S DO IT Roy Ayers, Polydor PD-1 6126	59	NEW ENTRY	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466	
30	30	6	MAGIC Floaters, ABC AA 1047	60	51	28	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H

## RCA Tests Potential Of 'Audio Videodisk;' Philips Claims 'Mini'

• Continued from page 1

ips have disclosed plans for audio versions.

RCA soon will test the consumer potential of a digital audio version of its mechanical (needle in groove) videodisk with an eye toward marketability of an up-to-an-hour-per-side 12-inch LP with superior fidelity and durability.

At the same time, Philips in Holland announced availability "in the early 1980s" of a "compact disk" system—a player and one-sided, hour-long, 4 1/2-inch-diameter PCM-encoded mini audio disk incompatible with its optical videodisk system.

With the cooperation of RCA Records, the RCA SelectaVision videodisk project headed by Dick Sonnenfeldt is setting up "almost

immediately" a joint live analog and digital recording session with a symphony orchestra (likely at the RCA Studios here using the Sony PCM recorder).

One version will produce the best possible normal stereo disk that RCA Red Seal would market: the other, a digital pulse code modulated master for the "audio videodisk."

"We'll then set up an A/B listening test for consumers to see if there is enough appeal for the digital audio videodisk," Sonnenfeldt says, "taking into account the tradeoffs in pricing and manufacturing costs of the longer-play digital version."

By late summer, the RCA corporate staff expects to have some solid

(Continued on page 62)

## IHF OFFERS WHITE HOUSE HI FI SYSTEM

ATLANTA—With President Carter's sons Jeff and Chip on hand to officially open the first International Hi Fi Show sponsored by the IHF here Friday (19), they also accepted a new hi fi component system for the White House selected by drawing from IHF members. A hi fi buff, the President brought his own system along with him to Washington, and the new components will be installed in the living quarters under the supervision of Len Feldman, IHF technical director.

Components, pre-grouped for the drawing from members, include an audio electronics system, pair of speaker systems, turntable with cartridge, stereo cassette deck and tapes, and a graphic equalizer. The White House system will be periodically updated with more advanced state-of-the-art components to insure optimum sound reproduction.



BSR/CRYSTAL CLEAR TIE—BSR (Canada) Ltd. personnel get a demo of the latest Crystal Clear white vinyl direct disk from label president Ed Wodenjak at a recent trade seminar following signing of a distribution deal for the Dominion, jointly announced with John Hollands, president of the Canadian BSR subsidiary. Entire line of nine Crystal Clear releases is available, including the newest Cal Tjader LP.

## Audiophile Recordings

**SONG FOR SISYPHUS**—Phil Woods Quintet, Century Records CRDD1050, distributed by Century Records, \$14 list.

A really top calibre acoustic jazz performance is this disk's priority, though faultlessly honest production and distortionless direct cutting will stimulate the audiophile. Saxophonist Woods and company are heard in a long and beautifully varied set that emphasizes the rapport and highly evolved ensemble sense of this unit. Highlights are Woods' own title song with its beautiful melodic tracery, guitarist Harry Leahy's idiomatic solo delivery of Django Reinhardt's "Nuages," and the concluding bebop romp to the Gillespie-Parker "Shaw Nuff."

**BACH: SONATAS FOR VIOLA DA GAMBA AND HARPSICHORD**—Johannes Fink, viola da gamba, Huguette Dreyfus, harpsichord, Denon OX7117ND, distributed by Discwasher, \$14 list.

Some of Bach's most beautiful singing lines are spun out in these sonatas with a skillful interweaving of instruments. The equality of the two parts is stressed in this recording, which uses the original viola da gamba. Its lighter voice blends more naturally with the harpsichord than the modern cello. The Denon producers have moved in quite closely on both instruments. The taping was done in Germany, during the Denon team's 1976 European summer tour.

**FOR DUKE**—Bill Berry and His Ellington All Stars, RealTime Records RT-101, distributed by Miller & Kresel Sound Corp., \$15 list.

This initial recording in what is termed the first studio designed exclusively for direct-cutting succeeds admirably in most respects in recapturing the essence of Duke Ellington's original sounds. Excellent mike levels and balances are noted throughout the disk, never over-

powering in the many "isolated" solos. Ambience of the M&K Studio that doubles as a sound demo room the Jonas Miller Sound salon in Beverly Hills also is much in evidence, particularly in the shift from an introspective "Mood Indigo" to a bright, bubbly "Things Ain't What They Used To Be" on side A, also emphasizing the tight discipline direct-cutting places on the artists. Particularly good demo cuts highlighting the overall well-balanced levels are "Perdido" which closes the A side, and "Cotton Tail," winding up the B side as perhaps the best track on the LP.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28, Feb. 11, 25, March 11, 25; April 8, 22; May 13.

## Auditronics Doubles Memphis Facilities

MEMPHIS—Auditronics, Inc., has relocated its operation into a new expanded facility at 3750 Old Getwell Rd., here, president Welton Jetton reports. The two-story plant doubles square footage for manufacturing of products including 6 to 44-channel audio mixing consoles for recording, broadcast and performing arts markets, and places engineering, manufacturing and administrative departments under one roof for the first time since the first branch plant was opened in 1970.

## DIGITAL TAPE Sony PCM In 3-Way Session By Nashville Direct Disk Labs

• Continued from page 3

to release the "Power" digital recording sometime in the early fall when Sony's units are made available.

"We believe this will be the first commercial digital product and it is our intention to release the album in digital tape form, instead of on record," says Overholt, who cites possible pricing around \$20.

"Digital is appealing to us because we could sell the digital tapes to anyone who has a videotape machine at home and later on purchase a Sony PCM-1."

In Atlanta, for the first International High Fidelity Show (19-21), Overholt compared the direct-to-disk to digital recordings. Comparisons utilized the "Power" direct-to-disk test pressing and the latest New Dave Brubeck Quartet direct-to-disk two record set, which has just been released, and the "Power" digital tape.

Previous direct-to-disk projects have included a bluegrass LP, two big band jazz LPs, a dixieland band LP and a Buddy Spicher LP.

"Our direct-to-disk product has been made available to audio stores, but we've also started promoting the

albums in record stores, which has been a recent trend within the last three to four months," notes Overholt, who has a string of 12 distributors in the U.S. who buy direct from Direct Disk and distribute from their offices.

"They are responsible for selling both to the hi fi stores and the retail stores nationally. Internationally, we have another two dozen or so distributors.

"One thing we're about to offer, within the next six to eight weeks, is a direct-to-disk display that will be a mock-up of a cutting lathe. It will be a cardboard, color-printed, laminated type of display that will contain record display compartments in the base for generating interest in the direct-to-disk, and will serve as a technical teaching device as well as a merchandising device. We plan to make this available to stores as part of our promotion of direct disks."

In relation to airplay for his direct-to-disk product, Overholt says that quite a bit has been generated on a selective basis.

"We are now beginning to get airplay on the Dave Brubeck set. Several jazz FM stations have started doing special programs based on di-

rect-to-disk and what it's all about and playing the Brubeck LP. And as soon as the album is in full release, we'll be doing a lot more of this type thing. So far, it's been on a selective basis.

"The interest in direct disk is very high. It's a step up from the present state of economy, which cuts corners and makes things as cheap as possible. We're going the other direction. We're going towards higher quality, and the audiophile listeners attest to that."

While presently servicing direct-to-disk product, Overholt also notes that in the not too distant future, the company will also be selling a "super disk," which is a less expensive record.

"With the 'super disk,' since you're coming from tape, you can make as many records as you wish. This can be from a digital or from a 2-track.

"So we will be releasing albums using different forms of signal generations. The direct disk will be the first thing out, then albums released from the digital followed by albums released from the conventional 2-track. All of these will be of the same

(Continued on page 62)

## Audiophile Explosion Hits Studios In U.S.

LOS ANGELES—The explosion of the direct-to-disk phenomenon—as well as the digital and "super stereo" interest—is causing a flurry of activity for many recording studios around the country. And it's giving producers, engineers and artists a "different" recording experience.

Not every studio, of course, is equipped to handle the delicate direct-cutting process since it requires one or more lathes on the premises operated by knowledgeable and skilled engineers.

Cutting lathes can be transported to a recording site and set accordingly with studio equipment but certainly those studios with a lathe in-house are seeing the most direct-to-disk projects.

If, however, as some in the industry predict, digital recording supplants direct-to-disk, then any studio with a digital recorder will be able to participate in that type of recording.

The so-called "audiophile" recording now falls into three major categories—direct-to-disk or direct-mastered, digital and "super-fi."

The direct-to-disk recording sees the musical experience fed directly from microphone through console to cutting lathe in a "one-take" type of situation. And from that direct cut master the direct-to-disk record is produced.

The major drawback in a commercial sense, however, is that a limited amount of pressings are drawn from this technique. The more lathes cutting, the more records produced.

Digital recording employs the new breed of digital recording machine which transforms the conventional analog signal into "bits" of information and stores them on digital tape. (In much the same fashion a computer stores information.)

Digital recording, like direct-to-disk, produces a superior sounding product with widened dynamic

range and practically eliminates distortion and tape hiss as well as wow and flutter.

Moreover, the digital process produces a digital master tape which can be edited (with a computer) and, like the conventional recording process, can produce unlimited pressings.

"Super-fi" recordings are actually the closest to conventional records but here great care is paid to the production with respect to equipment used and microphone placement, for example, in addition to employment of superior plating, vinyl and pressing facilities.

Ironically, part of the audiophile movement is a reaction "away" from the studio as a number of direct-to-disk projects—particularly classical and jazz—are done at concert halls around the world with equipment transported to the site in an effort to capture the hall's acoustic flavor and eliminate phase distortion. And

while digital recording is still in its infancy, it appears that more future projects of this nature will be done on location.

Among American studios participating in the direct-to-disk experience are Capitol Studios, Filmways/Heider, Kendun, Whitney, Warner Bros. Amigo Studios, and Mastering Lab Producer's Workshop in Los Angeles and RCA and Atlantic Studios in New York. M&K has recently opened its own studio in Los Angeles.

The Capitol Studios have been the site for projects for Great American Gramophone (now Century Records) with such artists as Les Brown and Woody Herman.

Kendun has been the locale for projects with Lee Ritnour and Eric Gale for JVC, Randy Sharp for Nautilus, Robert Goulet for Orinda, and Charlie Byrd, Peter Nero, Laurindo Almeida and San Francisco Ltd. for Crystal Clear Records.



## New Look For U.K. Harrogate Intl Sound Fest

LONDON — Audio enthusiasts can look forward this year to a completely revamped version of one of Britain's most successful hi fi events, the summer show in Harrogate, Yorkshire, which, despite its provincial venue, has emerged as a manufacturer's showcase on a par with the London shows.

Previously, the eight-year old event has been held in the town's main hotels. Last year, under the title Audio '77, it drew 350 trade visitors and 25,000 from the public.

Now it has been restyled the Harrogate International Festival of Sound and moved to the town's main exhibition center, with syndicate rooms in adjacent hotels, and the Harrogate Royal Hall. It is set for Aug. 19-22, the first two days for the public, the last two for the trade.

The organizers believe this move,

## CREDIT CARD CARRYING AUDIOPHILES

CHICAGO—Purchasers of Crown audio components are being issued wallet sized plastic cards containing warranty information about the units. Crown equipment owners will need only to present the credit card like plates when warranty authorized service is required. Customer's name and address, equipment model and serial number and warranty expiration date will be embossed on the Crown "care card."

The Elkhart, Ind.-based manufacturer will replace lost cards at no charge and issue new cards for re-purchased units, it says.

which provides ground-floor sites for all exhibitors, will ease booth construction difficulties and offer a more relaxed environment to visitors.

## Fuji FX I & II Bows In U.K. Market

LONDON—Pysy Ltd., sole U.K. distributor of the Fuji line of hi fi tapes, has introduced the Japanese firm's new high-end formulations, FX-1 and FX-2, available in C-46, C-60 and C-90 cassettes, according to John Carpenter, Pysy hi fi division general manager.

The U.K. introduction follows the U.S. debut last year, with the FX-1 pure ferris tape for use with normal bias and 120-microsecond equalization, and the FX-II beridox videotape derivation for the chrome position high bias setting and 70-microsecond equalization.



**AMPEX EXPANSION**—Dick Elkus, Ampex Corp. president, left, opens the firm's new Reading, U.K., marketing/administration center May 2, as Dick Sirinsky, newly appointed general manager of Ampex Europe/Africa/Mideast areas, looks on. Center houses audio-video systems, mobile equipment, data and memory, and magnetic tape product operations.

## Sound Environment Into Audiophile Mart

• Continued from page 47

pressed at Wakefield Manufacturing, Phoenix, using the highest quality control levels offered by the pressing plant. List price is \$9.98 per disk.

Other Sound Environment titles feature classical guitarist Sharon Isbin, and the Electric Village, a percussion-spiced jazz ensemble.

Announced releases include an LP pairing Bartok's Sonata for Two Pianos and Percussion with "Quartet 1976" by Uri Barnea, a piece which won Barnea the Aspen Composition Competition in 1976.

A recording of the Grieg Violin-Piano Sonata No. 3, by Boston Symphony concertmaster Joseph Silverstein, also will appear on the label.

## 1st Digital Tape

• Continued from page 61

recording, but then they change in quality levels according to the method used.

"The 2-track would be the lowest quality, direct disk would be the highest and the digital would be somewhere in between.

"Our philosophy is to offer an entire range of quality records of the same program material based on whether the consumer wants the direct disk, digital, or eventually, the digital tape, which will be more expensive than either one of these."

## EIA Review Out

WASHINGTON—Copies of the Consumer Electronics 1978 Annual Review published by the Electronic Industries Assn./Consumer Electronics Group are available, complete with updated 1977 import/export/sales statistics, from EIA/CEG, 2001 Eye St., N.W., Washington, D.C. 2000.

## More Maxell Press

NEW YORK—Phillip Bloom Associates will be responsible for corporate public relations at Maxell Corp. of America, and will collaborate with Marketing World on trade and special interest consumer press release for the Moonachie, N.J.-based blank tape marketer.

## PHILIPS HAS 'MINI'

## RCA Tests 'Audio Vidisk'

• Continued from page 61

in-house answers to the viability of such software as a step-up option for its basic videoplayer—still not committed to a definite market introduction, he emphasizes.

The terse Philips announcement makes no mention of market testing, but a description of the "compact disk" system's specs shows it to be a new product based on some technology of the joint Philips/MCA optical videodisk system incorporated in the videoplayer to be built by Philips subsidiary Magnavox here for a limited market intro between Dec. 1 and the first quarter of 1979.

Sound information is recorded digitally with a 14-bit linear PCM encoding system at a varying r.p.m. rate (constant tangential velocity) of about 59 i.p.s., while the videodisk uses an FM encoding system with constant tangential velocity. The diode laser pickup (versus a helium-neon gas laser in the videodisk) provides a signal/noise ratio of better than 85 dB with a frequency response of 20 Hz to 20 kHz and "ideal multi-channel separation," Philips' engineers claim.

MCA Disco-Vision has long acknowledged the potential of a long play audio version of the MCA/Philips optical system, but before the Philips announcement it was far down the priority list of videodisk applications noted by Disco-Vision president Jack Findlater.

RCA's plans to test the audio potential of its mechanical system, which Sonnenfeldt hinted at earlier (Billboard, Dec. 10, 1977), are somewhat similar to those of Mitsubishi, which showed its optical low-watt laser playback audio/videodisk turntable at the 1977 Summer CES.

Mitsubishi anticipates an hour-per-side version of its original one-sided 30-minute digital disk before year-end, with the very likely possibility of a 3½ hour/side or seven-hour disk within a year or two.

In RCA's case, Sonnenfeldt frankly admits "we're not sure this is something the consumer will see as a value. If you take the best of both the videodisk and its audio version, and both are appealing in terms of higher quality (no wow, flutter, rumble or distortion and a signal/noise ratio of 85 to 90 dB for the audio videodisk, versus 60 to 65 dB for a quality stereo analog recording),

when you look at the price of that quality it may be too expensive."

His acknowledgement of RCA Records' important role in software development for video and audio versions of the mechanical disk is the most emphatic to date for the company.

This echoes the recent statement of Edgar Griffiths, RCA president and chief executive officer, that "we intend to aggressively go after the solution to the problem" of acquiring software of sufficient interest to the buying public.

"We're making a determined effort to draw on all the resources RCA has," Sonnenfeldt observes. "Movies will be important in the beginning of the videodisk market, but may not be dominant in the long run. RCA Records definitely has something to contribute in music with video appeal, and we're going to make the most of it."

Commenting on "long, long play," he maintains RCA for sometime has known how to get as much as 20 hours of audio on a 12-inch disk, "but we don't think anything like that is marketable. Certainly a two-hour disk would be. You could put most major pieces of classical music on one disk, except operas, and a two-hour 'Best Of Elvis' or another top artist could be attractive—more so than a two-LP package retailing at \$11.98 or \$12.98."

Sonnenfeldt reiterates that RCA's approach to the "audio videodisk" is different from others involved in similar R&D, including Sony, Matsushita and IBM in addition to MCA, Philips and Mitsubishi.

"How this audio version works out with the consumer test will in no way compromise our basic videodisk player. A decision to include an audio option would add \$20 to \$50 to the basic retail target of under \$400, but as a step-up it wouldn't delay the initial introduction," he maintains.

"If our consumer tests show that the digital audio version is only a hobbyist's delight for maybe 1% of those participating, the cost would be significant," he notes.

"But if the quality is accepted by a larger percentage, coupled with a substantial extension of the life of both the disk and new diamond pickup, the new format could be very important to the future of the music industry."

(More details on the improved RCA player and pickup, and the Philips "compact disk" system plans in next week's issue.)

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## Tape Duplicator

Despite last year's disappointing attendance (Billboard, May 21, 1977), the **Chicago Video Expo** produced by Knowledge Industry Publications expected a better turnout for its May 16-18 run at the Expocenter. Approximately 70 companies were listed as reserving space, although the four major videotape suppliers—Ampex, Fuji, Memorex and 3M—were not participating.

**Video Components** represented 19 firms including Panasonic, and **Center Video Center** both Philips Broadcast Equipment and Sharp Electronics.

New feature was a **Video Museum** put together by E. Grayson Mattingly of Smith-Mattingly Productions. Included were a historical poster/picture display, innovative pieces of equipment and a videotape production highlighting early programming and the equipment that made it possible.

\* \* \*

"Good management—the road to profit," was the theme of the **Western A-V Dealers Assn./NAVA Western Conference** May 18-20 at Pointe Resort, Phoenix. Conference highlights, noted by WAVDA president Ralph Butterworth, included keynote Somers White, managing your way to profit; management consultant George Morrissey, management by objectives; Ken Cromar, Denver's Cromars' Photo & Sound, running a successful service operation, and Lew Davis, GE lamp division, territorial management.

### Quad Gets U.K. Award; Loses U.S. Suit On 'Q'

**NEW YORK**—It was one win, one loss for the Acoustical Manufacturing Co. Ltd. of the U.K. which markets Quad brand hi fi components. The firm was recently cited with a Queen's Award for technological achievement in the development and application of feed forward error correction, known as "current dumping," in the Quad 405 power amplifier.

But the firm recently lost a suit brought by Audio Times magazine in U.S. District Court in Washington. Judge Mildred Green ruled that "quad" with a small "q" is the generic term for quadraphonic or four-channel, and doesn't infringe on the rights of Acoustical's Quad brand name.

The company had fought the use of the term "quad" since it sells its equipment in more than 65 countries, with some 75% of the 12,000 405 amps manufactured annually going to the export market.

**Video Warehouse**, Atlanta Highlands, N.J., is merging with **Video Copy**, Hollywood, Calif., in the first major expansion in the home video software field, according to **Rob Obsgarten**, Video Warehouse chief operating officer. The merger

increases current duplicating capacity of 4,000 units a week, through Video Copy, which is a full-service duplicating firm for all tape formats.

Video Warehouse also announced the addition of 300 films to its catalog for a total of 366,

starting as low as \$29.95, with the complete catalog available at the Summer CES, Obsgarten says. Releases are available in half-inch Beta and VHS and ¾-inch U-Matic formats.

\* \* \*

**ITA European** members will have a formal meeting May 30 at Gutenberghus Reklame Film in Copenhagen, opening day of **Eurocomm '78**, the advanced communications exhibition/conference.

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## Rep Rap

**Harman International Audio Teams (HIAT)** are being dismantled with a return to more independent manufacturers' reps by the company's individual product line division, with **Bill Robinson**, JBL national marketing manager, consumer product, announcing nine added rep firms. **Mike Pontello** and **Joe Annechino**, who were Western and Eastern regional managers, respectively, for HIAT, continue as JBL regional managers.

The nine new firms join JBL's continuing independent rep network, including **Twin City Audio**, **Irving Ross & Assoc.**, **Raymond J. Taylor & Assoc.**, **J.E. Hall Co.**, **McFadden Sales**, **Joel Wolfson Co.** and **Third Century Marketing**.

New reps, principals and territories: **Electronic Marketing Assoc., Inc.**, **John Blando**, Central States; **B&K Marketing**, **Burt Brooks** and **Irv Kranick**, metro New York; **C&W Marketing Assoc., Inc.**, **Martin Charles** and **Tom Walkerwicz**, Upstate New York; **Lambert Sales Co.**, **Bruce Lambert**, Pacific Northwest.

Also, **Alpha Marketing**, **Carl Weisse** and **Bill Jackson**, Mid-Atlantic States and metro Washington, D.C.; **Ken Kingdon & Assoc., Inc.**, **Ken Kingdon**, Southwestern States; **New England Marketing Group**, **John De Rose**, New England; **Performance-Plus Marketing**, **Steven Bassett**, Rocky Mountain States, and **E.S. Purrington, Inc.**, **Ed Purrington**, Michigan.



## Studios See Audiophile 'Explosion'

By JIM McCULLAUGH

• Continued from page 61

In many respects, this "old" new process is going through an experimental phase with producers, artists and engineers learning as they go along perfecting technique.

"It definitely is a whole new ballgame for everyone involved," says Doug Gilmour who produced the Randy Sharp LP on Nautilus at Kendun.

"The producer has to try and anticipate every problem because there is no room for mistakes. As far as the engineer goes, he has to know what he's dealing with. We pre-programmed each song and color coded the console. You just don't go in there and sit down and cut it. There's an awful lot of preparation and work."

For that project Gilmour indicates he rehearsed the rhythm section for six weeks prior to the date for three hours a day, three days a week.

"The rhythm section was as tight as possible," says Gilmour, "and they were all dedicated to the project. It was like doing a live television show."

"I had an engineer," he continues, "mono tape every day's rehearsal so I could give it to the vocalists so they could get familiar. You have to rehearse a side at a time, not a song."

On the actual day of the date itself, Gilmour indicates that rehearsal took place from 10 a.m. to 1 p.m. and cutting took place between 2 p.m. and 5 p.m. for side one.

The following day the process was repeated for side two.

Gilmour adds that "problems" do occur the day of a direct-to-disk session such as "maybe the intros are not working but you can make some changes during rehearsal. And the artist and musicians know it's a legitimate complaint. You are way beyond the ego stage by then. And the people I was working with are very bright, the best in L.A., and adjusted to whatever was necessary."

Kendun, Gilmour feels, provided a perfect setting for the project since "the room is so open. We had 32 pieces in there and no baffles. I think it is as fine a direct-to-disk LP as has ever been cut. Volume-wise I think we cut it a little quiet but I was afraid of distortion."

"It was one of the biggest highs I have ever had as a producer," he continues indicating he would like to do a second Randy Sharp LP direct-to-disk.

Gilmour also has praise for singer/songwriter Sharp.

"Randy was terrific. Don't forget he had to sync five songs in a row and immediately shift tempos and feelings from tune to tune," he says.

John Hess at Century Records which has had direct-to-disk projects cut at Filmways/Heider in L.A. and RCA in New York, observes, "As a producer it's very important cueing the orchestra and cueing the engineer at the right times."

"As far as microphone placement goes," he continues, "there isn't a great deal of difference but things are done a little differently and producers are developing their own trade secrets with respect to it."

Mastering engineer Phil Cross at Filmways/Heider was involved on the Orinda Duke Ellington Orchestra project and calls it "a very interesting experience, the first time I had ever worked with a digital recorder."

As with direct-to-disk projects he's participated in, Cross says, "You feel more closely involved with the experience. It's completely different."

Cross adds he was fascinated by the fact that it's possible to electron-

ically edit Soundstream's system via computer.

As with other engineers who have worked on a direct-to-disk project, Cross says there are problems with levels since variable pitch and depth are not used.

Ed Wodenjack with Crystal Clear Records also agrees that over cutting can be a problem on direct-mastered LPs.

"Every company has a different philosophy," says Wodenjack. "We try to re-create the actual live sound as close as possible. We mike for natural ambience but you are always making little mike changes. We use no equalization, no limiters or echo, nothing that would color the sound."

"There is also a great deal of pressure on the engineer who is doing the live mix. Naturally you may want to emphasize certain solos or else emphasize certain elements in the mix."

"Certain people use limiters," he adds, "but we try to avoid that. Hopefully the musicians will play at consistent levels and you worry about a booming passage where you can overcut. And musicians may move off their mikes during the take at times without even realizing it."

Ken Kreisel, a partner in M&K which has just released "For Duke: Bill Berry And His Ellington All Stars" on Real Time has built what may be the world's first direct-to-disk studio.

Kreisel is in partnership with Jonas Miller and their Jonas Miller Sound in Beverly Hills may be the most prestigious high-end stereo dealer in the world.

At the store site they have constructed a studio which actually incorporates the store's showrooms and converts into a room 75 x 50 with a 30-foot high ceiling featuring a nine-foot false ceiling.

Kreisel indicates he has been perfecting audiophile recording techniques for years and all the equipment in the room has been customized.

Used is a Neumann cutting lathe which has been modified.

"It's like buying a Porsche and rebuilding it for racing," says Kreisel. "We've changed circuitry and there are no transformers. We've, effectively, altered anything that could affect the sonic process. The whole idea is to eliminate steps which can color the final product."

"The 24-channel mixing console is not an active mixing console and we don't use limiters, equalizers or compressors. We also use one type of mike on everything and I prefer to use only two mikes overall but a lot depends on the project. The 'For Duke' project featured eight mikes. The mikes have been custom developed by us and we use the same mike on bass as we do on trumpets."

## Toshiba-EMI To Audio-Technica

CHICAGO—Eleven direct disks on the Toshiba-EMI label will be offered by Audio-Technica, with availability expected prior to June 1.

The Fairlawn, Ohio, electronics distributor announced it has secured exclusive rights to market audiophile recordings by Toshiba-EMI. U.S. distribution of the Japanese imports previously was handled by Orion Marketing of California.

The direct-cut titles, including "Super Strings," Tokyo String Ensemble, and "Jun Fukamachi at the Steinway" will carry a \$14.95 list price.

## Ryan Formula For Producing All His Own

LOS ANGELES—"When producing a record I concentrate on getting inside the music and listening to it as a radio programmer would. Does this catch the listener's attention?" says John Ryan, producer of the first four Styx albums (including its first hit "Lady"), Black Oak Arkansas, Ike and Tina Turner, Iron Butterfly and others.

Coming from a radio background at Chicago's WGOD (now WBMX), Ryan believes his "main gift" is recognizing the radio viewpoint.

Since moving to Los Angeles from Chicago three years ago, Ryan has produced two albums by Fresh, one for MCA, one for Motown, and more recently completed production of Rare Earth's "Band Together" also for Motown, which he believes will be his biggest album. The first single from the album "Warm Ride," written by Barry Gibb, is already climbing the Hot 100.

Ryan, explaining his Motown connection, says: "I had done Fresh for Motown. Iris Gordy liked the job and needed a producer for Rare Earth. Someone to get involved in the music, pick the material."

With the exception of Styx, all of Ryan's productions have been r&b-oriented, although he's changing that.

"Since moving to California, I've changed my direction and the kinds of groups I'll produce," he says. "I don't want to be pegged doing only one kind of artist."

In addition to moving Rare Earth (the original band intact) into a more progressive area, Ryan is in the process of reforming Badfinger.

"With Rare Earth I tried to update the band's sound," says Ryan, "incorporating older ideas with more contemporary ones. Some producers come in with fixed ideas, even though the band has its own sound."

"My first job is to serve the artists but also make them feel good. It shouldn't be just what I like. There was to be an exchange of ideas or the artist won't want the producer around anymore."

"My biggest gain is to give the artist what he wants and then have the public accept it. If a record is too much producer and not enough artist, then the act feels betrayed," explains Ryan.

Ryan is back in the studio working on another Rare Earth album. "The challenge now is to make a better album," he states.

## L.A. Welcomes The Soundcastle

LOS ANGELES—A 24-track recording studio called Soundcastle is now operational here.

The new facility, owned by Buddy King, features a Harrison console, Ampex 1200 as well as a full complement of outboard accessory equipment.

The medium sized room and control area were designed by Jack Edwards and George Oxberger, and according to King, feature no parallel walls thus eliminating standing waves.

The studio is situated on a 2,700 square foot complex in East Los Angeles that used to be a marketing site for JBL.

Assisting King, who has a background producing and engineering Christian music, is Richard Donaldson, an ex-Altec engineer.



Billboard photo by Stanley Gainsforth

**IN SESSION**—Pete Hoorelbeke, lead vocalist and drummer for Rare Earth, chats with producer John Ryan during a session at Sound City Studios, Los Angeles. Ryan is producing the group again for Motown.

## Studio Track

LOS ANGELES—Bob Gaudio producing Frankie Valli at the Record Plant, Rick Ruggieri engineering. Other Plant activity: Deni King engineering for producer/artist Dick St. Nicklaus for the Keys; Michael Braunstein engineering vocal overdubs for Harry Chapin while also mixing a new LP for Mahogany Rush; Bob Merritt engineering and co-producing with French artist Alain Barriere; Lamont Dozier producing the Keane Bros., Mallory Earl at the board; and Ron Nevison using remote facilities to produce U.F.O. for Chrysalis.

Sausalito Plant activity includes: Producer Jeffrey Lesser tracking and mixing an album for Epic artist Starcastle, Tom Flye at the board, and John Fogerty working with engineer Kim King.

At Cherokee: Stephen Bishop finishing a new ABC album, Dee Robb and Bishop co-producing with Joe Robb engineering helped by Tony D'Amico; Paul Anka working on an LP, co-produced by Hank Catteano with Joe Robb engineering; Steve Miller producing Norton Buffalo for Capitol, Jim Gaines engineering; John Farrar producing the Moir Sisters for Rocket, Tom Wilson at the board; Jeff Baxter producing Paul Bliss, Bruce Robb behind the console.

John Mayhall's new ABC LP prepared for final cutting with John Stronach supervising and John Golden engineering at Kendun. Also at Kendun: Billy Preston's new Gospel LP for Word Records cut by Terry More with Preston and engineer Michael Schuman supervising; Casablanca artist Harvey Scales in for mixing sessions with producer Melvin Griffin, Barney Perkins and Joe Laux engineering; and Jesse Barrish's LP for RCA taped by John Golden with producer Pat Ieraci.

The Captain & Tennille mixing at Larrabee, Roger Young engineering with assistance from Linda Corbin. . . . Curtis, the Brothers, working on a debut CBS LP at United Western, produced by Al McKay of Earth, Wind & Fire, assistance by Debra Young with engineering by Bruce Schaefer.

Startrack Recording Studio cutting Patti Brooks After Dark LP with Simon Soussan producing and Brian Levi and Bryce Robbley engineering. . . . Jimmy Haskell producing Jaquetta

Rae at Music Grinder, Gary Skardina behind the board helped by John Kovarek and Robert Feist.

O.C. Smith working at Spectrum with Joe Porter producing and Arne Frager at the board. . . . Pardo Jones producing MCA's Billie Hays at Dr. Musix. . . . At Sixty Fourteen Studios, Jim Silvers finishing his LP for CMH Records, Silvers producing with Richard Bennet and Paul Tregurtha engineering. . . . Bob Monaco producing Darcus for RCA at Conway.

Out Of Town Notes:

Robin Trower remixing with producer Don Davis and engineer Pete Bishop at Detroit's United Sound. . . . Adrian Barber producing Hot Flash at New York's Record Plant. . . . L. Russell Brown at the Music Farm, West End, New Jersey, finishing up his first Polydor LP. . . . Paul Keys producing a Liz Madison live album for Treehouse Productions in Indianapolis at Neon Cornfield Recording Studios, Greg Riker engineering. The Tapemasters mobile was used.

Back Door artist Chuck McDermott and Wheatstraw at Northern Studios, Maynard, Mass., Tom Ghent producing. . . . Bruce Hensal, a former engineer with the Record Plant in Los Angeles, joins Criteria in North Miami, Fla., as an assistant engineer.

Stephen Bishop at work on a new LP for ABC at Cherokee, co-producing with engineer Dee Robb. Quincy Jones also producing the Brothers Johnson at Cherokee, Bruce Swedien and Cheech D'Amico behind the console.

Jackie De Shannon putting final mixes on a new Amherst LP at Producer's Workshop, Jim Ed Norman producing with Eric Prestidge engineering. Also at Producer's, Ed Cobb and Jim Pike making final mixes on AVI's 100% Whole Wheat's second LP and Michael Stewart working on a new Capitol project with Brian Cadd, Rick Ruggieri engineering.

Independent engineer Earl Mallory busy on projects with Helen Reddy, Harry Chapin, the Keane Brothers and Bruce Springsteen.

JIM McCULLAUGH

## STUDIO HAS EVERYTHING BUT OINKS

CHICAGO—Free lodging and gas rebates are being offered to lure musicians to Pepperhead Recording Ranch, a new 16-track facility located on 10 acres near Madison, Wis.

The studio, constructed in a renovated pig barn, hopes to attract clients from Chicago, Milwaukee and Rockford, Ill., according to owner Steve Wilcox.

"It'll be more of a vacation thing, a retreat," claims Wilcox, who formerly operated a studio in the Chicago suburb of Oak Park.

The new 3,000 square foot plant, about 175 miles by car from Chicago, houses a 16-track MCI board, auto locator, Mellotron, and Altec and Advent playback systems.

ALAN PENCHANSKY

## U.K. DEALERS SPEAK OUT

## Publishers Urged To Cool Racking Of Hot Print Items

LONDON—A plea to publishers to "learn from the disaster caused by multiples in the record retail business" before any big-scale moves into racking top-selling printed music titles, was made at the First Music Industry Conference in Bourne-mouth.

The conference, first to link members of the Music Trades Assn. with the Federation Of Music Industry Organizations, heard delegates warn against the recently adopted practice

of racking or franchising sheet music and music folios into chains and music shops which carry no in-depth of printed material.

One attendee said she had great reservations about "anything which creams off the top end of the market to multiples who stock only a small number of best sellers. In the end this could ruin the specialist and deprive the public of choice."

Another, to loud applause, spoke of the parallel "disaster" in the specialist record retail trade. He asked publishers to think hard "before plunging into this lucrative and attractive business and ask themselves what will happen to specialist shops in 10 years time."

Ron White, EMI Music managing director, also cautioned publishers that if this kind of franchising became widespread it "would quickly inhibit many new publications unless they were overwhelmingly suitable for the narrow spectrum of a rack operation." That spectrum he guessed at being less than 5% of the total output.

## Continental And Musidisc Forge Stronger Links

LONDON—Continental Record Distributors, the British import/export company, is strengthening its seven-year ties with the French record company, Musidisc.

Musidisc product is already distributed exclusively by CRD in the U.K., but a new long-term contract has just been signed intended to provide closer collaboration between the two to bolster the position of each in the British market.

The agreement highlights Musidisc's ambitious expansion plans and the new image fostered since the company was acquired by Francois Grandchamp des Roux. Hitherto only 25% of repertoire has come from Musidisc's own recordings, with licensed product providing the balance. But new policy calls for the proportion to rise with the development of in-house production under the direction of Jean-Jacques Timmel.

Musidisc catalog covers all musical areas and includes strong budget involvement. New productions include albums from Michel Legrand, Gilbert Lafaille, Jean Sablon and Stephane Grappelli. On the classical side, CRD will distribute product from artists including Pierre Monteux, Pierre Boulez, Lorin Maazel, Philippe Entremont and Igor Markovitch.

## U.K. SURPRISE

## 'Stud' Film &amp; Disk Are 'Fever' Rivals

• Continued from page 3

Film companies can't afford the amounts of advertising that are inherent in having a hit record. This way the film has publicized the record. The record, by the same token, has publicized the film."

The soundtrack was delayed till the last moment for maximum topicality. Fifteen of the 20 tracks on the album were selected from recent chart singles, Kass working with music coordinator Marty Machat to secure the necessary clearances.

In addition, five tracks were commissioned from Biddu, working in conjunction with lyricist Sammy Cahn, each of which has been released as a single, using artists such as Bill Fredericks, Linda Lewis and Real Thing.

Kass's deal with Ronco boss Barry Collier called for a regional tv campaign timed to match the film's distribution pattern, though this has now been accelerated as a result of "The Stud's" success.

Kass is at Cannes this month to make overseas deals for the film, and will stay in Europe to tie up corresponding record deals.

## Draft 12-Inch Presses For 'Babylon' Fill

LONDON—Faced by the biggest demand for a single in WEA history here, the Boney M 45 "Rivers Of Babylon" is being pressed in 12-inch format so that more of the company presses can be employed, the 100,000 12-inchers will supplement supplies of the 7-inch product.

The single has passed gold, with shipping figures of more than 700,000, and copies are being pressed in eight U.K. plants and one in Holland to supply home orders alone.

Released on the continent by Hansa for Atlantic, the single looks set to repeat its U.K. success there. In Germany, released in advance of the U.K., it has sold more than a million copies; in France it is past the 500,000 mark; in the Benelux countries it has topped 400,000; and it will soon be put out in every European territory.

The single was picked up for the U.S. by Seymour Stein of Sire Records after Atlantic declined to exercise its option on it.

## Japanese Production Scores Strong Gains

• Continued from page 1  
creases of more than 40% in both categories for the first quarter.

In stark contrast to last year's 8% decline in quantity and a leveling off in value, the production of disks in March scored high with unit and value gains of more than 10% for singles and 24% for LPs.

Total quantities stood at 15,684,000 units worth \$58.4 million. Singles were up by 10% to 8,516,000 units worth \$15.4 million, up 12%. LPs came in at 7,162,000 units worth \$43 million.

These figures comprise a cumulative total of 45,086,000 disks for the first quarter, up 6% over the same three months of last year. Value increased 9% to \$171.2 million. Singles were up by 4% and 6%, and LPs were up by 10% and 11%, respectively.

Tapes outperformed disks in growth. In March, 3,713,000 units were produced, worth \$22.3 million, increases of 59% and 39%. Eight-track cartridges staged a comeback after a lackluster performance last year, with quantities of 1,136,000, up 68%, over the same month of last

year. These units were valued at \$5 million, up 8%.

Responsible for the 8-track upsurge is the current craze in singing along to the instrumental backup of popular songs and ballads. This boom has taken hold not only in many of the nation's drinking houses and entertainment spots, but also at home.

The average Japanese is often called upon or offers to sing. Accompaniment makes it sound more "professional."

In March, cassettes jumped 55% in quantity to 2,576,000 units, worth \$17.2 million, up 52%. In the first three months of the year, tapes jumped 46% over the year before to 9,599,000 units, worth \$66.3 million, up 41%. Cassettes contributed gains of 48% and 59%, respectively.

## WEA Label For U.K.

LONDON—WEA U.K. is to fully activate its own WEA label, up until now only used for compilation albums.

The decision is in line with WEA International policy and the label will use material from all divisions of the company. Logo is to be the WEA symbol against a rainbow-colored background.

The label will concentrate on local product in each territory. Several European countries are preparing their releases, and the first U.K. release is a single "Looking at the Squares" by the Salford Jets, scheduled for May 26 release.

## FACED BANKRUPTCY

## Outlook Brightens For Fonit-Cetra

By DANIELE CAROLI

MILAN—Fonit-Cetra, the only state-controlled record company in Italy, is expected to balance its books by the end of the year and so avoid dissolution, threatened by its present owner, RAI-TV, the national radio and tv network.

Mario Zanoletti, Fonit-Cetra general manager, says the company is now achieving a fast recovery through new investments and via a wide-range catalog renewal.

In a story from Milan, dealing entirely with the record company's financial situation, "La Repubblica" reports the firm, once one of the largest in Italy, has faced increasing losses over the past 15 years, nearing bankruptcy.

In 1975, with proceeds from sales amounting to \$3.39 million, the company lost \$560,000, and the situation worsened the following year. In 1977, losses still exceeded \$500,000, but proceeds from sales rose to \$6.78 million.

Now a recovery plan has come into operation which should bring sales income up to \$9 million-plus

and also hit a break-even budget point.

There is strong confidence that liquidation dangers can be averted, at least for the time being. But it is still felt RAI-TV will close the company unless it yields profits within two years.

Zanoletti, general manager since (Continued on page 66)

## French 'Free' Radio Wins In Court: Reverses Loom

By HENRY KAHN

PARIS—The appeal court at Montpellier has confirmed the decision of examining magistrate Alain Pierre that there are no grounds for prosecuting "pirate" station Radio Fil Bleu, against which an action was instituted by the government to protect its monopoly on radio and television.

However, following the decision, Valery Giscard d'Estaing, the President of the Republic, ordered the government to introduce immediate measures to assure that monopoly carried on.

The magistrate had ruled that correspondence and communication was essentially "free" and that therefore the monopoly imposed by the government was itself illegal. The government appeal followed immediately and it came as a great surprise that the appeal court upheld the original decision.

Now it is assumed a law will be introduced in a few weeks to strengthen the monopolistic situation, punishing offenders with imprisonment from a month to a year, with fines from \$700 to \$7,000.

It seems, therefore, that the presidential action may hammer the last nail into the coffin of hopes for true independent radio in France.

The country has a single radio program, France Inter, but most inhabitants listen to peripheral stations such as Radio Luxembourg,

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## IMPORTS SINGLES

## Polydor Hard Pressed To Soothe U.K. 'Fever'

LONDON—Polydor here has had to go to great lengths to ensure supply of the RSO "Saturday Night Fever" album and the Bee Gees' single "Night Fever."

Demand has been so great that Alan King, Polydor head of operations, has imported 80,000 singles from the U.S.: 96,000 from Spain; 90,000 from Belgium; 20,000 from Eire; and 85,000 from RCA's local Durham factory. The balance has been met by Phonodisc as the single topped the 650,000 unit sales mark.

Because of the imports, the single is available on three different catalog numbers, RSO 002 (U.K.), RS118 (U.S.) and 2090 272 (European).

Production of the album has stayed inside the U.K., with RCA

supplying 15,000 sets a day and the WEA West Drayton plant up to 20,000 a week. Total sales of more than 550,000 as of May 12 were supplemented by 100,000 cassette units sold.

Extra problems created by the double album and its insert were solved by using two mailing houses near London, plus a government rehabilitation center, and using Securicor vehicles to get deliveries to the shops.

For the past six weeks, pressing plants at Phonodisc and RCA have worked 24 hours a day, seven days a week. Yet the "Saturday Night Fever" did not open until May 15 in Manchester, Scotland and the north-east region.

The album is the biggest seller in Polydor's U.K. history.

### 'DEAR ANYONE'

## It's a One-Album Summer For DJM

LONDON—DJM Records here is taking the unprecedented step of suspending all new album releases until the fall so total effort can be concentrated on one album, a concept package about a newspaper agony column "Dear Anyone," written by Don Black and Geoff Stephens.

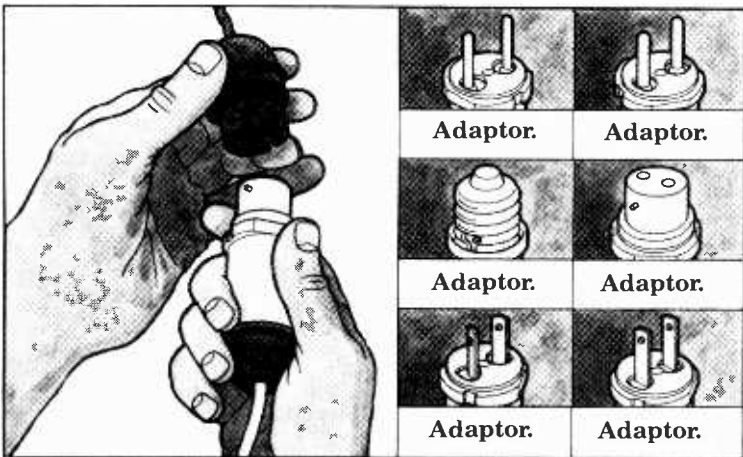
Release date is June 30 and the company calls it "the biggest thing to happen for Dick James Music and DJM Records since Elton John." A

stage show, on which the album is based, opens on Broadway later this year.

Apart from the cancellation of at least four planned DJM albums this summer, no singles will be released for a month after the "Dear Anyone" album comes out.

Black and Stephens have worked on the project for the past 18 months. Featured on the album are Peter Oliver, once of the New Seekers, Paul Da Vinci, Steve Harley,

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Down Under Gold: Atlantic act Foreigner is all smiles, as gold disks for Australian sales of their debut album are dispensed all around. The presentation, made in Sydney, followed the band's successful concert there, part of its "Around The World In 42 Days" trek (Billboard, March 25). Pictured here with Foreigner are, first and second left, WEA Records marketing manager Peter Ikin and manager Bud Prager.

## Foreigner Cracks New Markets

By JACK TESSLER

NEW YORK—With sales in Germany and Japan almost doubled and those in Australia nearly tripled, Foreigner's much ballyhooed 42-day world tour succeeded in its goal of establishing the group internationally, reports Jerry Greenberg, president of Atlantic Records.

Sales patterns in each country visited were charted beginning just before tour promotion and measured again immediately following the group's departure.

The group just returned from the final week of the tour in England. Figures from there are still being tabulated, but are said to be following the pattern in other territories visited. The visit there was capped by a sold-out concert at London's Rainbow Theatre. Radio, press and tv coverage, including a spot on "Top of the Pops."

To date, the strongest results of

the tour are from Australia. Concerts in Brisbane, Sydney, Melbourne and Adelaide were complemented by appearances on "Night Moves" and "Countdown," two of the country's leading tv shows.

Australia, from the initial release of their LP almost a year ago, was the best foreign market for the group.

The album, "Foreigner," already on the Australian charts for 46 weeks, went from number 26 before the group's arrival to number 11. A gold record was presented to Foreigner during their visit and the album is expected to go platinum in the next few days, says Phil Carson, vice president of international operations for Atlantic.

"Feels Like The First Time" and "Cold As Ice" two singles from the LP jumped 10 points up the chart

as a result of the visit, he reports.

The concert at Budokan Hall in Tokyo, one of five in Japan, sold out to an audience of 8,500, was filmed and will be shown as a tv special in Japan at a later date.

Filming along each stop of the tour was done. The footage is being used for tv specials in countries including England and Japan, and for worldwide promotional use.

While in Germany, Foreigner's concerts in Munich, Mainz and Hamburg were augmented by filming for the national tv show "Rock Pop" for a June 3 airing.

The group also made promotional visits to Greece and Hong Kong. Illness forced them to bow out of a concert date scheduled in Holland.

Foreigner's second album, "Double Vision," is scheduled for release in June.

## From The Music Capitals Of The World

### MILAN

Around 2,000 fans attended a jazz concert at Rome's Teatro Tenda, featuring U.S. trumpet player Lester Bowie's quintet, including Amina Claudine Myers, Arthur Blythe, Philip Wilson and Malachi Favors, the band gaining a strong reception for its avant-garde jazz.

At Cremona, the "Progetto Jazz" series of concerts and seminars was opened by a performance from A European Proposal, a group comprising Dutch players Misha Mengelbert and Han Bennink, Paul Rutherford from the U.S. and Italian Mario Schiano, and other concerts featured Steve Lacy's quintet and Anthony Braxton's new group.

PFM (Zoo) ended an Italian tour with two good live shows in Milan and the rock group's latest album "Passpartu" is already in the national Top 20. . . . Other artists giving concerts here: singer-writer Gianna Nannini (Ricordi), the Neapolitan folk group led by Eugenio Bennato (Philips/Phonogram) and contemporary classical artists Franco Battiato (former progressive rock act now with Ricordi) and Horacio Vaggione, who has an album out on Memoria's Nova Musica label.

Following a U.S. concert tour, classical pianist Maurizio Pollini went to Japan for seven performances, his repertoire including 19th century works plus modern compositions by Stockhausen and Nono. . . . Classical conductor Riccardo Muti (EMI), on tour with the London Philharmonic Orchestra, played a sell-out concert at the Teatro Comunale in Florence. Since 1975 there have been 16 albums out here featuring the Italian conductor with the London-based orchestra.

Five concerts at Pavia's University featured modern poetry and avant-garde music, including Gruppo di Sperimentazione Musicale Edgar Varese, led by Giancarlo Bizzi; Esther Ferrer; Juan Hidalgo; and Walter Marchetti, the whole

event being promoted by Memoria. . . . "Musica In Citta" is a series of concerts in Milan featuring classics, folk and jazz and featuring Gaetano Liguori, Gruppo Folk Internazionale, Quarto Stato and Stormy Six.

At Milan's Teatro Officina, a folk night included performances by singer-writer Ivan Della Mea and the group Banda Baccador. . . . CGD has acquired a new U.S. label, Butterfly, first two albums being the THP Orchestra's "Too Hot For Love" and a debut LP from Tuxedo Junction. . . . Paradise Birds (CBS) visited Italy for a series

of promotional appearances on national television and local radio and tv stations.

U.K. folk expert Peter Kennedy, director of the Center for Oral Traditions at Dartington Hall, gave a lecture on the current state of folk music in Britain at Milan's casa della Cultura, also introducing his "Folksongs of Britain and Ireland" book and his collection of recordings.

A short film featuring Earth, Wind and Fire was recently shown here on national RAI-TV and another CBS act, Billy Joel, whose latest album

(Continued on page 67)

## COURT NAMES 'EVIL GENIUS'

LONDON—A man, whose illegal recordings of live pop shows led to him being described by a judge here as "an evil genius behind the bootleg tape industry," has been named in the High Court.

Neil Corkindale, who lives in Manchester, had his identity revealed because his name had already been disclosed in a national Sunday newspaper, his counsel told Judge Brightman.

Corkindale has now left the country. But the judge granted an injunction banning him from manufacturing or selling recordings in breach of the Performance Protection Acts. This ban lasts until judgment or further order in an action being brought against Corkindale by Island Records and 29 other record companies and musicians.

## Outlook Brightens

• Continued from page 65

August 1977, explains that the plan involves RAI raising the firm's capital so that the plant can be brought up to date. Agreement has been reached on that, and \$1.1 million will be invested. Additional emphasis is being put on increasing and improving promotional output and on repertoire renewal.

Cooperation from the trade unions and affiliated in-company committees is sought and has already brought productivity increases as well as guaranteeing jobs for the 150 employees.

This national newspaper coverage would have been regarded highly unusual a few months back, because the Italian record industry is rarely covered by the dailies. But more recently several papers, including "Il Corriere della Sera" and "L'Unita" have been reporting on the local music business.

# From The Music Capitals Of The World

• Continued from page 66

"The Stranger" has made the local charts, has been tv-promoted with a special movie.

DANIELE CAROLI

## PARIS

CISAC has announced a special prize for the best essay on one of four subjects, including author's rights and the judicial status of works written to order, with a \$6,000 first prize, a closing date of June 30, 1979, and eventual awards to be made in 1980.

A national association of disk jockeys has been set up here, and it will publish its own chart for distribution to 1,000 clubs. . . . The Ministry of Cultural Affairs has granted \$15,000 to Francois-Bernard Mache and Yoshihisa Tarra to enable them, selected from 40 applications, to continue working on musical compositions.

The French magazine "Diapason" has published a special "Practical Guide For Disk Collectors," which gives advice on how to keep records in good condition and how to look after hi fi equipment. It is for amateurs rather than experts.

The same magazine pinpoints a problem over the current system of coding records, which can lead to steep price increases. Disks in France are coded for price but some retailers change the code so that a low-price record benefits from a greater price increase when this is permitted. Thus, the recent 3% increase allowed by the government encouraged dealers to change the code so that a disk costing \$10 went up to more than \$11. Additionally, when currency rates change, and import costs rise, the retail prices go up, but when the rate falls the change is never passed on.

French songwriters are in angry mood because in recent months the record companies have been omitting composer credits from the sleeves of singles. The argument that there is insufficient room carries no weight with them because there is enough space for the name of the studio used, the producer, photographer, engineer team and other data. HENRY KAHN

## LONDON

Bob Dylan's six shows at Earls Court here (June 15-20) will pull more than 80,000 fans, following which he plays gigs in Rotterdam, Dortmund, Nuremberg and Sweden for an estimated 250,000. . . . Logo Records, new outfit headed by Geoff Hannington and Olav Wyper, switched pressing, distribution and selling to RCA here, from Decca/Selecta.

Movie actress Ginger Rogers completed her first album for EMI here, featuring many of her film soundtrack standards and produced by former chart singer and songwriter Kenny Lynch. . . . While Brooklyn-based group Shirt recorded in the Advision Studios here, new-wave leaders the Stranglers were frequent visitors.

Big Motown campaign here linked with the rush-released seventh Commodores album, "Natural High." . . . Gerry Rafferty's "Baker Street," now charting also in the U.S., is United Artists' first British gold single. . . . British jazz-bluesman George Melly, with back-up band John Chilton's Feetwarmers for U.S. dates, including two weeks at Michael's Pub in New York, followed by Newport Jazz Festival appearance (June 25).

Liaison between two former Sex Pistols, Paul Cook and Steve Jones, and Johnny Thunders, once leader of the Heartbreakers, creating speculative gossip here for they are gigging and recording together. . . . Eric Clapton, due to tour with his band here in the fall, also said to be appearing with Bob Dylan on continental European dates.

Led Zeppelin currently working on album routines in a castle "somewhere in Wales." . . . Boomtown Rates, show at Apollo in Glasgow (June 23) likely to be the last rock presentation at the venue.

New music classification "post-modern" applied to five-piecer the Tourists, featuring girl singer and keyboard player. . . . Extra shows added for George Benson, a late-May visitor, to cope with tremendous public demand. . . . Elkie Brooks' season at London Palladium first by white U.K. girl singer in many years.

Kinks had to cancel provincial gigs linked with its "Misfits" album because of lack of time for new band members to rehearse. . . . Debut album "Don't Talk Back" for Gerry Rafferty's brother Jim. . . . Matumbi, winner of reggae popularity polls in the U.K., now signed to EMI. . . . Visit for gigs from Gruppo Sportivo, Dutch group recently contracted to CBS. . . . Drastic personnel changes for Rory Gallagher's back-up band.

Hi-Tension, with a debut single "Hi-Tension" in the chart here, touring as support on the Heatwave-schedule and also appearing at U.K.'s first International Soul Festival (June 24) at Slough Football Stadium, and featuring Manu Dibango. . . . Tapes specially recorded by Roy

Orbison helped Michelle Booth, near death after being hurled from a train, to recover health.

Punkmovie "Jubilee" picked by critics to represent U.K. at this year's Cannes Film Festival. . . . Roddy Llewellyn, still working on his first

Phonogram album, says "circumstances" mean he would never marry Princess Margaret, now seeking divorce. . . . John Whitehead, new label manager for Henry Hadaway's Satriel Records, was responsible for signing Gerry Rafferty, Billy

Connolly and Stefan Grossman when head of creative services for Transatlantic. PETER JONES

## ATHENS

CBS here anxious to release as soon as possible. (Continued on page 68)



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**COMMODORES CALL**—The Commodores, in London to play three sellout dates at the Hammersmith Odeon following a national U.K. tour, visit the HMV records shop in Oxford Street. From left are Commodores William King and Lionel Richie; Jorg Warnecke, store's assistant manager; Commodores Walter Orange and Milan Williams.

## From The Music Capitals Of The World

• Continued from page 67

sible the first product from **Julio Iglesias** in Greece under his worldwide deal with the label. Though he has had just one single out here, he is a well-known artist. . . . Gold disks from **Minos** to **Tolis Voskopoulou** for his album "Ine To Kati Pou Meni."

Emial to release a series of "14 Golden Hits" by some of the most popular back-catalog artists, such as **Stelios Kazantzidis** and **Dimitra Galani**. . . . "New Horizon" is the latest **Isaac Hayes** album out here (Polydor). . . . **Mariza Koch**, a best-selling artist for CBS, made recent key tv appearances in Athens.

World premiere of the audio-visual performance of the **Yiannis Ksenakis** work "Orestia," based on the Aeschylus tragedy, to be staged in the ancient city of Mycenae in September. **Zenakis**, an architect and resident of Paris, is well-known for his progressive music compositions based on mathematics.

Big-selling Minos albums: "I Remember Yesterday," **Donna Summer** (Casablanca); "Rockin' Days," **Elvis Presley** (RCA); "Baccara" (RCA); "Love Gun," **Kiss** (Casablanca); and "Le Piu Belli Canzoni Italiana," (RCA). . . . CBS warehouse moving to new and larger premises on the outskirts of Athens.

The "Saturday Night Fever" soundtrack album has fullest promotional back-up by Phonogram here on radio, in discos and the press, and seems set to be the best-selling double LP in the company's history here. The actual "Fever" movie does not open in Greece until October, around the start of the new school term.

Music Box has a hot seller with **Space's** "De-Iverance," and the group is not one of the company's biggest acts, along with **Abba**, **Boney M** and other disco-orientated teams. . . . Following the success of **Raffaella Carrà** disks (CBS) here, Minos is out with an RCA album "I Successi Di Raffaella Carrà" made up of her earlier recordings. . . . New Lyra releases include "A Biography," **Johnny Cougar**; "This Year's Model," **Elvis Costello**; "House Of The Rising Sun," **Revalacion**; and "Tribute To Pink Floyd," by **Rosebud**.

To boost punk rock sales, CBS instituting a multi-media promotion here. It has released the **Stranglers** "Rattus Norvegicus" and follows up with releases by the **Vibrators**, **Clash**, **Dead End Kids** and the **Buzzcocks**. . . . Emial released the

Greek Eurovision entry "Charlie Chaplin," performed by **Tania Tsanaklidou**. . . . **Steely Dan's** "Aja" already a hit here and attracting favorable reviews from the music press.

New releases from Minos include "Earth," by **Jefferson Starship** (RCA); "Sun Sessions," **Elvis Presley** (RCA); "Best Of The Middle Of The Road," (RCA); "Le Disco Album," (Barclay); and two LPs from **Jacques Brel**. . . . Phonogram has released on 20th Century "I Remember Marilyn," an album of songs by the late **Marilyn Monroe**.

Now in its third month of publication, "Pop and Rock" magazine, the only publication of its kind in Greece, has trebled its circulation, absorbing readers from other monthlies dedicated to hi fi and audio-only subjects.

LEFTY KONGALIDES

### DUBLIN

The **Gary Burton Quartet** plays the final date of its European tour at the R.D.S. here, under the auspices of the Project Arts Center, the group's first visit to Dublin. . . . **Chieftains** play the Liberties Festival here, an annual date, and follow with a tour of the U.K., opening in Middlesborough.

**Cantrell and Cochrane**, manufacturers of Pepsi-Cola here, claim its Top Ten Record Albums contest was a big success with nationwide response. The 50 winners, each selecting 10 albums of their choice, picked from more than 170 different labels.

**Kate Bush** guested on RTE-Television's "Late Late Show" while her single "Wuthering Heights" topped the local chart, a coup for EMI Ireland, who lined up the visit some weeks before the single's release. . . . CBS issued **Reform's** "You Gotta Get Up," which reached the finals of this year's national contest to find a Eurovision entry.

K-tel introduced its first compilation album by local artists, completely compiled, produced and manufactured in Ireland, with 20 tracks including: "Fairytale" by **Dana**; "Romano," **Geraldine**; "First Of May," **Colm C.T. Wilkinson**; "When," **Red Hurley**; "Back Home Again," **Dickie Rock**; "I Need You," **Joe Dolan**; "The Best Of Both Worlds," **Nicola Kerr**; "Looking Through The Eyes," **The Swarbriggs**; "All My Roads Lead Back To You," **Brendan Shine**, and **Fran O'Toole's** "Love Is."

**Brendan Harvey**, K-tel International (Ireland) managing director, says the company plans many Irish albums for marketing here and abroad and it has appointed **Solomon** and **Peres** sole distributors in Northern Ireland. . . . EMI Ireland released **Nat King Cole's** "20 Golden Greats" and **Frank Sinatra's** "20 Golden Greats," both on Capitol.

The Shanachie label is now solely distributed by CBS and there's a campaign centered on 10 albums, including product from **Michael Coleman**, **Kathleen Collins**, **Paddy Killoran**, **Johnny Cronin**, **Joe Burke**, **Paul Brady**, **Jimmy Doyle** and **Dan O'Leary**.

New album releases here, distributed by CBS Ireland, include: "You Light Up My Life," **Johnny Mathis**; "Easter Island," **Kris Kristofferson**; "Greatest Hits," **Barbara Fairchild**; "The Angel In Your Arms," **Lynn Anderson**; "Do It Good," **K.C. and the Sunshine Band**; "Close Encounters Of The Third Kind;" "A **Bing Crosby** Collection;" "Hold Your Head Up," **Argent**; "Central Heating," **Heatwave**. **KEN STEWART**

# Canada

## Labels Seek Market With Reissued Titles

By DAVID FARRELL

TORONTO—While record company personnel report minimal financial return on archive material, more and more collector series titles are filtering out onto the marketplace.

One of the largest collections to come out recently is the Savoy Series, a library that already sports over 36 titles since being introduced two years back, and promises to expand to 100 or more titles before winding down.

Included in the Savoy Series are complete recordings by **John Coltrane**, **Cannonball Adderley**, **Milt Jackson**, **Yusef Lateef**, **Dizzy Gillespie**, **Stan Getz** and **Art Pepper**, along with a two-volume set titled "The Changing Face Of Harlem," and a two-volume set capturing "The Roots Of Rock 'N' Roll."

The Savoy Series is being released and marketed by **Arista Records** in North America.

From **WEA** there is the 20-volume "That's Jazz" series, a collection that includes **Shorty Rogers**, **Art Blakely** with **Thelonius Monk**, **Woody Herman**, **Roland Kirk**, **Charles Mingus**, the **Modern Jazz Quartet**, **John Coltrane**, **Ornette Coleman**, and **La Verne Baker** singing **Bessie Smith** amongst its titles.

As with the Savoy Series, a great deal of the material was previously unavailable.

**Pye Records**, U.K., recently bowed the **File Series**. The double-

album titles released in this collection so far include **Lonnie Donegan**, **Donovan** and **The Kinks**. Other **File** collections by **The Serachers**, **Status Quo** and **Mungo Jerry**.

The label is also reactivating promotion on its **Golden Hour Series**, which includes artists such as **Stephane Grappelli**, **Kenny Ball** and **His Jazzmen**, **Cyril Stapleton**, **John McEvoy**, **Max Bygraves** and an assortment of British comedy albums.

From **London Records** comes the **Collector Series**. Releases so far include **John Mayall** (featuring **Eric Clapton**, **Mick Taylor** and **Jack Bruce**), **ZZ Top**, **Tom Jones**, **Them** (featuring **Van Morrison**), **Savoy Brown**, **Thin Lizzy**, **David Bowie** and **Ten Years After**. Six more titles are scheduled for release over the next year, but the artists have yet to be named in the series.

The latest archive material to be dug up for release in Canada is the **Vintage Vault** series, a treasury of material taken from the **King-Federal** label vaults. Included in this 10-album collection are **Ray Charles**, **Jackie Wilson** with **Billy Ward** and the **Dominoes**, the **Ink Spots**, **Clyde McPhatter** and **Earl Bostic**. **Quality Records** has this set in Canada.

## Mann Continues

LONDON—Though three members are leaving, the **Manfred Mann Earth Band** will continue with a new lineup. **Mann** says, "The changes add up to a restructuring and redevelopment of the band. The band goes on recording for **Bronze Records** and will stay a touring band. As soon as we line up new members, we'll record a new album."

## Musexpo Coordinator

NEW YORK—As a result of the continued growth and participation of Canadian individuals and government sponsored firms in **Musexpo '78**, **The Great Canadian Music Co., Inc.**, has been appointed Canadian marketing coordinator by **Roddy Shashoua**, president of **Musexpo**, Nov. 4-8 in **Miami Beach**.

The executives of the newly formed **Great Canadian Music Co.** are **Dave Coutts**, **John D. Watt** and **Donna Murphy**, all with the **Smile Music Group** based in **Toronto**.

## Polydor Up 216% For 1st Third

MONTREAL—Bouyed by phenomenal sales from **RSO**, **Casablanca** and **Capricorn** acts, **Polydor Canada** reports a 216% gain in the first four months of 1978 over the previous year's period.

Over \$1 million in the red in 1976, **Polydor** became a force to reckon with the following year as licenses for **Phillips** and **Mercury** lines moved from **London** to **Polydor**. More recent acquisitions, namely **Casablanca** and **Capricorn**, have allowed it to move to a second or third slot in terms of market share in this country.

**Polydor** president **Tim Harrold** acknowledges the label's new-found success comes from acts such as **Donna Summer**, the **Bee Gees**, **Kiss**, **Andy Gibb** and the **Atlanta Rhythm Section**, and suggests that the company is only going one way from here, and that is upward.

New releases that back up **Harrold's** confidence in the near future include the soundtrack "Grease," "Thank God It's Friday," plus catalog material from **Capricorn**, which includes the **Greg Allman** band, **Elvin Bishop** and **The Marshall Tucker Band**.

Commenting on the overall scope of the company, **Harrold** says: "With this wealth of top pop product we are looking forward to another record month in May, and feel confident that we will keep our sales momentum up."

## CBS Bolsters Marketing And Promotion Departments

TORONTO—To meet the growing demands of the record market and to direct specialized attention to **CBS** artists, **CBS Canada's** vice president of marketing, **Jean Desjardins**, has announced a shuffle in the marketing and promotion divisions for the label.

Under the new setup, **Bill Bannon** assumes the position of director of marketing for **Columbia**, **True North** and **Aquitaine** labels in Canada. **Graham Powers** is named director of marketing for **Epic**, **Portrait** and associated labels (**EPA**).

**Joe Owens** is named to the post of director of artist development and national press/publicity. The post

makes **Owens** responsible for artist appearance arrangements, and coordinating these dates with marketing and publicity departments. The artist relations department, in turn, reports to **Owens**.

**Martin Herzog** is named to the position of director of creative services and is responsible for the creation and distribution of point-of-purchase and advertising materials.

The new publicity department is complemented by **Liz Braun** and **Sandra Joyce**, both of whom report directly to **Owens**. Vacating the publicity office is **Terry McGee**, who moves on to become senior product manager for **CBS Canada**.

## From The Music Capitals Of The World

### TORONTO

**BTO** has added **Vancouver** horn player **Tom Keenlyside** to its ranks as a sideman on its current U.S. tour and band members are discussing possible use of producer **Bob Ezrin** for the next **Mercury LP**. . . . **John Michel Jarre's** "Oxygene" album has turned gold in Canada. . . . "Is The Night Too Cold For Dancing" is being released immediately as the first single from the **Randy Bachman** solo "Survivor" LP.

**Capitol** has rush-released **Bob Seger's** "Still There" 45 to promote the release of "Stranger In Town" LP. The **Detroit** rockers will play **Toronto**. Another **Capitol** act on the road is the **Little River Band**, opening for **Boz Scaggs** in three western Canada dates, June 9-12.

**Ronnie Hawkins** has a **Roulette LP** on re-release via **Quality Records**, retitled "Sold Out." The early '60s package contains tracks with **The Band** behind him. Meantime, the veteran rockabilly is working out with **King Biscuit Boy** in the **Hamilton, Ont.**, area. . . . **Sweet Blindness** has regrouped with **Bobby Dupont** maintaining leadership of the band and working in the new hands on an **Eastern-Canada** tour. The r&b outfit is currently seeking a record deal. . . . **CBS** new-

comer **Zon** plays the **El Mocambo** for a **CHUM-FM** "live" concert before kicking off a major **Canadian** tour, opening for **April Wine**. **Wine**, meantime, is negotiating a worldwide distribution contract, via **Aquarius Records** in **Montreal**.

**Scottish** rock quartet **Nazareth** finishes its 20-date national tour in **Victoria**, May 23. . . . **Valdy** is on a **Western** tour with a new **A&M LP** scheduled for fall release to tie in with **Eastern Canada** dates. . . . **Aquarius Records** has inked the reformed **Guess Who** and released "C'Mon Little Mama" as the first 45 from the upcoming LP.

**Music Shoppe Intl** has opened offices in **Halifax**. The booking agency now sports a promotion and publicity department under the leadership of **Bruce Hudson**. . . . **David Bowie** was presented gold disks in **Toronto** for the albums "Low" and "Heroes," following concert dates in **Toronto**, **Ottawa** and **Montreal** in early May. . . . **Jacques Burdyl**, French-Canadian pop artist, has been signed to **Tiger Records**. . . . **Lonnie Donegan**, **Professor Longhair** and **George Melly** are three acts confirmed to appear on a new series being shot in **Toronto** by **William Cook** for **CHCH-TV**, with **Peter Appleyard** hosting.

Guitarist **Domenic Troiano** back from a recent **Western** tour to promote the release of his second **Capitol** album, "The Joke's On Me."

**Etta James** drew raves in **Toronto** following three nights of appearances at the **Horseshoe Tavern**. . . . **Neptune** artist **Tom Thorney** has come out with a national distribution deal with **London Records** for his **Guess Who**-backed "Thorney's Latest Album" release. . . . **Kenny Rogers** picked up a gold LP for "10 Years Of Gold" backstage at the **Queen Elizabeth Theatre** in **Vancouver**, presented by **U.A.** head office staffers.

Ex-a&r director for **Capitol**, **Paul White**, has joined **Balmur** management firm as director of creative development. The company handles the affairs of **Anne Murray**, **John Allan Cameron**, **Bruce Murray** and **Robbie MacNeill**. . . . **New York's Gotham**, signed to the **Canadian-based Direction** label, has just had its first album released in **Canada**.

**Direct A Song** is the title of a new publication aimed at the songwriting and publishing community in **Canada**. Published 26 times per year, it is based in **Toronto**.

# 13 Dealers Are Sued By Fania; Piracy Alleged

• Continued from page 1

tively obtained a temporary restraining order Tuesday (16), enjoining the record shops from illicitly manufacturing Fania records or tapes and from advertising or selling illegally reproduced product.

The order, signed by New York Supreme Court Justice Deforest C. Pitt and returnable June 2, also demands the retailers show cause why a preliminary injunction should not be granted in the matter, pending resolution of the suit.

The court action, which is believed unprecedented in the piracy battle, is the culmination of a strategy put into motion by Fania earlier this year.

In a letter dated March 1 signed by Fania president Jerry Masucci and mailed to almost 500 New York area retailers, the label put the dealers on notice regarding laws and penalties which apply to those who knowingly sell pirated or counterfeit records or tapes.

The letter, drafted by Fania counsel Sal J. Nigrone who spearheaded the antipiracy drive, states: "Your participation in disregard of this law could result in prosecution and conviction, punishable by a fine, jail sentence or both."

After detailing the penalties, the letter continues, "For your protection, notice is hereby given that, hereafter, any unauthorized display or sale of Fania tapes and records subjects you to seizure of the product, together with criminal prosecution..."

Masucci goes on to warn the retailers that all legitimate 8-track product manufactured by Fania and its related labels would henceforth

be distinguished by purple plastic cases and the phrase "Distributed by Fania" embossed across the top of the credit side of the cartridge.

"A sample, legitimate cartridge and tape is enclosed for your inspection and comparison," the letter concluded.

The letter was sent by certified mail, Nigrone reports. With the dealers then unable to claim ignorance as a defense, Fania took its court action against them after the New York FBI raided several locations and reportedly confiscated alleged bootleg product.

An FBI source in New York says the investigation is ongoing and was unable to say whether the shops it raided were the same as or limited to those named in the Fania suit.

Nigrone says Fania hired investigators at its own expense to supply the FBI with information that led to the recent actions.

Named as defendants in the Fania suit are Carmelo Velez of Johnny Albino Music Center, 95 Moore St., Brooklyn; Rademas Millan of San German Record Shop, 89 Moore St., Brooklyn; Casa Broinquen, 100 Moore St., Brooklyn; Ramon Gutierrez (also known as Ramon Casals) of R&A Audio (no address listed); Johnny Ortiz Music Mart, 115 Street & Park Ave., New York; Record Mart, Inc., BMT Subway, 42 St. & Broadway, New York; Suaritos Record Distributors, 157 E. 116 St., New York; Soto Record Shop, 922 E. 165 St., Bronx; Casa Alegre Music Corp., 852 Westchester Ave., Bronx; Matos Record Shop, 972 E. 165 St., Bronx; Humberto Hernandez of Disco Mondo Records Store, 272 Broadway, Brooklyn; Hannibal Padilla of Zodiac Record Shop, 1606



**LIVE TRADITION**—Members of the Mexican group Los Folkloristas demonstrate some of the more than 80 Latin American and African instruments they use in their show. The group, which was slated for a Los Angeles appearance Sunday (21), spent years researching authentic musical folk styles from throughout Latin America. They offer not only music from several regions in Mexico but specialize in Andean and Caribbean styles as well.

Newkirk Ave., Brooklyn; and Rafaelito Dweck of Rafaelito's Music Center, 87 Moore St., Brooklyn.

Named along with Fania as plaintiffs in the suit are other corporations corresponding to the related Fania labels Vaya, Inca, International, Cotique and Karen.

The suit charges the retailers with "unlawfully appropriating and pirating" Fania product.

It states further that by such action the defendants "unjustly enriched themselves at the expense of plaintiffs," and that the "acts and conduct defraud all plaintiffs, constitute an appropriation and invasion of their property rights, jeopardize the reputation and good name of the plaintiffs as manufacturers of high-quality recordings, constitute unfair competition, are a violation of the plaintiffs' common law copyright and an unlawful interference with the plaintiffs' contractual relations with their recording artists."

Aside from the \$2 million in damages, the suit requests that the defendant retailers be "required to account to the plaintiffs for all proceeds received by (them) from the manufacture, sale and disposition ... of pirated tapes and pirated records."

In addition, Fania asks that all proceeds obtained from the alleged sale of pirated product be turned over to the plaintiffs, and that the defendants be required to surrender any pirated product in their possession to Fania.

In explaining the Fania strategy, attorney Nigrone states, "This has got to be a deterrent to the retailer against selling the pirated material. Faced with our lawsuit, court costs, attorney fees and possible penalties, it's just no longer a bargain for him to handle the pirated product. It's no longer financially palatable."

"We're turning the screws on them simultaneously, civilly and criminally," Nigrone states.

Nigrone believes in the past FBI seizures at the retail level have been ineffective since the product would quickly reappear because "record companies were not following up."

"Now we're pushing it to its natural end," he states.

Although only retailers were named in the action, they were charged with illegal manufacturing as well as selling of the product as a means of placing the burden of proof on the retailers.

## Latin Scene

### NEW YORK

**WATCH OUT!** It's finally happening. Using the most sophisticated CIA-KGB techniques, we've uncovered **Eddie Palmieri** at work on his debut album for Epic. This follows the disastrous attempt at recording Palmieri undertook last year, when after a week's work the tapes were erased at his insistence.

We understand that this time around, things are much cozier. Production is now in its second week in New York, and former **Blood, Sweat, & Tears** drummer **Bobby Colomby**, now Epic vp for a&r, is producing. Colomby might be the man to bring home the hoped-for salsa-fusion-crossover bacon, which has eluded others till now.

Stories out of Venezuela and Puerto Rico now circulating indicate that the gold in the Caracas hills which prompted several p.r. salseros to move may have been of the fool's variety. The grass is always greener, etc. Unless it's laced with paraquat. Still no news from Paraguay, by the way... **Angel Canales** and **Sabor** caused a sensation at the Felt Forum last month. Special praise must be given to 19-year old pianist **Lisette Wilson**... **Alfredo De La Fe**, the **Tipica '73** violinist who can give **Jean Luc-Ponty** pause, appeared on **David Amram's** recent "Soundstage" special with **Dizzy Gillespie**, **Ray Mantilla**, **Bonnie Koloc**, the **Chicago Symphony** and fellow **Tipica '73** member **Nicky Marrero**. Some mix. They're all featured on the remarkable Amram's new Flying Fish LP. "Havana/New York," a record of last year's first musical exchange with Cuba. Also featured are **Thad Jones**, **Eddie Gomez**, **Candido**, **Tipica's Johnny Rodriguez Jr.**, and the Cuban ensemble, **Los Papines**. LP features two live tracks, one recorded in Havana, the other recorded in the street, Broadway & 44th.

**Merrero** and **Barry Rogers** among the cast of musicians' musicians who backed **Ralph MacDonald** in five SRO concerts May 5-7 at the reopening of Harlem's famed **Apollo Theatre**... Despite poor sales of their last, experimental LP **Tipica '73's** next is due for summer release on Inca. Entitled "Tower Of Salsa," 20-year old **Jose Alberto** fronts on vocals... **Ralph Mercado** & **Ray Aviles**, upset at the poor turnout for their "Salsa Fever" concert at the Felt last month (when is all this "fever" nonsense going to stop? Let's see some originality!), are currently grinding their loins to insure their "Salsa Weekend" concerts at the Garden over Labor Day. This will be the first time salsa attempts multiple shows at the Garden. Look for **Mecado** & **Aviles** to pull out all the stops, short of resurrecting **Arsenio's** ghost.

**Wilkins' Mother's Day** concert in Caguas sold out a month in advance... TR chief **Stanley Cohen** challenged the Fania All Stars to a softball game, which Fania Prez **Jerry Masucci** immediately accepted. Could be concert of the year... Signings, we've got signings: **Conjunto Candela** now joins TR, as does young ten-piece group called **Orq. Hidalgo**... over at Fania, **Fuego '77** joins the fold, with **Larry Harlow** producing. Also to Fania, **Gene Hernandez** & **Orq. Novedades**.

**Joe Quijano's Cesta Nueva** label now being distributed by TR... (again with the "fever") is the title of third **Fania All Star LP** due soon from Columbia. CBS sponsored a "listening party" at the **Ipanema** to unveil the new release, but best listening of the evening came when every All Star present told reporters (as disk played), "Uh, I didn't play on that... that's not me, either... I had nothing to do with that one..." as they sought to distance selves from product. More on roots of dissension, which is quite serious, soon. **PABLO "YORUBA" GUZMAN**

Billboard SPECIAL SURVEY For Week Ending 5/27/78

## Billboard Special Survey Hot Latin LPs™

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MIAMI (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>CELIA CRUZ/WILLIE COLON</b> Only They Could Have Made This Album Vaya 66	1	<b>LOS TIGRES DEL NORTE</b> Numero 8 Fama 564
2	<b>JOSE JOSE</b> Volcan, Pronto 1035	2	<b>CHELO</b> La Voz Ranchera, Musart 10638
3	<b>ROBERTO CARLOS</b> Amigo Caytronics 1505	3	<b>CHELO</b> Con Mariachi, Musart 10585
4	<b>CHUCHO AVELLANET</b> West Side Latino 4062	4	<b>LOS HUMILDES</b> Besitos, Fama 560
5	<b>TANIA</b> Insuperable, Top Hits 2022	5	<b>JUAN GABRIEL</b> Siempre En Mi Mente, Arcano 3388
6	<b>BASILIO</b> Demasado Amor, Zafiro 513	6	<b>YOLANDA DEL RIO</b> La Hija De Nadie, Arcano 3202
7	<b>LOLITA</b> Mi Carta, Caytronics 1506	7	<b>LOS BUKIS</b> Los Alambrados, Mericana, Melody 561.1
8	<b>JULIO IGLESIAS</b> A Mis 33 Anos, Alhambra 38	8	<b>ROCIO DURCAL</b> Canta A Juan Gabriel, Pronto 1031
9	<b>JUAN BAU</b> Vol 5, Zafiro 512	9	<b>LOS ANGELES NEGROS</b> Serenata Sin Luna, International 925
10	<b>CHIRINO</b> Evolucion, Borinquen 1339	10	<b>ROBERTO CARLOS</b> Amigo Caytronics 1505
11	<b>ALVAREZ GUEDES</b> Vol 6, Gema 5055	11	<b>RICARDO CERRATTO</b> Me Estoy Acostumbrando A Ti, Latin International 5042
12	<b>LOS AMAYA</b> Asi Son, Arcano 3403	12	<b>CELIA CRUZ/WILLIE COLON</b> Only They Could Have Made This Album, Vaya 66
13	<b>SOPHY</b> En Concierto, Velvet	13	<b>ROBERTO CARLOS</b> Lo Mejor, Caytronics 132
14	<b>ALMA</b> Unlimited/Sin Limites, Alhambra 152	14	<b>LEO DAN</b> Leo Dan, Caytronics 1504
15	<b>MOCEDADES</b> Numero 8, Zafiro 510	15	<b>LOS TIGRES DEL NORTE</b> Vivan Los Mojados, Fama 554
16	<b>RAY CONNIFF</b> Exitos Latinos, Caytronics 1502	16	<b>LOS FELINOS</b> Estos Son Los Felinos, Musart 1735
17	<b>WILKINS</b> No Se Puede Morir Por Dentro, Velvet 1523	17	<b>LOS HURACANES DEL NORTE</b> Son Tus Perjumenes Mujer, Luna 1018
18	<b>ALMA</b> Alma, Alhambra 148	18	<b>LOLITA</b> Abrazame, Caytronics 1489
19	<b>JOHNNY PACHECO</b> The Artist, Fania 503	19	<b>VICENTE FERNANDEZ</b> La Muerte De Un Gallero, Caytronics 1492
20	<b>SOPHY</b> Sophy, Velvet 1521	20	<b>CAMILO SESTO</b> Rasgos, Pronto 1025
21	<b>LISSETTE</b> The Best Of Lissette, Borinquen 1345	21	<b>JULIO IGLESIAS</b> El Amor, Alhambra 23
22	<b>JOSE JOSE</b> Reencuentro, Pronto 1026	22	<b>JUAN GABRIEL</b> Con Mariachi, Vol. 2, Arcano 3353
23	<b>CAMILO SESTO</b> Rasgos, Pronto 1025	23	<b>VICENTE FERNANDEZ</b> El Hijo Del Pueblo, Caytronics 1441
24	<b>OLGA GUILLOT</b> Orfeon 5082	24	<b>COSTA CHICA</b> Tapame, Fama 549
25	<b>RAPHAEL</b> El Cantor, Pronto 2026	25	<b>VICENTE FERNANDEZ</b> Joyas Rancheras, Caytronics 1503



# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	Artist
1	1	RIVERS OF BABYLON—Boney M
2	2	NIGHT FEVER—Bee Gees, (RSO 002)
3	10	BOY FROM NEW YORK CITY—Darts, (Magnet MAG 116)
4	3	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis/Deniece Williams, (CBS 6164)
5	4	AUTOMATIC LOVER—Dee D. Jackson (Mercury 6007 171)
6	7	BECAUSE THE NIGHT—Patti Smith Group
7	5	NEVER LET HER SLIP AWAY—Andrew Gold, (Asylum K 13112)
8	23	LOVE IS IN THE AIR—John Paul Young
9	8	LET'S ALL CHANT—Michael Zager Band
10	21	IF I CAN'T HAVE YOU—Yvonne Elliman (RSO 2090 266)
11	13	JACK & JILL—Raydio (Arista 161)
12	17	DO IT DO IT AGAIN—Raffaella Carrà (Epic 6094)
13	28	MORE THAN A WOMAN—Tavares (Capitol CL 15977)
14	12	SHE'S SO MODERN—Boomtown Rats (Ensign ENY 13)
15	32	COME TO ME—Ruby Winters
16	37	IT MAKES YOU FEEL LIKE DANCIN'—Rose Royce (Warner Bros. K 17148)
17	6	MATCHSTALK MEN & MATCHSTALK CATS & DOGS—Brian & Michael
18	29	NICE 'N' SLEAZY—Stranglers, (United Artists UP 36379)
19	9	EVERY BODY DANCE—Chic, (Atlantic K 11097)
20	19	(I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR—Blondie (Chrysalis CHS 2217)
21	14	BAD OLD DAYS—Coco (Ariola-Hansa AHA 513)
22	33	HI TENSION—Hi Tension, (Island WIP 6422)
23	26	THE DAY THE WORLD TURNED DAYGLOW—X-Ray Spex
24	11	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (RAK 271)
25	16	SINGIN' IN THE RAIN—Sheila B. Devotion
26	27	A BI NI BT—Izhar Cohen/Alphabeta (Polydor 2001 781)
27	24	TAKE ME I'M YOURS—Squeeze, (A&M AMS 7335)
28	35	WHAT A WASTE—Ian Dury
29	15	I WONDER WHY—Showaddywaddy (Arista ARIST 174)
30	22	WITH A LITTLE LUCK—Wings (Parlophone R 6019)
31	34	BACK IN LOVE AGAIN—Donna Summer (GTO GT 117)
32	18	FOLLOW YOU FOLLOW ME—Genesis
33	58	CA PLANE PUR MOI—Plastic Bertrand (Sire 6078 616)
34	42	BOOGIE SHOES—K.C. & The Sunshine Band (TK TKR 6025)
35	20	MORE LIKE THE MOVES—Dr. Hook, (Capitol CL 15967)
36	36	UP AGAINST THE WALL—Rom Robinson Band (EMI 2787)
37	46	PUMP IT UP—Elvis Costello & Attractions (Radar ADA 10)
38	—	ON A LITTLE STREET IN SINGAPORE—Manhattan Transfer (Atlantic K 11136)
39	53	ANGELS WITH DIRTY FACES—Sham 69 (Polydor 2059 023)
40	45	ROSALIE—Thin Lizzy (Vertigo Lizzy 2)
41	41	HEY DON'T ASK ME QUESTIONS—Graham Parker (Vertigo Park 002)
42	49	SHADOW DANCING—Andy Gibb (RSO 001)
43	54	JUPITER—Earth, Wind & Fire (CBS 6267)
44	31	THEME FROM THE HONG KONG BEAT—Richard Denton/Martin Cook (BBC RESL 52)
45	59	LOVING YOU HAS MADE ME BANANAS—Guy Marks (ABC 4211)
46	48	CAN'T SMILE WITHOUT YOU—Barry Manilow (Arista 176)
47	30	BAKER STREET—Gerry Rafferty
48	25	IT TAKES TWO TO TANGO—Richard Myhill (Mercury TANGO 1)
49	40	SOMETIMES WHEN WE TOUCH—Dan Hill
50	56	TAKE ME TO THE NEXT PHASE—Isley Bros. (CBS 6292)
51	39	FEELS LIKE THE FIRST TIME—Foreigner, (Atlantic K 11086)
52	—	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO 006)
53	38	WHEN YOU WALK IN THE ROOM—Child
54	72	SHAME—Evelyn 'Champagne' King (RCA PC 1122)
55	60	ONLY LOVING DOES IT—Guys 'N' Dolls (Magnet MAG 115)
56	43	JUST FOR YOU—Alan Price
57	52	THE CLOSER I GET TO YOU—Roberta Flack/Donny Hathaway, (Atlantic K 11099)

58	62	EDDY VORTEX—Steve Gibbons Band (Polydor 2059 017)
59	—	ALL NIGHT LONG—Dexter Wansell (Philadelphia PIR 6255)
60	50	(I CAN'T GET ME NO) SATISFACTION—Devo (Stiff Boy 1)
61	55	I DON'T MIND—Buzzcocks (United Artists UP 36386)
62	65	JOKO HOMO—Devo (Stiff DEV 1)
63	61	WHATEVER IT TAKES—Olympic Runners (RCA PC 5078)
64	—	(Don't Fear) THE REAPER—Blue Oyster Cult (CBS 6333)
65	44	DANCE A LITTLE BIT CLOSER—Charo & The Salsoul Orchestra
66	—	MONEY THAT'S YOUR PROBLEM—Tonight (Target TDS 2)
67	71	WHAT GOES ON—Bryan Ferry (Polydor POSP 3)
68	73	DON'T TAKE IT LYIN' DOWN—Dooleys (GTO GT 220)
69	—	OH CAROL—Smokie (RAK 276)
70	—	DAVY'S ON THE ROAD AGAIN—Manfred Mann's Earth Band (Bronze BRO 52)
71	47	DENIS—Blondie (Chrysalis)
72	—	EVERY KINDA PEOPLE—Robert Palmer (Island WIP 6425)
73	—	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meatloaf (Epic EPC 5980)
74	51	EGO—Elton John (Rocket ROKN 538)
75	63	STAYIN' ALIVE—Bee Gees (RSO 2090 267)

## BRITAIN

(Courtesy: Music Week)  
LPs

This Week	Last Week	Artist
1	1	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)
2	4	THE STUD—Various, Ronco RTD 2029 (B)
3	2	20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9
4	7	YOU LIGHT UP MY LIFE—Johnny Mathis, CBS 86055
5	6	THE ALBUM—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86052 (C)
6	3	AND THEN THERE WERE THREE—Genesis (David Hentschel), Charisma CDS 4010 (F)
7	24	20 GOLDEN GREATS—Frank Sinatra, Capitol EMTV 10
8	5	LONDON TOWN—Wings (Paul McCartney), Parlophone PCS 10012 (E)
9	8	20 CLASSIC HITS—The Platters, Mercury 9100 049
10	9	LONG LIVE ROCK 'N' ROLL—Rainbow, Polydor POLD 5002
11	11	PENNIES FROM HEAVEN—Various, World Records SH 266
12	10	CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty), United Artists UAS 30104 (E)
13	14	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat), Warner Bros. K 56344 (W)
14	23	BAT OUT OF HELL—Meat Loaf, Epic EPC 82419
15	12	KAYA—Bob Marley & The Wailers, Island ILPS 9517
16	26	EASTER—Patti Smith (Jimmy Lovine), Arista SPART 1043 (F)
17	18	PASTICHE—Manhattan Transfer (Tim Hauser), Atlantic K 5044 (W)
18	21	THIS YEAR'S MODEL—Elvis Costello & The Attractions, Radar RAD 3
19	16	THE KICK INSIDE—Kate Bush (Andrew Powell), EMI EMC 3223 (E)
20	15	ANYTIME . . . ANYWHERE—Rita Coolidge (David Anderle), A&M AMLH 64616 (C)
21	22	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne), Jet UAR 100 (E)
22	19	NEW BOOTS AND PANTIES—Jan Dury (Peter Jenner/Lauria Latham/Rick Walton), Stiff SEEZ 4 (E)
23	20	HEAVY HORSES—Jethro Tull, Chrysalis CHR 1175
24	13	THE RUTLES—The Rutles (Neil Innes), Warner Bros. K 56459 (W)
25	17	20 GOLDEN GREATS—Buddy Holly & The Crickets, MCA EMTV 8 (E)
26	—	POWER AGE—AC/DC, Atlantic K 50483
27	25	PLASTIC LETTERS—Blondie (Richard Gottferrer), Chrysalis CHR 1166 (F)
28	36	THE SOUND OF BREAD—Bread (David Gates), Elektra K 52062 (W)
29	45	THE STRANGER—Billy Joel, CBS 82311
30	40	ANOTHER MUSIC IN A DIFFERENT KITCHEN—Buzzcocks, United Artists UAG 30159
31	32	GREEN—Steve Hillage, Virgin V 2098
32	47	ARRIVAL—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86018 (C)
33	34	SHOOTING STAR—Elkie Brooks, A&M AMLH 64695

34	28	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus), Epic EPC 69218 (C)
35	29	A LITTLE BIT MORE—Dr. Hook, Capitol EST 23785
36	—	THE UNIQUE KLAUS WUNDERLICH SOUND—Klaus Wunderlich (Decca DBC 5/6)
37	37	FONZIES FAVOURITES—Various, Warwick WW 5037 (M)
38	44	PLEASE DON'T TOUCH—Steve Hackett, Charisma CDS 4012
39	49	NATURAL ACT—Kris Kristofferson/Rita Coolidge, A&M AMLH 64690
40	50	BEST FRIENDS—Cleo Laine/John Williams (Various), RCA RS 1094 (R)
41	52	EXODUS—Bob Marley & The Wailers (Bob Marley & The Wailers), Island ILPS 9498 (E)
42	48	HERMIT—Todd Rundgren, Bearsville K 55521
43	30	VARIATIONS—Andrew Lloyd Webber (Andrew Lloyd Webber), MCA MCF 2824 (E)
44	31	ALL THIS AND HEAVEN TOO—Andrew Gold, Asylum K 53072
45	41	CLOSE ENCOUNTERS OF THE THIRD KIND—Original Soundtrack, Arista DLART 2001
46	39	LIVE—THE LAST WALTZ—The Band, Warner Bros. K 66076
47	33	ADVENTURE—Television, Elektra K 52872
48	27	REFLECTIONS—Andy Williams (Various), CBS 10006 (C)
49	53	EAST MEETS WEST—James Last, Polydor 2630 092
50	42	EVERY 1'S A WINNER—Hot Chocolate, RAK SRAK 531
51	38	ALL 'N' ALL—Earth, Wind & Fire (Maurice White), CBS 86051 (C)
52	—	20 GOLDEN GREATS—Diana Ross & The Supremes, Motown EMTV 5 (E)
53	—	THE DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd), Harvest SHVL 804 (E)
54	—	THANK GOD IT'S FRIDAY—Original Soundtrack, Casablanca TGIF 100
55	—	MOONFLOWER—Santana, CBS 88272
56	51	SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)
57	—	FLEETWOOD MAC—Fleetwood Mac (Fleetwood Mac), Reprise K 54043 (W)
58	55	CENTRAL HEATING—Heatwave, GTO CTLP 027
58	—	DARTS—Darts (Richard Hartley/Tommy Boyce), Magnet MAG 5020 (E)
58	—	MAN MACHINE—Kraftwerk, Capitol EST 11728

## JAPAN

(Courtesy of Music Labo, Inc.)  
As Of 5/15/78  
Denotes local origin

This Week	Last Week	Artist
1	—	SOUTHPAW—Pink Lady (Victor)—KTVM
2	—	YADONASHI—Masanori Sera & The Twist (Aardvark)—Yamaha
3	—	TOKINIWA SHOFU-NO YONI—Toshio Kurosawa (Columbia)—Nichion
4	—	PLAYBACK Part 2—Momoe Yamaguchi (CBS/Sony)—TOP
5	—	NAMIDA-NO CHIKAI—Alice (Express)—JCM
6	—	HOHOEMIGAESHI—Candies (CBS/Sony)—Watanabe
7	—	KAMOME-WA KAMONE—Naoko Ken (Canion)—Yamaha, Tanabe
8	—	TIME TRAVEL—Shinji Harada (For Life)—Burning
9	—	JKAN-YO TOMARE—Bikichi Yazawa (CBS/Sony)—Sanrize McCY
10	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)—Inter Song
11	—	KAMOME-GA TONDA HI—Machiko Watanabe (CBS/Sony)—PMP
12	—	TOKYO LALABY—Rie Nakahara (CBS/Sony)—PMP, Tanabe
13	—	LOVE LETTER FROM CANADA—Masaaki Hirao, Yoko Hatanaka (Victor)—Daichi Music
14	—	MAYOIMICHI—Machiko Watanabe (CBS/Sony)—PMP
15	—	VIBLATION—Hiromi Go (CBS/Sony)—Burning
16	—	KONO SORA-O TOBETARA—Tokiko Kato (Kitty)—Kitty, Yamaha
17	—	MEZAME-NO CARNIVAL—Ikuo Sakakibara (Columbia)—TOP
18	—	MR. SUMMER TIME—Circus (Alfa)—Alfa Music
19	—	FANTASY—Earth, Wind & Fire (CBS/Sony)—Inter Song
20	—	FUYU-NO INAZUMA—Alice (Express)—JCM

## ITALY

(Courtesy of Germano Ruscitto)  
As Of 5/9/78  
LPs

This Week	Last Week	Artist
1	—	SOTTO IL SEGNO DEI PESCI—Antonello Venditti (Phonogram)
2	—	SATURDAY NIGHT FEVER—Bee Gees (Phonogram)
3	—	FIGLI DELLE STELLE—Alan Sorrenti (EMI)

4	—	LA PULCE D'ACQUA—Angelo, Branduardi (Polydor)—Phonogram
5	—	VOYAGE—Voyage (Atlas)—Phonogram
6	—	BURATTINO SENZA FILI—Edoardo Bennato (Ricordi)
7	—	BLACK JACK—Baciotti (Dig-it)—MM
8	—	COM'E' PROFONDO IL MARE—Lucio Dalla (RCA)
9	—	RICCARDO COCCIANTE—Riccardo Cocciantè (RCA)
10	—	DISCO ROCKET—Various Artists (K-tel—Ricordi)
11	—	DE GREGORI—Francesca De Gregori (RCA)
12	—	PIGRO—Ivan Graziani (Numero Uno—RCA)
13	—	TAC . . . !—Franco Califano (Ricordi)
14	—	1-2-3-4 GIMME SOME MORE—D.D. Sound (Baby Records)
15	—	MUSICA NOVA—Eugenio Bennato & Carlo D'Angio (Philips-Phonogram)

## HOLLAND

(Courtesy Stichting Nederlandse Top 40)  
SINGLES

This Week	Last Week	Artist
1	—	RIVERS OF BABYLON—Boney M (Hansa)
2	—	SUBSTITUTE—Clout (Carrere)
3	—	NIGHT FEVER—Bee Gees (RSO)
4	—	CA PLANE POUR MOI—Plastic Bertrand (Vogue)
5	—	COME BACK MY BABY—Darts (Magnet)
6	—	ONLY A FOOL—Mighty Sparrow and Byron Lee (Trojan)
7	—	EVERY ONE'S A WINNER—Hot Chocolate (Rak)
8	—	LADY McCORY—BZN (Philips)
9	—	MET DE VLAM IN DE PIJP—Henk Wijugaard (Telstar)
10	—	BAKER STREET—Gerry Rafferty (United Artists)

## LPs

This Week	Last Week	Artist
1	—	SATURDAY NIGHT FEVER—Soundtrack (RSO)
2	—	ALL TIME GREATEST HITS—Bee Gees (Polydor)
3	—	LONDON TOWN—Wings (Capitol)
4	—	THE KICK INSIDE—Kate Bush (United Artists)
5	—	CITY TO CITY—Gerry Rafferty (United Artists)
6	—	WERELDHITS—Fischer Choir (Polydor)
7	—	ALL 'N' ALL—Earth, Wind & Fire (CBS)
8	—	AND THEN THERE WERE THREE—Genesis (Charisma)
9	—	ARGENTINA—Conquistador (Philips)
10	—	SUPER DISCO PARTY—Various Artists (Hansa)

## MEXICO

(Courtesy of Ortiz-Mexico)  
As Of 5/5/78

This Week	Last Week	Artist
1	—	AUNQUE TE ENAMORES—Juan Gabriel (Ariola)
2	—	BLUE BAYOU—Linda Ronstadt (Asylum)
3	—	STAYING ALIVE—Bee Gees (RSO)
4	—	JAMAS ME CANSARE DE TI—Roioo Durcal (Ariola)
5	—	AMIGO—Roberto Carlos (CBS)
6	—	EL NEGRO JOSE—Los Venturosos de la Salsa (Gas)
7	—	NO ME MAL INTERPRETES—Santa Esmeralda (Polydor)
8	—	VOLCAN—Jose Jose (Ariola)
9	—	POR QUE TUO NO ME QUIERES—Miramar (Accion)
10	—	NAILA—Grupo Amistad (Melody)

## BELGIUM

(Courtesy of Humo)  
SINGLES

This Week	Last Week	Artist
1	—	I DON'T WANT TO GO TO CHELSEA—Elvis Costello
2	—	PSYCHO KILLER—Talking Heads
3	—	BAKER STREET—Gerry Rafferty
4	—	DUST IN THE WIND—Kansas
5	—	WUTHERING HEIGHTS—Kate Bush
6	—	BECAUSE THE NIGHT—Patti Smith
7	—	DENISE—Blondie
8	—	ROCK 'N' ROLL—Gruppo Sportivo
9	—	FOLLOW YOU FOLLOW ME—Genesis
10	—	DON'T ASK ME QUESTIONS—Graham Parker
11	—	SING IF YOU'RE GLAD TO BE GAY—Tom Robinson Band
12	—	RIVERS OF BABYLON—Boney M.
13	—	I LOVE THE SOUND OF BREAKING GLASS—Nick Lowe
14	—	EVERY 1'S A WINNER—Hot Chocolate
15	—	SHE'S NOT THERE—Santana
16	—	NIGHT FEVER—Bee Gees
17	—	SUBSTITUTE—Clout
18	—	PUMP IT UP—Elvis Costello
19	—	WITH A LITTLE LUCK—Wings
20	—	SEX 'N DRUGS 'N ROCK 'N ROLL—Ian Dury

## LPs

This Week	Last Week	Artist
1	—	THIS YEAR'S MODEL—Elvis Costello
2	—	PLASTIC LETTERS—Blondie
3	—	TEN MISTAKES—Gruppo Sportivo
4	—	EASTER—Patti Smith
5	—	DECADE—Neil Young
6	—	THE KICK INSIDE—Kate Bush
7	—	CITY TO CITY—Gerry Rafferty
8	—	SATURDAY NIGHT FEVER—Bee Gees
9	—	THE LAST WALTZ—The Band
10	—	JESUS OF COOL—Nick Lowe

## SWITZERLAND

(Courtesy Musikmarkt)  
SINGLES

This Week	Last Week	Artist
1	—	RIVERS OF BABYLON—Boney M (Mansa/Ariola)
2	—	DAS LIED DER SCHLUMPF—Vader Abraham (Philips/Phonogram)
3	—	STAYIN' ALIVE—Bee Gees (RSO/Polydor)
4	—	UND DABEI LIEBE ICH EUCH BEIDE—Andrea Juergens (Ariola)
5	—	TAKE A CHANCE ON ME—Abba (Polydor)
6	—	MULL OF KINTYRE—Wings (Capitol)
7	—	BUENOS DIAS ARGENTINA—Udo Juergens (Ariola)
8	—	KLIBY UND SEINE CAROLINE—Kliby (Bellaphon)
9	—	BLUE BAYOU—Paolo (CBS)
10	—	FREE ME—Uriah Heep (Bronze)

## LPs

This Week	Last Week	Artist
1	—	SATURDAY NIGHT FEVER—Soundtrack (RSO/Polydor)
2	—	THE ALBUM—Abba (Polydor)
3	—	30 GOLDEN GUITAR GREATS—Various Artists (Arcade/Phonag)
4	—	20 GREATEST HITS—Bee Gees (RSO/Polydor)
5	—	WATCH—Manfred Mann Earthband (Bronze/Ariola)
6	—	LONDON TOWN—Wings (EMI)
7	—	THE HITS OF . . .—Bonnie Tyler (RCA)
8	—	AND THEN THERE WERE THREE—Genesis (Charisma/Phonogram)
9	—	SUPER 20 HIT PARADE—Various Artists (Ariola)
10	—	LOVE FOR SALE—Boney M (Hansa/Ariola)

## GREECE

(Courtesy Pop And Rock)  
SINGLES

This Week	Last Week	Artist
1	—	TI AMO—Umberto Tozzi (CBS)
2	—	MA BAKER—Boney M (Music Box)
3	—	MISS BROADWAY—Belle Epoque (Philips)
4	—	WHEN I NEED YOU—Leo Sayer (Chrysalis)
5	—	BABY COME BACK—Player (Philips)
6	—	RUN TO ME—Kelly Marie (Pye)



Dave Hubert, A&M's international vice president, is surrounded by persons on the junket in Paris. From the left, Bettie Fujii, A&M; Barbara DeZonia, A&M; Gill Robert, Festival, Australia; Ariane Sorrs, A&M, France; Hideyoshi Kuroda, King, Japan; Christina Tocantins, EMI-Odeon, Brazil, Hubert, and Noe Selizawa, Japanese writer.



Billboard photos by Jeff Weise!  
Fee Waybill of the Tubes is the subject of questioning by from the left: Hideyoshi Kuroda of King, Japan; Noe Selizawa, Japanese journalist; and Christina Tocantins of EMI-Odeon, Brazil.

## A&M Junket Boosts Label & Its Acts

• Continued from page 8

time videotapes of new U.K. acts were played.

That evening they all visited the Marquee Club, another up and coming artist showcase club.

The next day they motored to Manchester to enjoy Styx in concert

## Price Revamp

• Continued from page 18

which he considers "the absolute top price" the market will allow.

"Columbia Pictures Publications recently raised its retail to \$1.75, and they're estimating that they can offer a higher royalty rate because of this.

"But I'm afraid of overpricing a leader item which brings customers into the stores. Sheet music helps to sell books like a single in the record business helps to sell albums.

"We do a lot of mail-order business," says Silvers, "and our pulse on the buyers indicates there will be consumer resistance to price hikes."

One problem Silvers is encountering is that some dealers are sticker-ing Warner Bros. Music sheets at \$1.75, in line with the competitor's price. "I'm watching this carefully," he says. "I'm thinking seriously of putting the \$1.50 price tag on three corners of the sheet to make it difficult for them to sticker over it with a new price."

Silvers is particularly concerned because "print is in a delicate stage. Sheet music sank with the rise of the single in the '40s. When I came into publishing in the early '60s, the emphasis was on mechanical, performance and foreign income, not print.

"But around 1973 it started barrel-ing up, as publishers parroted record business techniques. And now it's not unusual to sell 500,000 on a top piano/vocal sheet smash. A good-sized hit will do 20,000-30,000.

Adds Golove: "Before, the economics were ridiculous. Sheet music was just published to accommodate the artist/writer. Sales were poor since nobody pushed it: they were losing a little on each sale."

Silvers stresses that the new discount policy is not set in stone; that he will adjust to fluctuations in the market and any changes in general industry prices.

But for now he is happy that the sheet music properties to which WB Music has rights are so hot that jobbers can't ignore them even if they'd like to. On March 25 and April 1, WB Music had sheet rights to all 10 of Billboard's top 10 pop singles.

and then met with the group's manager Derek Sutton.

The final English concert took place the following day at Coventry where Elkie Brooks was performing, with Derek Green, A&M's manager, hosting the party.

On the final day in England the entourage met up with the Carpenters at Heathrow Airport where interviews were conducted in a private lounge.

Several of the affiliates came back to the U.S. with the Carpenters. Here they saw Herb Alpert and Hugh Masekela at the Roxy and conducted interviews with them plus Alessi and Supertramp.

"The project was really made possible because of the techniques we developed for our own in-house video interviews," Hubert comments.

Barbara DeZonia has been responsible for working on these local

interviews which have been used three ways: 1—to stimulate the staff internally by presenting new acts to sales and promotion staffers; 2—as a vehicle for overseas television show inserts; 3—as a means by which a concert promoter can learn something about an artist he is considering booking.

The interviews done on the A&M soundstage have been by Peter Rubinstein and Quincy Jones, who did one shot with the Brothers Johnson.

"We do them" explains Hubert, "with the interviewer off camera to allow for the local language to be added. The interviews run from three to five minutes.

"With new interviews we will become more adventurous," notes Hubert. "For example, we could couple up Herb Alpert, Letta Mbulu and Quincy Jones discussing who they are and what they are into."

## RSO 'Grease' Promotion Unites Paperbacks, Film

By ED HARRISON

LOS ANGELES—RSO Records, Pocket Books, the Robert Stigwood Organization and Paramount Pictures are combining efforts for an extensive cross promotion to achieve maximum consumer awareness of the June 16 release of "Grease."

Currently on its way to more than 30,000 retail bookstore accounts and 100,000 paperback outlets is the Pocket Books' novelization of "Grease," which contains black and white pictures from the film. The book retails for \$1.95 with an initial shipment of 400,000.

A part of the RSO Records and Pocket Books joint venture is the coordination of sales forces. Each promotion man in all geographic areas is being supplied with the name of the corresponding representative to ensure complete coordination between record stores and bookstores.

Copies of the John Travolta/Olivia Newton-John single were distributed by the Pocket Books' sales force to retail, jobber and wholesale bookbuyers. Albums will be similarly distributed at a later date for in-store play in bookstores.

In early June, all sales teams will work together to arrange window and point-of-purchase displays in those retail outlets carrying both books and records.

In addition to 36-copy floor displays, the Pocket Books sales force will use 1,000 album sleeves and RSO in-store display materials. And commencing in June, Pocket Books will conduct a national contest among its sales force for the best window display, with the winner to be chosen by the Robert Stigwood Organization.

Pocket Books will also provide four-color, easel-backed blowups of the book's cover, which will be distributed by RSO to selected record stores. RSO plans to use copies of the book in its displays as well.

## Dealers And Distributions Compete For Amherst

NEW YORK—Amherst Records is running a contest for dealers and distributors involving an assortment of double-sided LP covers, slicks and specially-constructed hangers. Idea is to create a winning design theme from the material.

Retailers who use the merchandising aids to create an original display are eligible for cash prizes and free goods. Distributors supplying winning stores will also get a prize.



Joan Armatrading and Gill Robert of Festival, Australia in a question and answer session.

## New Clothes, New Music

• Continued from page 46

jazz album that would cross to the pop market.

"The audience will now see a new Flora Purim," she continues. "I'm bringing in five musicians from Brazil and half of my show will be Brazilian jazz fusion. I previously performed progressive jazz with progressive musicians."

According to Purim, there will be a few electronic instruments in her band such as a new device called the Oberheim Polyphonic, similar to a synthesizer. The instrument offers eight-part harmony voices from each note. In addition to it, the band members will offer vocal harmony assistance.

"This is exciting for me because this will be the first time I am taking leadership of a band," she says.

This time out Flora will have Les McCann and Billy Cobham opening for her while she will open concerts for Freddie Hubbard and Hubert Laws. She co-bills with George Duke.

The singer, who was incarcerated two years (1973-1975), says her experience in the San Pedro Terminal Island prison located near Los Angeles, enhanced her music greatly.

"Prison made my music better because I had a chance every day to be with people coming from different backgrounds, speaking different languages with totally different cultures from my own.

"I had a chance to hear the blues sung by non-professional singers while they were scrubbing the bathroom floor or while they were cooking. I shared a lot of pain and happiness with them and it made my music stronger.

"I now look to deliver a message in my music that will be uplifting to those who don't believe in life anymore. I can serve a purpose in that way because I know what they are going through."

Prior to her arrival at Warner Bros., Purim recorded six LPs on Fantasy. "Fantasy was important in my life because it's a jazz-oriented company and it did a good job of marketing me.

"During that time, Chick Corea and McCoy Tyner wrote songs for me. They don't generally write songs for others. All of these musicians have helped me to develop to where I am now, and looking at my new LP it's hard to know what I will do to follow it."

## Charge Against Wilson Dropped

PHOENIX—Beach Boys' drummer Dennis Wilson was cleared Monday (15) of a charge of contributing to the delinquency of a minor after a 16-year old girl found in his Tucson motel room refused to testify in the case.

Wilson, 32, was arrested April 24 after police received a telephone call from the girl's parents, who said their daughter had complained to them that she was not being allowed to leave Wilson's room.

Officers stated there was evidence alcoholic beverages had been imbibed in the room. Prosecutors said at a court hearing that the girl's family desired the misdemeanor charge against Wilson dropped. The girl was not identified.

MAY 27, 1978, BILLBOARD



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### June AFM Confab Firm For Spokane

NEW YORK—The AFM will hold its 81st annual convention in Spokane, Wash., from June 19-22.

Some 3,000 delegates from every U.S. state and Canadian province are expected to attend the event, taking place at the Sheraton-Spokane.

AFM president Victor Fuentelba, vice president David Weinstein and J. Alan Wood, vice president from Canada, will be among the officers arriving in advance of the convention for meetings of the union's international executive board.

### Holly Track Coming

LOS ANGELES—AIR Records will release the soundtrack from the "Buddy Holly Story" May 29 to coincide with the national release of the film by Columbia Pictures. Epic distributes the new label. The LP features 15 tunes from the film performed by its stars Gary Busey, Don Stroud and Charley Martin Smith.

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Come on along and join the leaders—Mike Hennessey—Editorial Director Sinclair Trail—Editor & Founder 30th year of publication

This month's cover: Clark Terry Photo: Jean-Pierre Leloir



# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/27/78

Number of LPs reviewed this week **73** Last week **30**

## Spotlight



**THE KINKS—Misfits, Arista AB4167.** Produced by Ray Davies. The Kinks have been churning out satirical rock for more than a decade and chief songwriter and frontman Davies seems to improve with age, his acerbic wit and choice of topic as right for the season as ever. The music, supplied by the basic Kinks quintet with the help of a synthesizer, is straight ahead rock that ably punctuates the incisive lyrics. The years have improved Davies' voice and worn the rough edges off the Kinks' earthy, utilitarian instrumentation. A very palatable package of 10 typically Kinky cuts.

**Best cuts:** "Live Life," "A Rock'n'Roll Fantasy," "Black Messiah," "Misfits," "Permanent Waves."

**Dealers:** Group has a loyal following and album product has gotten progressively more well-received.

**TDM PETTY AND THE HEARTBREAKERS—You're Gonna Get It, Shelter/ABC DA52029.** Produced by Denny Cordell, Noah Shark, Tom Petty. Speaking again to the more sordid side of love, Petty has created an intriguing, 11-cut philosophical statement for non-romantics. His uncluttered arrangements, relying on the basic two-guitar, bass, keyboard and drum lineup, accentuate Petty's earthy lyrics and unique, rock melancholia voice, which is more than reminiscent of an earlier, more controlled Jagger. Selections run the gamut from softer, arresting pieces using tasty 12-string interplay ("Hurt") through all-stops-out rock ("Too Much Ain't Enough").

**Best cuts:** "Hurt," "You're Gonna Get It," "No Second Thoughts," "Restless."

**Dealers:** Petty interest has been bolstered by inclusion of his "Breakdown" hit in the "FM" film soundtrack.

**MINK DE VILLE—Return To Magenta, Capitol SW11780.** Produced by Jack Nitzsche. The second LP from this new wave band is an outstanding array of rockers, r&b and blues with Latin and jazz shadings. Willy De Ville sings raw edged, energetic vocals but is equally at home on several ballads in the mix. Mac "Dr. John" Rebenack adds keyboards to the already tight unit of guitar, bass, drums, piano and sax. Willy De Ville also penned seven of the 10 tunes.

**Best cuts:** "Guardian Angel," "Soul Twist," "A Train Lady," "Just Your Friends," "I Broke That Promise."

**Dealers:** De Ville should gain more prominent exposure on current tour with Elvis Costello.

**ENGELBERT—Last Of The Romantics, Epic JE35020 (CBS).** Produced by Charlie Calello, Joel Diamond. Humpertinck follows his platinum "After The Lovin'" album with probably his most well-rounded set to date. There are songs by such top composers as Stevie Wonder, Marvin Hamlisch & Carole Bayer Sager and Rupert Holmes. Most of the cuts are lushly orchestrated ballads, but there is one big band disco cut in the Savannah Band bag and a ragtime pop cut similar to Tony Orlando & Dawn. Grouped on side one are stellar readings of "Just The Way You Are," "Love Me Tender" and "You Light Up My Life."

**Best cuts:** "Last Of The Romantics," "Love's In Need Of Love Today," "This Time One Year Ago," "Just The Way You Are."

**Dealers:** Engelbert is coming off a top 20 LP which produced a gold top 10 single.

**CHEAP TRICK—Heaven Tonight, Epic JE35312 (CBS).** Produced by Tom Werman. Hard Rock aptly united with humor best describes Cheap Trick onstage as well as in its third album. Comprised of 11 cuts, it sparkles with the creative guitar work and lyrics of "dead end kid" lookalike Rick Nielsen. Lead singer Robin Zander's voice occasionally pales in comparison with the overwhelming guitar/bass/drum battery, but Zander's style manages to cut through so the words are easily understood—something unusual for the genre. There are some instrumental surprises, such as the uplifting keyboards on "Takin' Me Back." Cheap Trick's most innovative effort to date.

**Best cuts:** "Takin' Me Back," "Surrender," "Stiff Competition," "Auf Wiedersehen," "Heaven Tonight."

**Dealers:** Producer Tom Werman also has given us Ted Nugent.

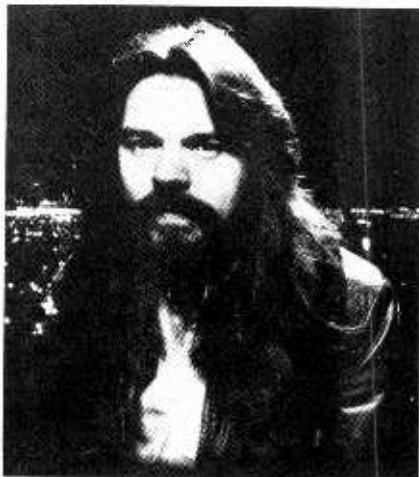
**IGGY POP—T.V. Eye, RCA AFL12796.** Produced by Iggy Pop, David Bowie. More raw and closer to the edge than Pop's last two studio LPs for RCA, this collection of songs captures the spirit of Pop's manic live performances. Contained here is something new ("TV Eye"), something recent ("Lust For Life"), and something old ("I Want To Be Your Dog"). But nothing from the "Raw Power"/"Kill City" period. Playing "live treated piano" here, as he did in Iggy's tour last year, is David Bowie. The music is uncompromising hard rock, done by the best.

**Best cuts:** Those mentioned above.

**Dealers:** Stock both old and new wave.

**GRAHAM PARKER AND THE RUMOUR—The Parkerilla, Mercury SRM2100.** Produced by John Robert Lange. A contributing factor to Parker's appeal is the intense energy level of his live performances. So after three albums, it seems natural for a live Parker album. This two-record set features three sides of live recordings with side four a 12-inch single of "Hey Lord, Don't Ask Me Questions," a re-recording of the song that appeared on his debut "Howlin' Wind" album. While Parker's studio albums were never overly produced and slick, this live recording truly captures the essence of Parker—an intense, defiant rock'n'roller with an urgent delivery for maximized impact. Stinging rhythmic support by the Rumour, a stellar band in its own right, is as explosive as Parker's vocals.

**Best cuts:** "Hey Lord, Don't Ask Me Questions," "Fool's



**ANDY GIBB—Shadow Dancing, RSO RS13034.** Produced by Alby Galuten, Karl Richardson. Gibb's debut album produced two consecutive No. 1 singles and he is shooting for his third straight with the title cut here. This album is a much more polished work with a sophisticated edge to it. The diversity of the material, ranging from lyrical ballads to Bee Gee sounding upbeat numbers to Gibb's own identifiable songs, allows Gibb the flexibility and material to flex his versatility and show just how good a singer he really is. Also more crafted are the songs itself with six self-penned, one collaboration with brother Barry, the title cut by all four Gibbs and two others written by Barry. Horns and strings dress up the arrangements, solid rhythm backing and another sterling production by the hot team of Galuten and Richardson.

**Best cuts:** "Shadow Dancing," "Why," "One More Look At The Night," "Melody," "(Our Love) Don't Throw It All Away."

**Dealers:** Add to the collection of hot RSO product.



**See, "I Got Mine," "Honky-Tonkin'."**

**Dealers:** Count on Stewart for long and consistent sales.

**MARGO SMITH—Don't Break The Heart That Loves You, Warner Bros. BSK3173.** Produced by Norro Wilson. Wilson's production uniquely combines pop musical flavorings reminiscent of the early '60s and earlier country arrangements with the softer contemporary country sounds on a majority of the cuts offered here. Placing Smith's soft, yet distinctive, vocals upfront, the combinations play off such instrumentation as piano and strings flavored with sax and fiddles, steel and bass softened with strings, as in "Don't Break The Heart That Loves You" and "Ode To A Cheater," respectively.

**Best cuts:** "Don't Break The Heart That Loves You," "It Only Hurts For A Little While," "Memories Are Made Of This," "Your Sweet Lies."

**Dealers:** Package contains two previously released top 20 singles with more prospects included.

**Gold, "Heat Treatment," "The Heat In Harlem."**

**Dealers:** Album carries a relatively low suggested list—at \$10.98.

**BLACK OAK—I'd Rather Be Sailing, Capricorn CPN 0207.** Produced by Deke Richards. Black Oak's second LP for Capricorn surfaces a new musical maturity in both tone and versatility. Tight, effective harmonies pervade—something new for these formerly outrageous, balls out rockers. Each of the nine cuts stands on its own as a type of rock. No sooner does the listener categorize the band's new sound as more mellow ("I'll Take Care Of You," "You Keep Me Waiting") than it reminds one with force of the rocking power of Jim Dandy Mangrum's voice ("Ride With Me"). Themes are happier than evoked in "Race With The Devil," the 1st Capricorn LP. This one is true rock grit with taste.

**Best cuts:** "You Keep Me Waiting," "Ride With Me," "God Bless The Children," "Innocent Eyes."

**Dealers:** The versatile music selection should draw album-oriented radio airplay.



**CON FUNK SHUN—Loveshine, Mercury SRM13725.** Produced by Skip Scarborough. Seven-man group scored a No. 1 r&b hit with "Ffun" and continues the tradition here with more funky compositions that is underscored by a melodic foundation. Most of the album is in the form of energetic, well-arranged tunes although the few ballads such as "Magic Woman" and the title cut are both stirringly delivered and evocative. Standing out among the instrumentals are strong guitar, sax, flute, synthesizer and organ solos. Band displays its versatility on the varied cuts.

**Best cuts:** "Magic Woman," "Shake And Dance With Me," "When The Feeling's Right," "Loveshine," "So Easy."

**Dealers:** Group's popularity should grow.



**GARY STEWART—Little Junior, RCA APL12779.** Produced by Roy Dea. A banner set by Stewart receives a strong country slant under Dea's direction. Stewart's sometimes smooth, sometimes vibrato voice effectively turns a wide variety of songs into his own personal statements on the highs and lows of life. Material ranges from his hit single "Whiskey Trip" to the title song written by Stewart to the Hank Williams evergreen, "Honky-Tonkin'." "Tonkin'." Electric, steel and acoustic guitars and keyboards provide the main upfront instrumental thrust.

**Best cuts:** "Whiskey Trip," "Little Junior," "Can't You

jazz, paced by the stellar flute of Humphreys, while the other half are r&b-oriented with vocals and jazz instrumentation. The ever-present MacDonald's production here is mood-setting with each cut changing in speed and verve. Stellar musicians backing Humphrey's flute are Eric Gale on guitar, David Spinozza on acoustic guitar (one cut), MacDonald on percussion, Steve Gadd on drums, Anthony Jackson on bass, Richard Tee on keyboards, Stevie Wonder on a harmonica solo and others.

**Best cuts:** "Home Made Jam," "Freestyle," "Sunset Burgandy."

**Dealers:** Appealing to jazz, r&b and even pop audiences.

**DAVID AMRAM—Havana/New York, Flying Fish FF057.** Produced by Davis Amram. The first side of this LP consists of tunes recorded in New York featuring New York jazz musicians who returned from the historic May 1977 trip to Cuba. In addition to Amram's regular band the side features such guests as Thad Jones, Pepper Adams, and Bonnie Koloc. The second side was recorded in Havana during the trip, and features some native Cuban players. The music is solid jazz built on Latin roots. It is highly rhythmic, with the congas and timbales in front while multi-instrumentalist Amram leads his talented friends.

**Best cuts:** Side two. Also "Broadway Reunion."

**Dealers:** Not fashionably electric, but true to the spirit of jazz. Also stock in Latin.

**CHARLIE BIRD—PARKER—The Very Best Of Bird, Warner Bros. 2WB3198.** Produced by Ross Russell, Bob Krasnow, Stewart Levine & Raymond Lofaro. Ross Russell's 1946-47 Dial label provides 27 well remembered masters for this two-LP set. Miles Davis is the trumpeter on a majority of these small combo tracks, but it is Bird's gyrating, inventive alto sax that will stir sales. Included is the controversial "Lover Man" master, cut while Parker was mentally unstable via six bennies. These are indeed historic performances, neatly packaged, with booklet containing adequate notes and several photos.

**Best cuts:** "Out Of Nowhere," "Embraceable You," "Drifting On A Reed," "Ornithology."

**Dealers:** There will be unusual interest in this package. Stock heavy.



**JIMMY "BO" HORNE—Dance Across The Floor, Sunshine Sound 7801 (TK).** Produced by Harry Wayne Casey, Richard Finch. The vocalist's latest album was produced, written, arranged and engineered by the masterminds of KC & the Sunshine Band, who also lend their vocal and instrumental support. The blaring horn attack, catchy repeated rhythms and happy party mood are the chief hooks here, as on KC's records. And this LP should find its niche in r&b radio, though its infectious dance tempo will make it an even bigger hit in the discos. Strong trumpet and sax work highlights the instrumental backup.

**Best cuts:** "Get Happy," "Dance Across The Floor," "Ask The Birds And The Bees."

**Dealers:** Good cover art will make for attractive displays.



**SAOCO—Macho Mumba, Salsoul/Salsa SAL4117.** Produced by Henry Fiol, William Millan, Joe Cain. It's albums like this that give cause to be thankful that Caytronics didn't get out of the salsa business completely. Though few and far between, the label's salsa releases are now limited to its best groups. Saoco is a young New York aggregation led by Fiol and Millan which cements its place on the traditional end of the salsa spectrum with this LP. But while typical, the group is not imitative. Fiol composed five of eight cuts and Millan handled all arrangements.

**Best cuts:** "Que Tenga Sabor," "Paso Fino," "No Me Llores Miseria," "Ada."

**Dealers:** The group's debut LP did well.

**CAMILO SESTO—Entre Amigos, Pronto PTS1034.** Produced by Camilo Sesto. Though not explicitly stated, this album's concept ("Among Friends") involved using only Spanish talent throughout. Vocalist Sesto has picked Spain's best and brightest from the pop music scene for both arranging and composing duties, including Juan Carlos Calderon, Oscar Gomez, Albert Hammond, and Rafael Perez Botija. Sesto himself contributed two compositions to the album which is richly appealing overall. Though distinctively European in texture, the arrangements take on a rock feel in parts thanks to an overlaid electric guitar.

**Best cuts:** "Entre Amigos," "Mienteme," "Vistete De Blanco," "Perdona, Perdona."

**Dealers:** Sesto is one of the top selling Latin stars in the U.S.

(Continued on page 76)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Eliot Tiegler, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough and Paul Grein.





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RS-1-3034



LOS ANGELES—The recent release of the group Auracle on Chrystalis marks that label's first venture into the progressive jazz/rock field.

The signing doesn't signal a major full-scale commitment to jazz, according to Terry Ellis, president of the label, but it does restate the label's insistence on keeping an open door policy regardless of repertoire.

The broad-based international label with nearly 30 artists houses such diverse musical categories as rock, folk rock, folk, new wave—and now, jazz.

The six-unit band is made up of graduates of the Eastman School of Music in Rochester, N.Y., and the new word they've penned for the group's name stems from aurous, a Latin word meaning of or containing gold; aural, which means pertaining to the ear; and oracle, which means prophet.

## ALL EASTMAN SCHOOL GRADUATES Auracle: Most Educated Band?

By JIM McCULLAUGH

The group came to the attention of the label via Teo Macero, long-time producer of Miles Davis, who received a demo from ATV and subsequently produced the debut album along with Jim Di Pasquale.

"They're like a composer's showcase," says Macero, "because they are so well schooled. And they don't rely on other writers. Their education puts them into a different realm than artists who just blow. They are able to write, compose, fuse jazz and rock and stretch the imagination."

Another element that makes them unique, according to Macero, is that they are able to play in odd time sig-

natures such as 7/4 or 5/4 and make it sound natural.

Another plus, indicates the veteran jazz producer, is that the group blends equal amounts of electronics and acoustics.

"I think some jazz artists today," says Macero, "have a tendency to lose sight of one or the other. They use the electronics too much or else emphasize the acoustic element too much. I like what's happening to jazz with electronics but I think it should be balanced or the impact is lost."

The members of the band are all between 22 and 24 and have had

previous classical and jazz training before meeting at Eastman.

Members include Rick Braun on trumpet and flugelhorn, Stephen R.F. Kujala on flutes and tenor saxophone, Steven A. Rehbein on vibes and percussion, John Serry, piano; Bill Stabell on Fender and acoustic bass, and Ron Wagner, drums.

The group won the small group category at the Notre Dame Jazz Festival in 1975 which included judges Hubert Laws, Sonny Rollins, Jack DeJohnette, Cecil Bridgewater, Chuck Rainey and Dan Morgenstern.

At the same time, Serry won best pianist and best composer/arranger for a small group while Kujala received the best flutist award.

According to Macero, who will produce the group's second LP, Auracle is slated to play at the upcoming Montreux Jazz Festival and may also play the Newport Jazz Festival.

## 8 Receive Awards

NEW YORK—Eight young composers are sharing BMI's 26th annual awards to student composers this year, including two previous award winners. Classical music is the format.

Winners range from 15 to 25 years of age, and have already received cash awards ranging from \$300 to \$2,500, depending on the discretion of the judges, at a ceremony May 11 in New York.

## Billboard LPs

• Continued from page 74



**JUAN GABRIEL—Espectacular, Pronto PTS1036. No producer listed.** This is the first effort by the young composer/vocalist for Ariola/Mexico. Like Jose-Jose who also left RCA for Ariola, the label switch has done wonders for Gabriel. This LP still features all Gabriel compositions, with typically simple melodic appeal. But in the hands of excellent arrangers here, his work takes on greater depth and dimension. Gabriel fails miserably with some cuts like a tired, early rock imitation. But on most, his writing displays more maturity than usual.

**Best cuts:** "Donde Estas Vida Mia?" "Cancion Para No Olvidar," "Yo Se Que Esta En Tu Corazon."

**Dealers:** Gabriel has never been hotter commercially than now.

**CHARLES JACKSON—Passionate Breezes, Capitol SW11775. Produced by Marvin Yancy, Gene Barge.** Jackson, along with Marvin Yancy, are co-writers and producers of Natalie Cole's recent album smashes. Here he goes solo for the first time and demonstrates more songwriting prowess delivered in his own mellow, silken vocal style. The arrangements, on both soulful ballads and funky uptempo numbers are smooth and rich with Mark Davis arranging.

**Best cuts:** "Passionate Breezes," "Ooh Child," "I'm In Heaven/You Are So Beautiful," "Tonight's The Night."

**Dealers:** Capitol has proven track record with soul artists.



## pop

**WENDY WALDMAN—Strange Company, Warner Bros. BSK3178. Produced by Mike Flicker.** This a departure for this versatile singer/songwriter/musician. On previous efforts Waldman's work has been more laidback but this LP is harder and tougher and the teaming with Heart producer proves a solid one. Flicker backs Waldman's songs with Northwest players who add fiery electric guitar licks. With mostly distinctive, uptempo rockers, there isn't a weak track on the album. **Best cuts:** "Fool To Let Him Slip Away," "Train Runnin'," "The Wind In New York City," "Strange Company," "Hard Times," "The Man Is Mine."

**ORIGINAL MOTION PICTURE SOUNDTRACK—If Ever I See You Again, Warner Bros. 2WB3199. Produced by Joe Brooks.** This is a two record soundtrack to the Columbia film which Brooks produced, directed, co-wrote and even stars in. He also composed, arranged and conducted the music and lyrics. Debby Boone handles lead vocals on a spirited "Come Share My Love." For the most part, the album consists of pretty easy listening instrumentals. **Best cuts:** "Come Share My Love," "California," "If Ever I See You Again."

**BELLAMY BROTHERS—Beautiful Friends, Warner Bros. BSK3176. Produced by Michael Lloyd.** The latest from the "Let Your Love Flow" duo mixes originals with cover versions of songs by Dave Loggins and Boudleaux Bryant. The songs are a pleasing blend of pop and country, all with catchy, easy flowing melodies and smooth harmonies. The LP features tasty instrumental support from the eight man backup band. **Best cuts:** "Bird Dog," "Sippin' Away," "My Shy Anne," "Wild Honey."

**RAY STEVENS—Be Your Own Best Friend, Warner Bros. BSK3195. Produced by Ray Stevens.** The MOR ballad side of Stevens' talent is stressed here. Country will also pick up on the album which was recorded in Nashville and features Chet Atkins on electric guitar. Stevens wrote all but one of the tunes, produced, arranged, mixed, and plays keyboards, synthesizer, percussion and horns. **Best cuts:** "L'Amour," "Hidin' Place," "Be Your Own Best Friend," "With A Smile."

**ORIGINAL MOTION PICTURE SCORE—"F.I.S.T.," United Artists UAL897H. Produced by Bill Conti.** Conti's score to the new and well-received Sylvester Stallone film reunites the two who teamed last on "Rocky," which produced a top five platinum album and a No. 1 gold single on UA a year ago. This effort has no ear-arresting pop disco cut like "Gonna Fly Now," but is dominated by well-orchestrated and highly dramatic underscoring. **Best cuts:** "Main Title (Theme From F.I.S.T.)."

**KERRY CHATER—Love On A Shoestring, Warner Bros. BSK3179. Produced by Steve Barri.** Chater is an accomplished songwriter who was an original member of Gary Puckett and the Union Gap. This second solo LP for Warners is an uptempo collection of pop tunes with solid lyrical content that Chater sings in pleasing tenor style. Background musicians are among L.A.'s finest such as Jim Horn and Ernie

Watts with punchy hornwork and strings backing bass, guitar, keyboards and drums. **Best cuts:** "Well On My Way To Loving You," "Quicksilver," "Once Is Enough," "Ain't Nothin' For A Heartache," "Easy Love."

**THE MEMPHIS HORNS—Band II, RCA AFL12643. Produced by Alan Abrahams, Reginald Burke.** The men step upfront for a new RCA package, showcasing their impressive horn talents and the solid instrumentation and vocals of some guests (including David T. Walker, Anita Pointer and Bill Champlin). Sound is big, brawny and exciting, keyed to imaginative charts. If there's a drawback, it's that the material seems more like a collection of riffs than melodies. **Best cuts:** "Don't Change It," "Our Love Will Survive," "Hold On."

**WEREWIVES, RCA AFL12746. Produced by Andrew Loog Oldham.** Early Rolling Stones producer Oldham applies his hard-edged rock touch to this five-piece energetic rock outfit. The vocals, perhaps the band's biggest asset, reveal the range of its three vocalists. The musicianship is also strong but the band needs something more to lift them above the rest of the pack. **Best cuts:** "The Flesh Express," "Lisa," "Too Hard," "Heaven Help Me."

**MAX WEBSTER—Mutiny Up My Sleeve, Capitol ST11776. Produced by Max Webster, Mike Tilka, Terry Brown.** This debut effort by a four man Toronto-based group is a mixture of top notch rock 'n' roll and ballads. Outstanding are creative lyric writing and inspired arrangements as guitar, bass, drums, percussion and keyboards create textured musical experiences. Members also shine on gritty vocal harmonies. **Best cuts:** "Lip Service," "Let Your Man Fly," "Water Me Down," "The Party," "Beyond The Moon."

**RIOT—Rock City, Fire Sign Records FSA87001. Produced by Steve Loeb, and Billy Arnell with Richard Alexander.** Despite its name and its New York origins, Riot is a straight ahead rock band, closer in spirit to Deep Purple and Uriah Heep than the Dead Boys or the Clash. The five-man band has good mastery of its instruments and generally avoids hard rock cliches in its arrangements. **Best cuts:** "Desperation," "Overdrive," "Angel."

## soul

**PATTI LABELLE—Tasty, Epic JE35335 (CBS). Produced by David Rubinson.** Although much of this LP is uptempo, Patti somehow manages to make them appear mellow. Her ballads are particularly impressive as she offers vocal gymnastics in correct doses. Instrumentation is both large and small band and always interesting. Patti has lost none of the vocal power for which she has become known. **Best cuts:** "Save The Last Dance For Me," "Little Girls," "Don't Let Go," "I See Home."

**LARRY GRAHAM & GRAHAM CENTRAL STATION—My Radio Sure Sounds Good To Me, Warner Bros. BSK3175. Produced by Larry Graham Jr. Benny Golson.** A spirited, ambitious undertaking which sounds much like this group has gone back in time favoring the "do wop de do" trend of the '50s. At the same time some contemporary complex musicianship is offered coupled with good vocals. Instrumentation is strong throughout but never overpowers the singers. **Best cuts:** "My Radio Sure Sounds Good To Me," "Is It Love," "It's The Engine In Me," "My Friend."

**THE HUES CORPORATION—Your Place Or Mine, Warner/Curb BSK3196. Produced by Wally Holmes.** Spiced heavily with disco material, this LP might be more effective if more emphasis were placed on vocals and less on instrumentation. Midtempo cuts are standouts here as generally overpowering instruments are toned down giving way to excellent harmony. There is a variety of material on this LP. **Best cuts:** "Love Dance," "Don't Forget To Woogie," "Give Me Everything," "Love Fire."

**RAY SIMPSON—Tiger Love, Warner Bros. BSK3180. Produced by Nick Ashford, Valerie Simpson.** Good, clean material is coupled with clear vocals. Although this LP seems to lack creativity, it is pleasant and easy to listen to. Instrumentation is often large orchestral blending well with strong horns. All selections were written by Simpson with Bobby Gene Hall. **Best cuts:** "Tiger Love," "Good Naughty Night," "Give It Up."

## country

**REX ALLEN, JR.—Brand New, Warner Bros. BSK3190. Produced by Norro Wilson.** Allen's mellow and smoothly delivered vocals are the focal point here, shining brightest on the sensitive and lyrically strong ballads included in the LP such as "She Is The Dream." Steel, guitars, strings and electric and acoustic piano provide subtle instrumental changes that create a tasteful flow. **Best cuts:** "No, No, No, (I'd Rather Be Free)," "She Is The Dream," "Watch Me Cry," "It's Time We Talk Things Over," "With Love."

## disco

**DON RAY—The Garden Of Love, Polydor PD16150. Produced by Cerrone, Don Ray.** Known for his Eurodisco arrangements, Ray asks for full artistic recognition via this album, already hot in clubland on import. It's exciting disco fare, with the emphasis on pounding percussion, beefy brass and zippy strings, topped by solid lead vocals. Ray contributes some vibrant keyboards, and the whole package flows rhythmically and attractively. **Best cuts:** "Got To Have Loving," "Standing In The Rain," "Midnight Madness."

## jazz

**DAVID SANBORN—Heart To Heart, Warner Bros. BSK3189. Produced by John Simon.** Electric guitars vie with the leader's tenor pipe in this promising LP offering seven tracks, all tightly arranged and all with Steve Gadd on drums. Sanborn blows a potful of horn but, as yet, has not developed a distinctive, personal sound. Liner notes would improve the saleability of this entry. **Best cuts:** "Lotus Blossom," "Short Visit," "Solo."

**DAHANN CARROLL—A Tribute To Ethel Waters, Orinda ORC400. Produced by Michael Robert Phillips.** Backed effectively by the Duke Ellington band under Mercer Ellington, Carroll shows versatility with nine standards, all more or less identified with the late Waters. But it's the superb recording, via digital mastering, that outshines the music. **Best cuts:** "Am I Blue," "When Your Lover Has Gone," "Supper Time."

**RAHSAAN ROLAND KIRK—Boogie Woogie String Along For Real, Warner Bros. BSK 3085. Produced by Joel Dorn & Rahsaan Roland Kirk.** His last recording in a studio, Kirk is surrounded but unbowed by a gigantic orchestra including 13 strings on the title tune and by smaller combos on six other tracks. The late virtuoso solos on tenor, electric kalimba, flute, harmonica and clarinet in yet another flashy performance in which his efforts far outshine those of the sidemen. **Best cuts:** "Summertime," "In A Mellow Tone," "Dorhaan's Walk."

**AL COHN & JIMMY ROWLES—Heavy Love, Xanadu 145. Produced by Don Schlitten.** This entry is just different enough to move briskly in the market. Cohn's tenor and Rowles' piano comprise an unconventional and immensely pleasing duo on six tunes of varying tempo. There are all kinds of musical twists and surprises, with humor, and annotation by David Himmelstein is informative and engrossing. **Best cuts:** "Sweet And Lovely," "Bar Talk," "Them There Eyes."

**ETTA JONES—My Mother's Eyes, Muse MR5145. Produced by Houston Person.** She's a bit inconsistent, but Jones at her best ranks with the finest of female singers. Sonny Phillips is the chartmaker on the seven songs, all standards, and producer Person is on tenor saxophone pacing an excellent seven-man combo. **Best cuts:** "The Way You Look Tonight," "Be My Love."

**BISHOP NORMAN WILLIAMS—Bishop's Bag, Theresa TR102. Produced by Pittman-Ishida.** He's 40 now and perhaps getting a late start on vinyl, but Williams impresses with his alto sax improvisations throughout five tunes, three his own compositions. A nod, too, to Dave Liebman for his soprano and tenor contributions. It's all highly contemporary jazz spiced with congas by Babatunde and excellently recorded in San Francisco. **Best cuts:** "Dolphy," "For Lee Morgan," "Billy Ballet."

(Continued on page 78)



**THE HEATERS, Ariola SW50032. Produced by Jack Stack-A-Track, Scott Shannon.** Formerly known to Los Angeles audiences as Emerald City, this three woman, two man group comes up with one pop hook after another. Performing all original material, the band plays with an exuberance that is characteristic of solid, clean rock 'n' roll. Spearheaded by lead vocalist Mercy Bermudez, who also plays sax and percussion, the Heaters move through a variety of styles, handling each with an efficiency not normally associated with a new band. But at the core are those catchy hooks and melodies that come at you in rapid succession and delivered with an explosive edge.

**Best cuts:** "Put On The Heat," "Crossfire," "Powerline," "Thief In The Night."

**Dealers:** Group has potential to be a Top 40 powerhouse.

**SPELLBOUND—EMI America SW17001 (Capitol). Produced by Bill Halverson.** The first album release on the new Capitol subsidiary label is a solid mix of driving rockers and tender ballads. This five man Bay Area band is headed by ex Kingfish member Barry Flast, who wrote all 10 songs here, with help from the band on four. The group handles all the instrumentation, which is dominated by guitar, keyboards, and synthesizer. The producer's previous group experience includes Cream and Crosby, Stills, Nash & Young.

**Best cuts:** "Just Not A Fool," "Our Time Will Come," "Raise That Silver," "Rumor At The Honky Tonk," "The Best Is Yet To Come," "The Light That Shines."

**Dealers:** The group's name is neatly embossed on the front and back of the album jacket, for striking display.

**COOPER BROTHERS, Capricorn CPN0206. Produced by Gary Cape, Richard Cooper.** Rich, textured harmonies and infectious melodies are at the forefront of this seven-man Canadian band. At the heart is lead guitarist Richard Cooper and bassist/vocalist Brian Cooper who are joined by an exceptional fusion of musicians. Steel guitar, vibes and percussion add to the fluid playing of the rhythm section. Sweetening some of the songs are banjo, sax, dobro, flute, fiddle and strings. The luxury of four lead vocalists allows for a varied sound, this avoiding repetition. All singers are effective, carving out their own distinct sound.

**Best cuts:** "Rock And Roll Cowboys," "The Dream Never Dies," "Life Names The Tune—We Dance."

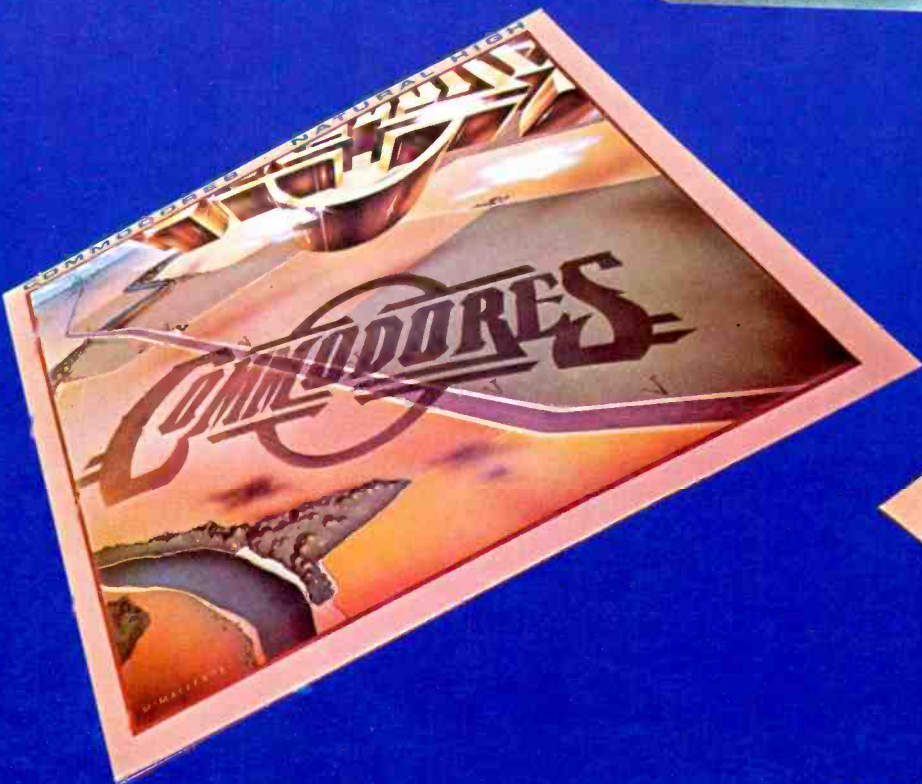
**Dealers:** Group's Canadian fame should carry over in the U.S.



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# Billboard's

Billboard SPECIAL SURVEY For Week Ending 5/27/78

Number of singles reviewed  
this week **100** Last week **98**

# Top Single Picks

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**FRANKIE VALLI—Grease (3:21);** producers: Barry Gibb, Albhy Galuten, Karl Richardson; writer: Barry Gibb; publisher: Stigwood BMI. RSO RS897. The second single from the "Grease" soundtrack finds Valli's vocals in top form supported tastefully by backing harmonies. The infectious hook and catchy melody keeps the song flowing at an upbeat pace.

**THE ROLLING STONES—Miss You (3:31);** producer: The Glimmer Twins; writers: Jagger/Richards; publishers: Colgems-EMI ASCAP. Rolling Stones RS19307 (Atlantic). This legendary, veteran band returns with its first studio effort in some time, a preview of an upcoming LP. And the band returns to its strength with a heavily blues/r&b based mid-tempo rocker featuring a talk/sing vocal from Mick Jagger.

**BOB WELCH—Hot Love, Cold World (3:35);** producer: Carter; writers: B. Welch, J. Henning; publishers: Glenwood/Cigar ASCAP. Capitol P4588. The third single from Welch's hot LP is another solid rocker fired by rhythmic guitar licks that come to the fore on a mid-song instrumental break. The lyrics have more good hooks and are delivered in Welch's now distinctive and recognizable gritty vocal style.

**ENGLAND DAN & JOHN FORO COLEY—You Can't Dance (2:38);** producer: Kyle Lehning; writers: Tim Ryan, Bob Yeomans; publisher: April ASCAP. Big Tree BT16117 (Atlantic). The duo follows its top 10 hit "We'll Never Have To Say Good-bye Again" with its most boldly uptempo single to date. Its catchy rhythm and humorous, identifiable lyrics are backed by a blaring sax solo, spirited female backup vocals and handclaps.

## recommended

**DAVE MASON—Will You Still Love Me Tomorrow (3:53);** producer: Allan MacMillan; writers: G. Goffin, C. King; publisher: Screen Gems-EMI BMI. Columbia 310749.

**PABLO CRUISE—Love Will Find A Way (3:40);** producer: Bill Schnee; writers: Cory Lerios, David Jenkins; publishers: Irving/Pablo Cruise BMI. A&M 2048S.

**CHARLIE—Watching T.V. (2:43);** producer: Terry Thomas; writers: Colbeck, Thomas; publisher: Heavy BMI. Janus J275.

**HELEN REDDY—Ready Or Not (3:35);** producer: Nick DeCaro; writers: J. Keller, A. DiLena; publisher: United Artists ASCAP. Capitol P4582.

**GLEN CAMPBELL—Another Fine Mess (2:28);** producers: Glen Campbell, Tom Thacker; writer: Paul Williams; publisher: United Artists ASCAP. Capitol P4584.

**THE BAND—Out Of The Blue (3:09);** producer: Robbie Robertson; writer: R. Robertson; publisher: Medicine Hat ASCAP. Warner Bros. WBS8592.

**KENNY ROGERS—Love Or Something Like It (2:51);** producer: Larry Butler; writers: K. Rogers, S. Glassmeyer; publishers: M-3/Charry Lane ASCAP. UA UAX1210Y.

**THE OUTLAWS—Green Grass and High Tides (4:18);** producer: Allan Blazek; writer: H. Thomasson. Arista AS0338.

**RENAISSANCE—Northern Lights (4:06);** producer: David Hentschel; writers: Dunford/Thatcher; publishers: Bleu Disque/Novella ASCAP. Sire SRE1022 (WB).

**SEA LEVEL—It Hurts To Want It So Bad (3:38);** producer: Stewart Levine; writers: Charles Feldman/Tim Smith/Steve Smith; publishers: Cotillion/Muscle Shoals BMI. Capricorn CPS0292

**AMAZING RHYTHM ACES—Ashes Of Love (3:03);** producer: Barry "Byrd" Burton; writers: Jim Anglin, Jack Anglin, Johnnie Wright; publisher: Acuff-Rose BMI. ABC AB12369.

**JACKIE DE SHANNON—You're The Only Dancer (2:43);** producer: Jim Ed Norman; writer: Jackie De Shannon; publishers: Halwill/Plain and Simple ASCAP. Amherst AM733.

**TANYA TUCKER—Save Me (2:53);** producer: Jerry Goldstein; writers: Tanya Tucker, Jerry Goldstein; publishers: Milwaukee/Tanya Tucker/Far Out/L.A. International BMI/ASCAP. MCA MCA40902

**BOB WEIR—I'll Be Doggone (3:07);** producer: Keith Olsen; writers: Robinson, Moore, Tarplin; publisher: Jobete ASCAP. Arista AS0336.

**COUNTRY JOE McDONALD—Bring Back The Sixties, Man (4:14);** producer: Trevor Lawrence; writer: Joe McDonald; publisher: Alkatraz Corner BMI. Fantasy F822AM.

**MICHAEL FRANKS—When The Cookie Jar Is Empty (4:17);** producer: Tommy LiPuma; writer: Michael Franks; publishers: Warner-Tamerlane/Mississippi Mud BMI. Warner Bros. WBS8583.

**38 SPECIAL—I'm A Fool For You (2:55);** producer: Dan Hartman; writer: John Cascella; publisher: Canal BMI. A&M 2051.

**JOHN KAY—Give Me Some News I Can Use (3:22);** producers: Clayton Ivey, Terry Woodford; writer: John Kay; publisher: Rambunctious ASCAP. Mercury 74004.

**KERRY CHATER—Well On My Way To Loving You (3:18);** producer: Steve Barri; writers: K. Chater, D. Foxworthy; publishers: Unichappell/Foxworthy BMI. Warner Bros. WBS8591.

**TURLEY RICHARDS—Under The Boardwalk (3:52);** producer: Mike Post; writers: A. Resnick, K. Young; publisher: Hudson Bay BMI. Epic 850548.



**PARLIAMENT—Funkentelechy (4:28);** producer: George Clinton; writers: G. Clinton, W. Collins; publishers: Rick's/Malbiz BMI. Casablanca NB921DJ. This disk strongly resembles the group's past efforts—similar structure, vocals and musicianship. However, there is a mellowing feel with laid-back instrumentation and vocals. There is no building, the tempo here is constant.

## recommended

**SUN—Sun Is Here (3:45);** producers: Beau Ray Fleming, Byron Byrd; writers: B. Byrd, K. Yancey; publisher: Glenwood/Detente ASCAP Capitol P4587.

**SAMONA COOKE—One Night Affair (3:28);** producer: Carl Maduri; writers: K. Gamble, L. Huff; publisher: Assorted BMI. Mercury 74002.

**EDOIE FLOYD—Oisco Summer (3:48);** producer: Eddie Floyd; writers: Eddie Floyd, Sonja Floyd; publisher: Knock Wood BMI. Mercury 74003.

**BUNNY SIGLER—I Got What You Need (3:22);** producer: Bunny Sigler; writers: B. Sigler, J. Sigler; publishers: Lucky Three/Henry Suemay/BMI. Gold Mind G74010.

**SHIRLEY BROWN—I Can't Move No Mountains (3:02);** producer: Eugene Record; writers: M. Gately, R. John; publisher: Ensign BMI. Arista AS0334.

**GREG PERRY—Come Fly With Me (3:45);** producer: Greg Perry; writers: Z. Perry, G. Perry; publishers: PeadBody ASCAP/Proofs In The Pudding BMI. RCA JH11172.

Garland can be made on the basis of quality, not style, although their voices have a similar pitch and tone. King sings Ira Gershwin here, accompanied by Dave McKenna on piano, who holds forth on five solos out of the 13 cuts. The rest are easy, pleasing ballads delivered by King in a straightforward, low-key cabaret style voice. **Best cuts:** "Fun To Be Fooled," "Here's What I'm Here For."

**ELMO HOPE—Last Sessions Vol. 2, Inner City 1037.** Produced by Herb Abramson. This second set of the late pianist's '60s work underscores his talent, critically tagged as a blend of Bud Powell and Thelonious Monk. Hope's keyboard virtuosity is augmented by distinctive drums from Philly Joe Jones on four of the six cuts, and solid bass from John Ore. **Best cuts:** for jazz piano collectors, everything.

**WARDELL GRAY—Live In Hollywood, Xanadu 146.** From the Bob Andrews archives, these seven tracks remind again of the exceptional talents, on tenor sax, of the late Gray who is backed here by Hampton Hawes, Art Farmer, Joe Mondragon and Shelly Manne. Taped in 1952, Wardell blows beautifully at both medium and fast tempos. The result is a first-rate



**KENNY ROGERS—Love Or Something Like It (2:51);** producer: Larry Butler; writers: K. Rogers-S. Glassmeyer; publishers: M-3 Music/Cherry Lane, ASCAP. United Artists UAX1210Y. Rogers and producer Butler refuse to grow stale with success, changing the types of songs and instrumentation often. This catchy and refreshing number has an infectious, reggae type feel to it, and should gain both country and pop play.

**T.G. SHEPPARD—When Can We Do This Again (3:05);** producers: Jack Gilmer-T.G. Sheppard; writers: Curly Putman-Sonny Throckmorton; publisher: Tree, BMI. Warner Bros. WBS8593. A story of clandestine love is enhanced by Sheppard's strong delivery and pulses of guitars in the background. The hook in the chorus makes the song even more commercial.

**DON GIBSON—The Fool (2:10);** producer: Ronnie Gant; writers: Ford-Hazelwood; publishers: Debra/Desert Palms, BMI/Lee Hazelwood, ASCAP. ABC/Hickory AH54029. Another uptempo offering from Gibson with a fresh blend of rhythm and steel guitars, drums, keyboard and background voices.

**TANYA TUCKER—Save Me (2:53);** producer: Jerry Goldstein; writers: Tanya Tucker-Jerry Goldstein; publishers: Milwaukee/Tanya Tucker/Far Out/L.A. International-BMI/ASCAP. MCA 40902. The subject matter is strong and real—the heartless killing of baby seals, so the release of this record is a gamble as far as commercial success. But it builds powerfully and carries the strength of Tucker's convictions and talents.

**JACK CLEMENT—When I Dream (4:48);** producers: Jack Clement-Jim Malloy; writer: Sandy Mason Theoret; publisher: Jando, ASCAP. Elektra E45474A. A tender love ballad from Clement is an irony in itself, but the perfect production, Clement's sensitive delivery and a tremendous song combine to create one of the most moving records to emerge from Nashville in recent years. Could stir pop and easy listening action, too.

## recommended

**GLEN CAMPBELL—Another Fine Mess (2:28);** producers: Glen Campbell, Ron Thacker; writer: Paul Williams; publisher: United Artists, ASCAP. Capitol P4584.

**CAL SMITH—Bit And Pieces Of Life (3:13);** producer: Snuffy Miller; writer: Charlie Williams; publisher: ATV, BMI. MCA MCA40911.

**KEITH BRADFORD—Lonely People (2:37);** producer: Jimmie Crane; writer: Jimmie Crane; publishers: Teardrop/DEB-MI, ASCAP. Mu-Sound 421A.

**BRIAN COLLINS—Old Flames (Can't Hold A Candle To You) (3:05);** producer: Pat Carter; writers: Hugh Moffatt, Pebe Sebert; publisher: Belinda, BMI. RCA JU11277.

**JOHN ANOERSON—Whine, Whistle, Whine (3:04);** producer: Norro Wilson; writers: Mark Sherrill, Don Goodman; publisher: Al Gallico, BMI. Warner Bros. WBS8585.

**TOMMY O'DAY—I Wrote This Song For You (2:21);** producer: Gene Kennedy; writer: Tommy O'Day; publisher: Nu-Trayl, ASCAP. Nu-Trayl WIGNT922A.

**OAVIO HOUSE—Everything's All Right (3:07);** producers: Don Caldwell, Lloyd Maines; writers: David House, Jerry Manuel; publisher: Phone, BMI. Texas Soul TSRS7838.

**TERRI HOLLOWELL—Happy Go Lucky Morning (2:11);** producer: Bill Walker; writer: Scott Summer; publisher: Con Brio, BMI. Con Brio CBK134A.



**CERRONE—Give Me Love (3:14);** producer: Cerrone; writers: Cerrone, A. Wisniak; publisher: Cerrone. Cotillion 44237 (Atlantic). The dancers won't resist the thumping sustained beat of this relatively standard disco number by the famed French Disco artist. Lyrics don't go much beyond the title, but a female lead plays against the usual vocal chorus. A peppy horn section sparks the tune.

## recommended

**C.J. & CO.—Big City Sidewalk (3:30);** producer: Dennis Coffey, Mike Theodore; writer: Mike Theodore; publisher: Bridgeport BMI. Westbound WT55412.

**RIPPLE—Today (2:58);** producer: Floyd Smith; writer: Brian Sherrer; publisher: Lucky Three BMI. Salsoul S72066DJ.

**SYLVIA—Automatic Lover (3:42);** producers: Sylvia Robinson, Vinnie Cass, Ralph DeLiz; writers: Gary, Patty Unwin; publisher: Martin Colter. Vibration VI576A.

**THE OPEC FAMILY—Love Account (4:18);** producer: Clarence Lawton; writer: Howard A. Adderly; publisher: Clarence Lawton ASCAP. AVI AV1199S.



## recommended

**GAP MANGIONE—Mellow Out (3:21);** producer: Larry Carlton; writer: Greg Mathieson; publishers: LMNOP/Pal Dog ASCAP. A&M 2053.



**LOUISIANA'S LE ROUX—New Orleans Ladies (3:42);** producer: Leon S. Medica; writers: H. Garrick, L. Medica; publisher: Break Of Dawn BMI. Capitol P4586. Initial track by this six-piece Baton Rouge-based group is a stirring ballad praising the respectability of the women of New Orleans. While the overall instrumentation is powerful, a multi-tracked flute break stands out. Fluid lead vocals and backing harmonies are another highlight.

**SPELLBOUND—Rumor At The Honky Tonk (3:23);** producer: Bill Halverson; writer: Barry Flast; publishers: Peer International/Weird Beard BMI. EMI America P8002. (Capitol). The five-man group debuts with a tear-stained country-rock ballad in the Eagles vein. A melodic electric guitar solo and a lush, full-sounding vocal chorus are the chief hooks.

**CARLENE CARTER—Never Together But Close Sometimes (2:17);** producers: Bob Andrews-Brinsley Schwartz-Martyn Smith; writer: Rodney Crowell; publisher: Jolly Cheeks, BMI. Warner Bros. WBS8576. Backed by the heritage of the famous Carter Family, Carlene daughter of June Carter Cash, debuts with a lively, uptempo number that shows she's capable of taking the Carter name into the pop arena, as well as country. Electric guitars provide the main instrumental thrust for Carlene's impressive voice.

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 76

**ED KELLY ENSEMBLE—Music From The Black Museum, Theresa TR103.** Produced by Pittman-Ishida. Texas pianist Kelly, long resident in Oakland, pops up with a strong LP comprising nine tunes. It comes off the turntable as an intriguing, eclectic program in which Kelly even works in a bit of gospel with his wife and children. A pleasing mix of tempos and moods in an undeniable modern groove. **Best cuts:** "Yes-terdays," "Samba," "Someday."

**JOHNNY LYTLE—Everything Must Change, Muse MR5158.** Produced by Ozzie Cadena. Robbin Gordon's harp adds an emphatic plus to Lytle's frisky vibes and combo. The LP contains six songs, two of them standards, and on the "Lela" track the tenor sax of Dave Schnitter is added to good effect. Paul Marshall's ARP provides the synthetic sound of strings. Tab Lytle, and his vibes, for future renown. **Best cuts:** "Where Or When," "Lela," "Everything Must Change."

**TEDDI KING—This Is New, Inner City 1044.** Produced by Sam Parkins. Comparisons of the late vocalist Teddi King to Judy

program reflecting the music of the Eisenhower era. **Best cuts:** "Pennies From Heaven," "Bernie's Tune," "Taking A Chance On Love."

## latin

**ALMA—Sin Limites/Unlimited, Alhambra ALS152.** Produced by Alberto Guerra. This Miami-based group in its second LP offers an interesting blend of Latin pop/salsa/rock. But the relatively ambitious production is slightly out of control and unfocused here. One big problem is Guerra's too-noticeable accent on the bilingual numbers. Four of the LP's seven cuts are group originals. **Best cuts:** "Arrepentido," "Maria Caracoles."

## classical

**THE COMPLETE CARUSO, VOL. 4—RCA ARMI2766.** Recordings from 1906 and 1907 comprise this volume in the pro-

jected complete Caruso discography. These years found the tenor in glorious lyric voice, with some of the best-loved arias and duets being waxed. The voice has been brought forward, and its presence and definition dramatically upgraded through use of the Stockham/Soundstream restoration method.

**JANET BAKER SINGS OUPARC ANO CHAUSSON—Previn, London Symphony, Angel S37401.** Sensuous, searching settings of French poetry in the tradition that runs from Berlioz to Ravel and Debussy. Chausson's "Poems De L'Amour Et De La Mer," a three-part work for voice and orchestra, foreshadows some of the orchestral imagery Debussy later would use in his "La Mer." Highly evocative, first-class interpretations.

**SHOSTAKOVICH: SYMPHONY NO. 15—Kondrashin, Moscow Philharmonic, ABC AB6704.** Shostakovich's last symphony is an enigmatic, unsettling work that postulates several new directions for a continuation of symphonic expression. This eloquent, beautifully controlled interpretation benefits from superior sonics, with the extensive percussion scoring brilliantly reproduced.

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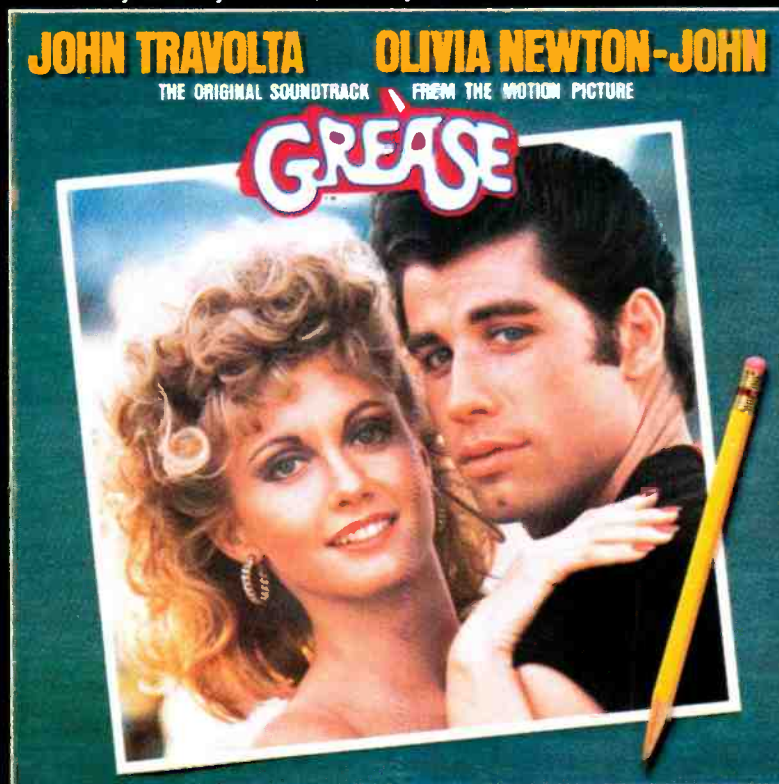
"GREASE"

RS-897

*by Frankie Valli*

*Written by Barry Gibb*

*Produced by Barry Gibb, Alby Galuten & Karl Richardson*



RS-2-4002



FROM "GREASE" A ROBERT STIGWOOD/ALLAN CARR PRODUCTION OF A PARAMOUNT PICTURE

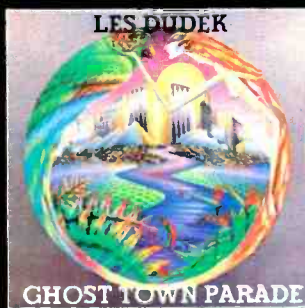






# The stage is set for a brilliant triple play: The Dudek/Finnigan/Krueger Band.

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Dudek, Finnigan and Krueger kept running into each other in the studios. They started to hang around together...sat in on one another's sessions...and by the time their albums were completed a new band had been born: The Dudek/Finnigan/Krueger Band.

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Chico, Calif.  
4/28 Zellerbach Aud.  
Univ. of Calif.  
Berkeley, Calif.

4/29 Winterland  
San Francisco, Calif.  
5/3 Red Bird  
Manitowoc, Wisc.  
5/4 State Theatre  
Minneapolis, Minn.  
5/5 Mary Sawyer Aud.  
La Crosse, Wisc.  
5/6 Baldwin Aud.  
NE Mo. State College  
Kirksville, Mo.

5/10 Uptown Theatre  
Kansas City, Mo.  
5/11 Cotillion Ballroom  
Wichita, Kan.  
5/13 Civic Aud.  
Santa Monica, Calif.  
5/15 California Theater  
San Diego, Calif.  
5/17 Celebrity Theater  
Phoenix, Ariz.  
5/20 Corpus Christi, Tex.

5/21 The Armadillo  
Austin, Tex.  
5/25 Tarrant County  
Convention Center  
Dallas, Tex.  
5/26 Cain's Ballroom  
Tulsa, Ok.a.  
6/5-6 Pine Knob Pavillion  
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6/9-10 Nassau Coliseum  
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Nelson Gonzalez & His Band  
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- LOS TIGRES DEL NORTE**  
Numero Ocho  
LP Fama 564
- TORO, DANIEL**  
Esta Concion Habla Por Mi  
LP Microfon 76097
- VARGAS, WILFRIDO & SUS BEDUINOS**  
Punto Y Aparte  
LP Karen 37
- VILLA, LUCHA**  
Interpreta A Juan Gabriel  
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How Will I Remember You?  
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The Extraordinary Jazz Pianist  
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Nash-Ville  
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- STROZIER, FRANK SEXTET**  
Remember Me  
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- VARIOUS ARTISTS**  
The Atlantic Family Live At Montreux  
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- VIG, TOMMY ORCH.**  
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Did You Call?  
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Soprano Summit  
LP Concord Jazz CJ52.....\$7.98
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Flying Colors  
LP Zim ZMS2005.....\$7.98
- WILLIAMS, MARY LOU & CECIL TAYLOR**  
Embraced  
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Song For Sisyphus  
LP Century CRDD1050.....\$7.98
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The Writers  
LP Columbia JC35297.....\$7.98

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CA MCAC-3037.....\$7.98
- FM**  
Original Soundtrack  
LP MCA MCA212000 (2).....\$13.98  
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CA MCAC 212000.....\$14.98
- THE BUDDY HOLLY STORY**  
Soundtrack  
LP Epic SE 35412
- A LITTLE NIGHT MUSIC**  
Original Soundtrack  
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Original Broadway Cast  
LP Columbia JS35330.....\$8.98  
8T JSA35330.....\$8.98  
CA JST35330.....\$8.98
- THANK GOD IT'S FRIDAY**  
Original Soundtrack  
LP Casablanca NBLP7099DJ (2).....\$12.98

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Chicago Symph. Orch. & Chorus,  
Solti  
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Bernstein Conducts Brahms  
New York Philh., Bernstein  
LP Columbia M 34572.....\$7.98  
CA MT 34572.....\$7.98
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Fistoulari  
LP Phase 4 SPC 21179.....\$7.98  
CA SPC5-21179.....\$7.95
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from "Peter Grimes"  
Philadelphia Orch., Ormandy  
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CA ARK1-2744.....\$7.98
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Baker; English Chamber Orch.,  
Britten; Wilbye Consort, Pears  
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- BRUCKNER, ANTON**  
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Vienna State Opera Chorus; Vienna  
Philh. Orch., Mehta  
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Reed, D'Oyly Carte Opera Co.  
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Piano Concerto In a (Op. 16)  
Curzon; London Philh. Orch., Boult  
LP Treasury STS 154D7.....\$3.98

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# Closeup

**NICK LOWE—Pure Pop For The Now People, Columbia JC35329.**

"This album is garbage music, trash music. It's here today, gone tomorrow music, and it should be approached that way. Other people put out their kinds of records and call it art. Mine is just for the moment," says Nick Lowe, writer, performer and producer of one of the most captivating off-the-wall LPs to come by since the advent of the new wave.

"I steal from all different sources," he continues. "Everybody steals. It is 1978 and all the chords have been played. I nick from here and there



Nick Lowe

and put it all together and hope some thing new comes out of it."

And that it does. "Pure Pop For The Now People," changed from the English title, "Jesus Of Cool" for the more provincial American audience, is a collection of teen and pop song hooks strung together into a barbed lure of pure wit.

In turn sardonic and cynical, but always fresh and different, the LP delves into themes such as Bay City Roller mania, breaking glass, little Hitlers, starlets eaten by their dogs, and, of course the good old music business. It all sounds just like every hit you ever heard, only a bit twisted. It is kiddie tunes for adults.

The LP opens with "So It Goes," with the refrain that "were it goes, no one knows." The song is Lowe's first U.S. single. It is upbeat, and in its own way rather optimistic, punctuated in the middle by a brief but full sounding guitar break that recalls the time before transistors replaced tubes in components.

This is followed by Lowe's English hit, "I Love The Sound Of Breaking Glass," with its reggae beat, tinkling piano and rumbling bass (Lowe plays bass on tour). Tambourines add to a good time spirit.

The song is among the most

crisply produced on the LP. Though simple, it gets an extra dimension through such deft little touches as handclaps near the end. Ironically, Lowe does not list himself in the credits as the producer, though it is his hand here (as well as on the two Elvis Costello and two Graham Parker LPs) that gives the song so much of its power. It sounds like such fun to break glass.

What can be more corny that to begin a ballad by singing out the melody with "doo doo doos," but Lowe does it next on "Tonight" a pretty love song, that doesn't sound too cynical, though when the Spanish guitar comes in on the middle, it's obvious that is not serious either. Lowe is putting on both the audience and whoever is the object of the sentiments expressed here. But that's okay too.

"Marie Provost," with its refrain "She was a winner, but she became a doggie's dinner," is among the LP's more memorable tunes. It tells the story of Marie Provost, a starlet in the '20s who was partially eaten by her starving daschound after she committed suicide in a seedy Hollywood hotel. While Lowe sings of her fate, girl singers harmonize prettily behind him.

Formerly a member of Brinsley Schwartz, the 29-year old Lowe is no newcomer to the music business but he has come into his own with his identification with the new wave. In "Heart Of The City" (where the alligators roam) he brings to mind his production of the first Damned LP. He knows his punk rock.

"Roller Show," a parody of and a song about the Bay City Rollers, closes the first side. It sounds like every Bay City Rollers song anyone would ever want to hear. What is especially endearing about it is that though the tongue is planted firmly in cheek, Bay City Rollers fans would probably like it on its face.

"They Called It Rock," opening with a guitar riff leading to a drum roll, is a rock song about the rock business. "Hey Atlantic, take a chance, Arista said they liked it but the kids can't dance to it," sings Lowe in this mock tribute. The playing here (and through the whole LP) is first rate. No musicians are listed on the credits, but they include members of Elvis Costello's band, as well as Rockpile, Lowe's and Dave Edmunds' band, and Rumour. And they all can play.

"No Reason," a menacing and oddly stiff reggae number, follows. Whether it is done here by Lowe or elsewhere by the Clash, the use of a jagged not-pretty reggae rhythm is

# At Motown

• Continued from page 12

Cuing" to allow deejays to be "more creative" in their use of certain music passages within a record.

He accepts that they sometimes want to play only parts of a particular disk, according to the tastes of their audience.

The concept of "Eye-Cuing" came out of discussions about just such a part of "Warm Ride" between Bluestein, Iris Gordy, vice president of Motown's creative division, and her assistant, Tom DeFierro.

They agreed that some deejays might skip the record's extended introduction, but rather than completely removing it, Bluestein says he set about plans to introduce a visible cue point.

Groove expansion was decided upon, and production—a relatively simple affair, only requiring expansion of about 20 times greater than the regular width—took some two to three weeks to implement.

The Rare Earth record's four cued points are at the first beat of the conga break in the middle of the introduction; at the beginning of the lyric in the song's main body; at the first beat of the heavy rhythm break; and at the end of that break, making a return to the number's main body. Total running time is 6:41.

Bluestein, who conceived the "Disco Eye-Cued" name, points out that the presence of the expanded grooves does not interfere with the normal playing of the disk, nor with sound reproduction.

"There will be more 'Disco Eye-Cued' records from Motown," he continues, claiming that the adaptation will "revolutionize" the disco industry. "It's part of our ongoing commitment to disco and deejays."

Asked if he expects other companies to follow suit in this field, Bluestein comments: "I would be surprised if they don't."

one of the more interesting facets of the new wave.

"Little Hitler," almost drowned in sweet choruses, is another example of the opposing signals to create dramatic tension. The song sounds like a sweet (or is it twisted?) version of the early Beach Boys, Beatles and Gary & the Pacemakers. But what is the song about?

"This is followed by "Nuttled By Reality," (which ought to win some sort of award for title alone). It is about Castro castrated, more or less. It's a nice bouncy tune.

Giant drums introduce "36 Inches High" and then its on into the LP's finale, "Music For Money," a rocker that is about just that. Lowe knows what this business is about.

ROMAN KOZAK



**BOOK MOVE—Tony nominee Eartha Kitt ("Timbuktu"), right, presents an autographed copy of her biography "Along With Me" to National Music Theatre president Paulette Attie for the group's May 24 fundraising autograph gala at New York's Sardi's restaurant.**

# Lifelines

## Births

A son, Zachery, to Wally and Laurie Meyrowitz Monday (15) in New York. Father is executive vice president of ATI.

## Deaths

Alexander Kipnis, 87, acclaimed as one of the greatest bassos of the century, in a convalescent home in Westport, Conn., following a stroke Sunday (14). Collections of his recordings are still available on the Servaphim and Columbia labels. Survivors include his son, Igor, a noted harpsichordist.

# At NARAS

• Continued from page 3

Other vice presidents representing the remaining chapters will be elected at a future date.

In their discussions of the Grammy awards telecast, the trustees agreed to designate San Francisco as the chapter city to be saluted in the 1979 program.

The NARAS trustees also decided to investigate concepts for new television shows that would enhance the awards show itself.

Bernie Fleischer, chairman of the tv committee, reported to the NARAS board on this year's highly successful Grammy Awards show.

The telecast's executive producer, Pierre Cossette, also met with the trustees to present ideas for drawing greater attention to the already top-rated special.

In one of the budgetary actions taken by the trustees, funds were increased for Grammy merchandising materials because of the great response from dealers to a major NARAS campaign designed to augment public and industry awareness of the awards.

In his report to the board, president Denny gave a detailed account of the success of this campaign and other NARAS achievements in the year.

The trustees also voted to expand the budget for the NARAS Institute, headed by Bill Huie who outlined the past year's educational accomplishments that included 144 panelists appearing in various programs which attracted more than 1,000 students and recording field members.

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# Jazz Beat

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Brillinger and Efraim Toro. Terry fronted a big band with his heated trumpet and flugelhorn.

The late Julian "Cannonball" Adderley is still remembered. Freddie Hubbard, Ray Brown, Shelly Manne, Cedar Walton, Kenny Burrell and the Akiyoshi-Tabackin big band will perform Thursday (25) at the fifth annual Adderley Memorial Benefit Concert on the UCLA campus. Tickets are \$6.50 and \$8.50, and the following night (26) there will be a "Jazz Summit" presenting Jimmy Giuffre, Paul Bley, Lee Konitz and Sun Ra on the same site, Royce Hall. Ducats are \$5.50 and \$6.50. . . . Mary Lou Williams, for the first time in a decade, plays Los Angeles five nights starting May 25 at the Lighthouse in nearby Hermosa Beach. The one-time Andy Kirk pianist and arranger is nearing 70. . . . Sonet, the Swedish label, taped an LP with Lionel Hampton and Danish fiddler Svend Asmussen co-featured. . . . Ella Fitzgerald, Joe Williams and the 1 O'clock Lab Band of North Texas State Univ., are playing the Spoleto Festival in Charleston May 25-June 11. . . . Ramapo College in Mahwah, N.J., has Woody Herman and his Herd "in residence" for a combination workshop and festival July 10-21. Ramapo's Prof. Harold Lieberman is producing the lengthy session. . . . Harold Money Johnson, 60, trumpeter and singer who worked with virtually all the big black bands, died in a car accident recently at East Hampton, L.I. He is survived by his widow, Emma Bishop, a composer, singer and guitarist.

Guitarist Gene Bertoncini's debut U.S. LP appears on Capitol via MPS out of Europe. Bertoncini and bassist Michael Moore team together on "Bridges." The duo is working in Manhattan at Side Street. . . . Vocalist Teddi King's last LP appears on Inner City. Vocalist cut the LP Oct. 20, 1977, and 28 days later was dead. Accompanying her is bassist Dave McKenna.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

# New LP/Tape Releases

• Continued from page 82

**HANDEL, GEORGE FRIDERIC**  
Theatre and Outdoor Music  
Cooper  
LP Vanguard VSD71224 .....\$7.98

**HAYDN, FRANZ JOSEPH**  
Lord Nelson Mass  
Westminster Choir, Flummerfelt;  
New York Philh., Bernstein  
LP Columbia M 35100 .....\$7.98

**String Quartets Op. 77, No. 1 In G & No. 2 In F**  
Guarneri Quartet  
LP RCA Red Seal ARL1-2791 .....\$7.98  
CA ARK1-2791 .....\$7.98

**Symphonies No. 88 In G & No. 104 In D**  
Cleveland Orch., Szell  
LP Odyssey Y 34636

**String Quartets, v.4 (Op. 9 & 17)**  
Aeolian Quartet  
LP Treasury STS 15337/42 (6) ..\$23.88

**Symphonies No. 88 In G & No. 89 In F**  
Philharmonia Hungarica, Dorati  
LP Treasury STS 15442 .....\$3.98

**Symphonies No. 92 In G & No. 90 In C**  
Philharmonia Hungarica, Dorati  
LP Treasury STS 15446 .....\$3.98

**MOZART, WOLFGANG AMADEUS**  
Bernstein Plays & Conducts  
Mozart: Piano Concerto No. 25 In C  
Israel Philh. Orch., Bernstein; New York Philh. Orch., Bernstein  
LP Columbia M 34574 .....\$7.98

**Mozart Serenades**  
Vienna Mozart Ensemble, Boskovsky  
LP Treasury STS 15415 .....\$3.98

**Requiem (K. 626)**  
Academy & Chorus Of St. Martin-In-The-Fields, Marriner  
LP Argo ZRG 876 .....\$8.98  
CA KZRC 876 .....\$8.98

**ORFF, CARL**  
Carmina Burana  
Boston Symp. Orch., Ozawa  
LP RCA Red Seal LSC-3161 .....\$7.98  
BT RBS-1151 .....\$7.98

**PROKOFIEV, SERGE**  
Joselson Plays Prokofiev, v. 2  
Joselson  
LP RCA Red Seal ARL1-2753 .....\$7.98  
CA ARK 1-2753 .....\$7.98

**RAVEL, MAURICE**  
Bolero  
Orchestre National de France,  
Bernstein  
LP Columbia XM 35103  
BT XMA 35103  
CA XMT 35103

**ROUSSET, ALBERT**  
The Spider's Banquet: Petite Suite  
L'Orchestre de la Suisse Romande,  
Ansermet  
LP Treasury STS 15395 .....\$3.98

**SAINT-SAENS, CAMILLE**  
Symphony No. 3 In C, Op. 78,  
"Organ"  
Raver; New York Philh., Bernstein  
LP Columbia M 34573 .....\$7.98  
BT MA 34573 .....\$7.98  
CA MT 34573 .....\$7.98

**SCHUBERT, FRANZ**  
Symphony No. 9 In C  
Israel Philh. Orch., Mehta  
LP London CS 6948 .....\$7.98  
CA CS5-6948 .....\$7.95

**SCHUMAN, WILLIAM**  
Concerto On Old English Rounds  
Camerata Singers, Kaplan; New York Philh., Bernstein  
LP Columbia M 35101 .....\$7.98

**SCHUMANN, ROBERT**  
Fantasia In C (Op. 17)  
de Larrocha/Liszt: Sonata In b  
LP London CS 6989 .....\$7.98  
CA CS5-6989 .....\$7.95

**SHOSTAKOVICH, DMITRI**  
The Nose  
Rozhdestvensky  
LP Columbia M234582

**SIBELIUS, JEAN**  
String Quartet/Grieg: String Quartet  
Budapest String Quartet  
LP Odyssey Y 34637

**STRAUSS, JOHANN**  
On The Beautiful Blue Danube  
Vienna Choir Boys, Gillesberger  
LP RCA Red Seal ARL1-2754 .....\$7.98  
BT ARS1-2754 .....\$7.98  
CA ARK1-2754 .....\$7.98

**STRAUSS, R.**  
Symphonica Domestica  
Vienna Philh. Orch., Krauss  
LP Treasury R 23239 .....\$3.98

**VARIOUS COMPOSERS**  
A Baroque Festival  
Academy Of St. Martin-In-The-Fields, Marriner  
LP Argo D69D 3 (3) .....\$26.94  
CA K69K 3 .....\$26.94

**VIVALDI, ANTONIO**  
Concerti For Wind & Strings  
Academy Of St. Martin-In-The-Fields, Marriner  
LP Argo ZRG 839 .....\$8.98  
CA KZRC 839 .....\$8.98

**WAGNER, RICHARD**  
Solti-Chicago  
Chicago Symp. Orch., Solti  
LP London CS 7078 .....\$7.98  
BT CS8-7078 .....\$7.95  
CA CS5-7078 .....\$7.95

**CARUSO, ENRICO**  
The Complete Caruso, v.4  
LP RCA Red Seal ARM1-2766 .....\$7.98  
BT ARS1-2766 .....\$7.98  
CA ARK1-2766 .....\$7.98

**The Complete Caruso, v. 5**  
LP RCA Red Seal ARM1-2767 .....\$7.98  
BT ARS1-2767 .....\$7.98  
CA ARK1-2767 .....\$7.98

**GERHARDT, CHARLES & NATIONAL PHILH. ORCH.**  
The French Touch  
LP RCA Red Seal ARL1-2783 .....\$7.98  
CA ARK1-2783 .....\$7.98

**BOSKOVSKY, WILLI, & VIENNA PHILH. ORCH.**  
Wine, Women & Song  
LP Treasury STS15391 .....\$3.98

**SPOKEN WORD**

**GREAT ACTORS OF THE PAST**  
Terry, Bernhardt, Irving, Booth  
LP Argo SW 510

**THE RELUCTANT DRAGON**  
Kenneth Grahame  
LP Argo ZSW 567



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HOT LOVE—Bob Welch  
Capitol 4588  
YOU CAN'T DANCE—England Dan & John Ford Coley  
Big Tree 16117 (Atlantic)  
SEE TOP SINGLE PICKS REVIEWS, page 78

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	1	10	WITH A LITTLE LUCK—Wings (Paul McCartney), P. McCartney, Capitol 4559	★	35	42	7 YOU'RE THE LOVE—Seals & Crofts (Louie Shelton), D. Batteau, Warner Bros. 8551	★	69	NEW ENTRY	GREASE—Frankie Valli (Barry Gibb, Albhy Galuten & Karl), B. Gibb, RSO 897
★	3	9	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (Jack Gold), M. Kipner, J. Vallins, Columbia 310693	★	36	19	11 TWO DOORS DOWN—Dolly Parton (Gary Klein), D. Parton, RCA 11240	★	70	38	10 DO YOU BELIEVE IN MAGIC—Shaun Cassidy (Michael Lloyd), J.B. Sebastian, Warner/Curb 8533
★	4	9	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar RSO 891	★	37	44	6 CHEESEBURGER IN PARADISE—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12358	★	71	40	25 STAYIN' ALIVE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten For Karlyby Productions), B.R.M. Gibb, RSO 885
★	6	7	SHADOW DANCING—Andy Gibb (Barry Gibb, Carl Richardson, Albhy Galuten), B.R.M.&A. Gibb, RSO 893	★	38	48	5 OH WHAT A NIGHT FOR DANCING—Barry White (Barry White), B. White, U. Wilson, 20th Century 2365	★	72	82	2 DARLIN—Paul Davis (Phil Benton, Paul Davis), M. Love, B. Wilson, Bang 736
5	2	15	THE CLOSER I GET TO YOU—Roberta Flack (Rubina Flack, Joe Ferla, Eugene McDaniels), J. Mtume, R. Lucas, Atlantic 3463	★	39	45	5 I WAS ONLY JOKING—Rod Stewart (Tom Dowd), R. Stewart, Granger, Warner Bros. 8568	★	73	83	2 TAKE ME BACK TO CHICAGO—Chicago (James William Guercio), D. Seraphine, D. Wolinski, Columbia 310737
★	7	16	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001	★	40	43	8 STAY—Rufus/Chaka Khan (Rufus, Roy Halee), R. Calhoun, Chaka Khan, ABC 12349	★	74	77	3 IT'S LATE—Queen (Queen), May, Elektra 45478
7	5	18	IF I CAN'T HAVE YOU—Yvonne Elliman (Freddie Perren), B. Gibb, R. Gibb, M. Gibb, RSO 884	★	41	47	6 FOLLOW YOU, FOLLOW ME—Genesis (David Hentschel, Genesis), R. Banks, Collins, Atlantic 3474	★	75	85	2 STONE BLUE—Foghat (Not Listed), Peveert, Bearsville 0325 (Warner Bros.)
★	9	13	IMAGINARY LOVER—Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Daughtry, Polydor 14459	★	42	50	5 ALMOST SUMMER—Celebration (Ron Albach), B. Wilson, M. Love, A. Jardine, MCA 40891	★	76	NEW ENTRY	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stone 19307 (Atlantic)
9	8	12	COUNT ON ME—Jefferson Starship (Larry Cox & Jefferson Starship), J. Barish, RCA 11196	★	43	52	4 THE GROOVE LINE—Heatwave (Barry Blue), R. Temperton, Epic 850524	★	77	87	2 IF EVER I SEE YOU AGAIN—Roberta Flack (Joe Brooks), J. Brooks, Atlantic 3483
★	11	12	ON BROADWAY—George Benson (Tommy L. Puma), B. Mann, C. Weil, J. Leiker, M. Stroller, Warner Bros. 8542	★	44	54	5 USE TA BE MY GIRL—O'Jays (K. Gamble, L. Huff), K. Gamble, L. Huff, Philadelphia International 83642 (CBS)	★	78	88	2 HOLD ON TO THE NIGHT—Starz (Starz), Starz, Capitol 4566
★	12	15	DISCO INFERNO—Trammps (Baker, Harris and Young), L. Green, R. Kersey, Atlantic 45-3389	★	45	53	12 I CAN'T STAND THE RAIN—Eruption (Frank Farian), D. Bryant, A. Peebles, B. Miller, Ariola 7686	★	79	NEW ENTRY	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grunt 11274 (RCA)
★	13	12	THIS TIME I'M IN IT FOR LOVE—Player (Dennis Lambert & Brian Potter), S. Pippin, L. Keith, RSO 890	★	46	36	13 LET'S ALL CHANT—The Michael Zager Band (Michael Zager), A. Fields, M. Azgor, Private Stock 45184	★	80	55	5 I WANT TO LIVE—John Denver (Milton Okun), J. Denver, RCA 11267
★	17	6	TAKE A CHANCE ON ME—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson & B. Ulvaeus (Atlantic 3457)	★	47	58	3 STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581	★	81	71	13 FANTASY—Earth, Wind & Fire (Maurice White), M. White, E. del Barrio, A. White, Columbia 310688
★	15	14	BABY HOLD ON—Eddie Money (Bruce Botnick), E. Money, J. Lyon, Columbia 3-10663	★	48	51	6 EVERYBODY DANCE—Chic (Bernard Edwards, Nile Rodgers, Kenny Lehman), Edwards & Rodgers, Atlantic 3469	★	82	66	16 FLASHLIGHT—Parliament (George Clinton), G. Clinton, B. Worrell, W. Collins, Casablanca 909
★	16	15	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffen, Capitol 4549	★	49	56	5 WARM RIDE—Rare Earth (John Ryan), B. Gibb, M. Gibb, R. Gibb, Prodigal 0640 (Motown)	★	83	61	10 SHADOW IN THE STREET—Allan Clarke (Spencer Proffer), A. Clarke, G. Benson, Atlantic 3459
★	16	17	NIGHT FEVER—Bee Gees (Barry, Robin, Maurice Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889	★	50	57	4 EVEN NOW—Barry Manilow (Ron Dante & Barry Manilow), B. Manilow, M. Panzer, Arista 0330	★	84	94	2 HE'S SO FINE—Jane Oliver (Jason Darrow), R. Mack, Columbia 310724
★	18	11	MOVIN' OUT—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10708	★	51	33	16 RUNNIN' ON EMPTY—Jackson Browne (Jackson Browne), J. Browne, Asylum 45460	★	85	NEW ENTRY	CAN WE STILL BE FRIENDS—Todd Rundgren (T. Rundgren), T. Rundgren, Bearsville 0324 (Warner Bros.)
★	20	10	IT'S A HEARTACHE—Bonnie Tyler (David Mackay/Scott & Wolfe), Scott & Wolfe RCA 11249	★	52	46	7 SINCE YOU BEEN GONE—Head East (Jeffrey Lesser), R. Ballard, A&M 2026	★	86	NEW ENTRY	GOD KNOWS/BABY I'M YOURS—Debbi Boone (Michael Lloyd, Mike Curb), V. McCoy, Warner/Curb 8554
★	26	6	BAKER STREET—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1192	★	53	60	5 CA PLANE POUR MOI—Plastic Bertrand (Lou Lacombe), B. Lacombe, Sire 1020 (Warner Bros.)	★	87	NEW ENTRY	MAGNET STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719
★	23	7	YOU BELONG TO ME—Carly Simon (Arlif Mardin), C. Simon, M. McDonald, Elektra 45477	★	54	39	7 EGO—Elton John (Elton John, Clive Franks), E. John, B. Taupin, MCA 40892	★	88	NEW ENTRY	THIS NIGHT WON'T LAST FOREVER—Bill LaBounty (Jay Senter), B. LaBounty, R. Freeland, Warner/Curb 8529
★	21	14	CAN'T SMILE WITHOUT YOU—Barry Manilow (Ron Dante, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Arista 0305	★	55	62	6 CHATTANOOGA CHOO CHOO—Tuxedo Junction (W. Michael Lewis, Laurin Rinder), M. Gordon, H. Warren, Butterfly 1205	★	89	NEW ENTRY	KING TUT—Steve Martin (William E. McEuen), S. Martin, Warner Bros. 8577
★	22	11	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 850513 (Epic)	★	56	59	9 DANCE ACROSS THE FLOOR—Jimmy "Bo" Horne (Casey/Finch, R. Finch), H.W. Casey, Sunshine Sound 1003 (TK)	★	90	NEW ENTRY	SOMEWHERE OVER THE RAINBOW—Gary Tanner (Joey Averback, Stephen Geyer), E.Y. Harburg, H. Arlen, 20th Century 2373
★	23	9	DEACON BLUES—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12355	★	57	64	3 ONLY THE GOOD DIE YOUNG—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10750	★	91	63	8 WHEEL IN THE SKY—Journey (Roy Thomas Baker), D. Valory, N. Schon, R. Fleischman, Columbia 3-10700
★	24	10	WEREWOLVES OF LONDON—Warren Zevon (Jackson Browne & Waddy Wachtel), L. Marinell, W. Wachtel, W. Zevon, Asylum 45472	★	58	65	4 THANK GOD IT'S FRIDAY—Love And Kisses (Alec R. Costandinos), A. Costandinos, Casablanca 925	★	92	78	24 GOODBYE GIRL—David Gates (David Gates), D. Gates, Elektra 45450
★	30	10	EVERY KINDA PEOPLE—Robert Palmer (Robert Palmer), A. Fraser, Island 100	★	59	49	6 THE WANDERER—Leif Garrett (Michael Lloyd For Mike Curb Prod.), E. Maresca, Atlantic 3476	★	93	NEW ENTRY	GEORGIA ON MY MIND—Willie Nelson (Booker T. Jones), H. Carmichael, S. Gorrell, Columbia 310704
★	31	13	DANCE WITH ME—Peter Brown (Cory Wade), P. Brown, R. Rans, Drive 6269 (TK)	★	60	67	4 YOU GOT IT—Diana Ross (Richard Perry), J. Ragoucy, L. Laurie, Motown 1442	★	94	90	3 STAY AWHILE—Continental Miniatures (Michael Lloyd); Hawker, Raymond, London 266
★	32	8	BECAUSE THE NIGHT—Patti Smith (Jimmy Iovine), P. Smith, B. Springsteen, Arista 0318	★	61	68	4 YOU KEEP ME DANCING—Samantha Sang (Nick DeCaro), D. Randell, S. Linzer, Private Stock 45188	★	95	74	6 I'M ON MY WAY—Captain & Tennille (Daryl Dragon), M. Safan, A&M 2027
★	28	22	DUST IN THE WIND—Kansas (Jeff Glixman), K. Luigren, Kirshner 84274	★	62	69	4 WEEKEND LOVER—Odyssey (Sandy Linzer & Charlie Calello), S. Linzer, D. Randell, RCA 11245	★	96	79	14 WE'LL NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley (Kyle Lehning), J. Comanor, Big Tree 16110 (Atlantic)
★	34	8	HEARTLESS—Heart (Mike Flicker), A. Wilson, M. Wilson, Mushroom 7031	★	63	70	3 ROLL WITH THE CHANGES—REO Speedwagon (Kevin Cronin & Gary Richrath), K. Cronin, Epic 8-50545	★	97	81	6 WHERE HAVE YOU BEEN ALL MY LIFE—Fotomaker (Eddie Kramer/Fotomaker), J. Cawley, Atlantic 3471
★	30	25	JACK & JILL—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0283	★	64	72	3 WONDERFUL TONIGHT—Eric Clapton (Glyn Johns), E. Clapton, RSO 895	★	98	84	4 RUNNIN' WITH THE DEVIL—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D. Ruth, Warner Bros. 8556
★	31	24	LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor)	★	65	73	3 IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (Casey/Finch), Holland/Dozier/Holland, TK 1028	★	99	95	40 I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV)
★	37	6	TUMBLING DICE—Linda Ronstadt (Peter Asher), M. Jagger, K. Richard, Asylum 45479	★	66	35	20 OUR LOVE—Natalie Cole (Charles Jackson & Marvin Yancy For Jay's Enterprises), C. Jackson & M. Yancy, Capitol 4509	★	100	98	8 MAMA LET HIM PLAY—Doucette (R. Hennemann), J. Doucette, Mushroom 7030
★	41	6	BLUER THAN BLUE—Michael Johnson (Brent Maher, Steve Gibson), R. Goodrum, EMI-America 8001 (Capitol)	★	67	75	3 LAST DANCE—Donna Summer (Giorgio Moroder), P. Jabara, Casablanca 926				
★	34	29	SWEET TALKING WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 1145 (United Artists)	★	68	76	3 I WANT YOU TO BE MINE—Kayak (Jack Lancaster), T. Scherpenzeel, Janus 274				

★ 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

**HOT 100 A-Z—(Publisher-Licensee)**

Almost Summer (Stone Diamond/Dutchess/New Executive/Challoue, BMI)..... 42	Count On Me (Diamond Back/Bright Moments, BMI)..... 9	Dance Across The Floor (Sheryl/Ricknick, BMI)..... 14	Harrick, BMI)..... 56	Dance With Me (Sheryl/Decipel, BMI)..... 19	Darin' (Irving, BMI)..... 27	Deacon Blues (ABC/Dunhill, BMI)..... 23	Disco Inferno (Six Strings/Golden Fleece, BMI)..... 11	Heartless (Andorra, ASCAP)..... 29	He's So Fine (Bright Tunes, ASCAP)..... 84	Hold On To The Night (Rock Steady/Starzong, ASCAP)..... 78	I Can't Stand The Rain (Burlington, BMI)..... 45	If Ever I See You Again (Big Hill, ASCAP)..... 77	If I Can't Have You (Stigwood/Unichappell, BMI)..... 7	I Go Crazy (Web IV, BMI)..... 99	Imaginary Lover (Low/Sal, BMI)..... 8	I'm On My Way (Pink Flower, ASCAP)..... 76	It's A Heartache (Ti-Gem, BMI)..... 18	It's Late (Queen, BMI)..... 74	It's The Same Old Song (Jobete, ASCAP)..... 65	I Want To Live (Cherry Lane, ASCAP)..... 80	I Want You To Be Mine (Heavy, BMI)..... 68	I Was Only Joking (Riva, ASCAP)..... 39	Jack & Jill (Raydiola, ASCAP)..... 30	King Tut (Colorado, ASCAP)..... 89	Last Dance (Primus Artists/Olga, BMI)..... 67	Lay Down Sally (Stigwood, BMI)..... 31	Let's All Chant (Sumac, BMI)..... 46	Love Is Like Oxygen (Sweet/Warner Bros, ASCAP)..... 15	Magnet Stee (Melody Delux/Sweet Sounds/Seldak, ASCAP)..... 87	Mama Let Him Play (Andorra, ASCAP)..... 100	Miss You (Colgems/EMI, ASCAP)..... 76	Movin' Out (Joe'song, BMI)..... 17	Night Fever (Stigwood/Unichappell, BMI)..... 16	Oh What A Night For Dancing (Savette, BMI)..... 38	On Broadway (Screen Gems-EMI, BMI)..... 40	Only The Good Die Young (Joe'song, BMI)..... 57	Our Love (Chappell, ASCAP)..... 66	Roll With The Changes (Fate, ASCAP)..... 63	Runaway (Diamondback, BMI)..... 34	Runnin' On Empty (Swallow Turn, ASCAP)..... 51	Take Me Back To Chicago (Ballou Head/Big Elk, ASCAP)..... 73	Thank God It's Friday (Cafe Americana/O.P. Fete, ASCAP)..... 58	The Groove Line (Almo/Tincahell, ASCAP)..... 43	The Wanderer (Rust/Schwartz, ASCAP)..... 59	This Night Won't Last Forever (Captain Crystal, BMI)..... 88	This Time I'm In It For Love (House Of Gold/Windchime, BMI)..... 12	Too Much, Too Little, Too Late (Homewood House, BMI)..... 2	Two Doors Down (Velvet Apple, BMI)..... 36	Two Out Of Three Ain't Bad (Edward B. Marks/Neverland/Pag, BMI)..... 22	Use Ta Be My Girl (Mighty Three, BMI)..... 44	You're The Love (Dawnbreaker/ASCAP/Daktree, BMI)..... 35	You're The One That I Want (Stigwood/Buffalo/Ensign, BMI)..... 3	Weekend Lover (Featherbed/Desiderata/Unichappell, BMI)..... 62	Werewolves Of London (Polite, ASCAP)..... 24	We'll Never Have To Say Goodbye (Dawnbreaker, BMI)..... 96	Wheel In The Sky (Weed High Nightmare, BMI)..... 91	Where Have You Been All My Life (Fourth Of July, BMI)..... 1	With A Little Luck (MPL/ATV, BMI)..... 97	Wonderful Tonight (Stigwood, BMI)..... 64	You Belong To Me (Snug/C/Est, ASCAP)..... 20	You Got It (Society Hill/Brooklyn, ASCAP)..... 60	You Keep Me Dancing (Featherbed/Unichappell, BMI)..... 61	You're The Love (Dawnbreaker/ASCAP/Daktree, BMI)..... 35	You're The One That I Want (Stigwood/Buffalo/Ensign, BMI)..... 3
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# LONDON'S MAY MUSIC!

## HODGES, JAMES & SMITH WHAT HAVE YOU DONE FOR LOVE?



PS 713

London Records' First Ladies of Pop with the season's most sparkling LP, produced by Mickey Stevenson... "What Have You Done For Love?" features the single "You Know Who You Are."

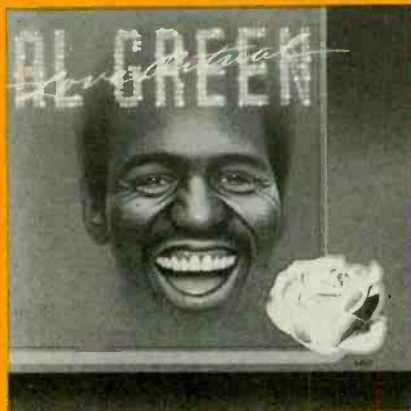
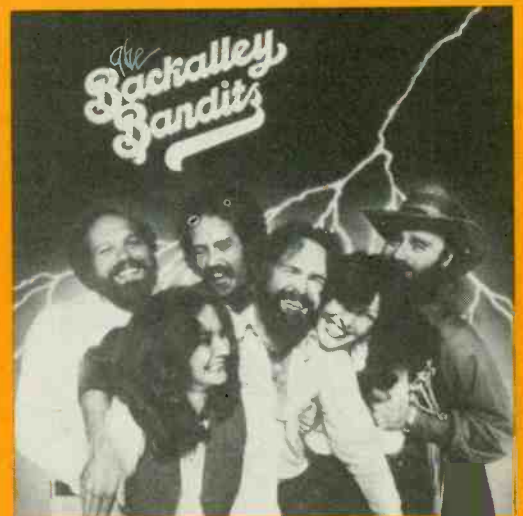


"Struck Down" by Yesterday & Today... San Francisco's hottest rock attraction... soon on a national tour.

PS 711

"Backalley Bandits"... from Atlanta with a unique new musical sound come the Backalley Bandits.

PS 712



All selections previously released.

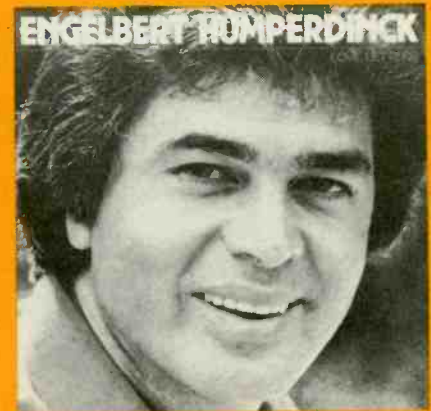
PS 710

"Love Ritual"... you're invited to a love ritual with Al Green.



SP 44300

"Melodies from the Classics" with the master of the twin pianos, Ronnie Aldrich.



PS 709

"Love Letters"... songs about love... sung lovingly by Engelbert.

Contains some previously released material

**LONDON**  
RECORDS & TAPES

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King Tut went gold  
ages ago.

His single is just  
catching up.



STEVE MARTIN  
And The Toot  
Uncommons  
"King Tut"  
WB58577

Easily one of the  
funnier things that  
either man has been  
involved with, ever.



On Warner Bros. Records



# TOP LPs & TAPE

POSITION  
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	101	12	SAMANTHA SANG Emotion Private Stock 7009	7.98		7.98		7.98		136	131	6	FLOATERS Magic ABC AA-1047	7.98		7.98		7.98		169	109	24	LEIF GARRETT Atlantic SD 19152	7.98		7.98		7.98	
107	117	8	USA-EUROPEAN CONNECTION Come Into My Heart Marlin 2212 (TK)	7.98		7.98		7.98		137	114	10	JAY FERGUSON Thunder Island Asylum 7E 1115	6.98		6.98		6.98		170	167	27	BOB JAMES Heads Columbia/Tappan Zee JC 34896	7.98		7.98		7.98	
108	88	17	THP ORCHESTRA Too Hot For Love Butterfly FLY 005	6.98		7.98		7.98		138	103	7	FRANK ZAPPA Zappa In New York Discreet 20 2290 (Warner Bros.)	7.98		7.98		7.98		171	171	117	EAGLES Their Greatest Hits 1971-1975 Asylum 6E 105	7.98		7.98		7.98	
109	106	27	SHAUN CASSIDY Born Late Warner/Curb BSK 3126	7.98		7.98		7.98		139	139	6	LONNIE LISTON SMITH Loveland Columbia JC 35332	7.98		7.98		7.98		172	NEW ENTRY	50	STAR WARS/SOUNDTRACK 20th Century 2T 541	9.98		9.98		9.98	
120	4	4	SUN Sunburn Capitol ST-11723	7.98		7.98		7.98		140	107	12	CHICK COREA Mad Hatter Polydor PD1-6130	7.98		7.98		7.98		173	173	11	NOEL POINTER Hold On United Artists UALA 848	7.98		7.98		7.98	
121	3	3	SEALS & CROFTS Takin' It Easy Warner Bros. BSK 3163	7.98		7.98		7.98		141	98	13	STARGARD MCA 2321	6.98		7.98		7.98		174	176	11	DAVID OLIVER Mercury SRM1-1183	6.98		6.98		6.98	
122	3	3	PURE PRAIRIE LEAGUE Just Fly RCA AFL1-2590	7.98		7.98		7.98		142	NEW ENTRY	17	HALL & OATES Livetime RCA AFL1 2802	7.98		7.98		7.98		176	174	9	ERUPTION Eruption Arista SW 50033	7.98		7.98		7.98	
113	110	76	LINDA RONSTADT Greatest Hits Asylum 6E 106	7.98		7.98		7.98		143	142	17	GORDON LIGHTFOOT Endless Wire Warner Bros. BSK 3149	7.98		7.98		7.98		177	NEW ENTRY	9	NORMAN CONNORS This Is Your Life Arista AB 4177	7.98		7.98		7.98	
114	116	33	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	6.98		7.98		7.98		144	144	19	ENCHANTMENT Once Upon A Dream Roadshow RSLA 81116 (United Artists)	6.98		6.98		6.98		179	93	8	LOU REED Street Hassle Arista AS 4169	7.98		7.95		7.95	
125	5	5	BRITISH LIONS RSO RS-1-3032	7.98		7.98		7.98		145	147	43	HEATWAVE Too Hot To Handle Epic PE 34761	7.98		7.98		7.98		180	184	34	ODYSSEY RCA APL1-2204	6.98		7.95		7.95	
126	7	7	AMAZING RHYTHM ACES Burning The Ballroom Down ABC AA 1063	7.98		7.98		7.98		146	156	4	JAMES BROWN Jam 1980's Polydor PD1-6140	7.98		7.98		7.98		181	NEW ENTRY	14	WHISPERS Headlights RCA BXL1-2774	7.98		7.98		7.98	
127	15	15	SWEET Level Headed Capitol SKA0 11744	6.98		7.98		7.98		147	147	2	RINGO STARR Bad Boy Portrait JR 35378 (CBS)	7.98		7.98		7.98		182	NEW ENTRY	14	JOHN McLAUGHLIN Electric Guitarist Columbia JC 35326	7.98		7.98		7.98	
128	3	3	TAVARES Future Bound Capitol SW 11719	7.98		7.98		7.98		148	153	75	EAGLES Hotel California Asylum 6E-103	7.98		7.98		7.98		183	180	14	ANDREW GOLD All This And Heaven Too Asylum 6E-116	7.98		7.98		7.98	
119	119	26	ELVIS COSTELLO My Aim Is True Columbia JC 35037	7.98		7.98		7.98		149	159	2	RINGO STARR Bad Boy Portrait JR 35378 (CBS)	7.98		7.98		7.98		184	140	8	MICHAEL FRANKS Burchfield Hines Warner Bros. BSK 3167	7.98		7.98		7.98	
130	5	5	DEODATO Love Island Warner Bros. BSK 3132	7.98		7.98		7.98		150	160	5	STEVE HACKETT Please Don't Touch Chrysalis CHR 1176	7.98		7.98		7.98		185	152	16	BOB WEIR Heaven Help The Fool Arista AB 4155	7.98		7.98		7.98	
121	124	14	BLONDIE Plastic Letters Chrysalis CHR 1166	7.98		7.98		7.98		151	165	2	SPINNERS Best Of Spinners Atlantic SD 19179	7.98		7.98		7.98		186	180	14	BRIAN ENO Before And After Science Island ILPS 9478	7.98		7.98		7.98	
122	123	14	TRAMMPS Disco Inferno Atlantic ATL 18211	7.98		7.98		7.98		152	162	4	DAVID BOWIE NARRATES PROKOFIEV'S Peter And The Wolf RCA ARL1-2743	7.98		7.98		7.98		187	NEW ENTRY	7	DIXIE DREGGS What If Capricorn CPN 0203	7.98		7.98		7.98	
133	4	4	LES DUDEK Ghost Town Parade Columbia JC 35088	7.98		7.98		7.98		153	155	34	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98		188	190	7	WALTER EGAN Not Shy Columbia JC 35077	7.98		7.98		7.98	
124	113	27	KISS Alive II Casablanca NBLP-7076-2	11.98		11.98		11.98		154	186	2	B.B. KING Midnight Believer ABC AA 1061	7.98		7.98		7.98		189	NEW ENTRY	7	HERBIE MANN Brazil Once Again Atlantic SD 19169	7.98		7.98		7.98	
125	112	12	HEAD EAST AGM 4680	7.98		7.98		7.98		155	157	5	DICKY BETTS AND GREAT SOUTHERN Atlanta's Burning Down Arista AB 4168	7.98		7.98		7.98		190	NEW ENTRY	4	SATURDAY NIGHT BAND Come On Dance, Dance Prelude PRL 12155	7.98		7.98		7.98	
136	4	4	RAINBOW Long Live Rock & Roll Polydor PD1-6143	7.98		7.98		7.98		156	158	35	KARLA BONOFF Columbia PC 34672	7.98		7.98		7.98		191	170	4	DEE DEE BRIDGEWATER Just Family Elektra 6E 117	7.98		7.98		7.98	
137	7	7	SMOKEY ROBINSON Love Breeze Tamla 17-359R1	7.98		7.98		7.98		157	148	14	SANTA ESMERALDA 2 The House Of The Rising Sun Casablanca NBLP 7086	7.98		7.98		7.98		192	192	5	STANKY BROWN Sire SRK 6053 (Warner Bros.)	6.98		6.98		6.98	
138	6	6	MICHAEL ZAGER BAND Let's All Chant Private Stock PS 7013	7.98		7.98		7.98		158	189	2	SPYRO GYRA Amherst AMH 1014	6.98		6.98		6.98		193	196	3	FRANKIE MILLER Double Trouble Chrysalis CHR 1174	7.98		7.98		7.98	
129	104	10	ALEC COSTANDINOS & THE SYNCHRONIC ORCHESTRA Romeo & Juliet Casablanca NBLP 7086	7.98		7.98		7.98		159	146	10	FOTOMAKER Atlantic SD 19165	7.98		7.98		7.98		194	172	5	SHOTGUN Good, Bad And Funky ABC AA 1060	7.98		7.95		7.95	
130	132	5	NICK LOWE Pure Pop For Now People Columbia JC 35329	7.98		7.98		7.98		160	179	3	LOVE & KISSES How Much, How Much I Love You Casablanca NBLP 7091	7.98		7.98		7.98		195	195	7	WINGS Wings Over America Capitol SWCO 11593	14.98		14.98		14.98	
131	129	30	PLAYER RSO RS-1-3026	7.98		7.98		7.98		161	166	4	TIM WEISBERG Rotations United Artists UALA 857 H	7.98		7.98		7.98		196	181	115	BOZ SCAGGS Silk Degrees Columbia JC 33920	7.98		7.98		7.98	
132	135	62	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98		162	115	7	JOHN DENVER I Want To Live RCA AFL1-2521	7.98		7.98		7.98		197	197	208	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98	
143	6	6	STATLER BROTHERS Best Of Statler Brothers Mercury SRM1-1037	NA		NA		NA		163	168	4	JOHNNIE TAYLOR Ever Ready Columbia JL 35340	7.98		7.98		7.98		198	198	54	STEVE MILLER BAND Book Of Dreams Capitol SD 11630	7.98		7.98		7.98	
134	134	17	EMMYLOU HARRIS Quarter Moon In A Ten Cent Town Warner Bros. BSK 3141	7.98		7.98		7.98		164	177	3	PLEASURE Get The Feeling Fantasy F-9550	7.98		7.98		7.98		199	178	31	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	6.98		7.98		7.98	
145	3	3	ELVIS PRESLEY He Walks Beside Me RCA AFL1-2772	9.98		9.98		9.98		165	169	4	IAN DURY New Boots & Panties Stiff 0001 (Arista)	7.98		7.98		7.98		200	191	3	FRANK MARINO & MAHOGANY RUSH Live Columbia 35257	7.98		7.98		7.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	43
Herb Alpert	100
Amazing Rhythm Aces	116
Ashford & Simpson	114
Atlanta Rhythm Section	8
Average White Band	46
Roy Ayers	104
Band	33
Bee Gees	73
George Benson	16
Dicky Betts	157
David Bowie	152
Blondie	121
Karla Bonoff	158
Debbie Boone	199
Bootsy's Rubber Band	41
Dee Dee Bridgewater	191
British Lions	115
James Brown	146
Peter Brown	20
Jackson Browne	7
Peabo Bryson	54
Roy Buchanan	154
Jimmy Buffett	10
Cameo	82
Shaun Cassidy	98, 109
Charlie	79
Eric Clapton	86
Stanley Clarke	67
Linda Clifford	155
Climax Blues Band	101
Natalie Cole	45
Commodores	68
Norman Connors	177
Chic Corea	140
Alec Costandinos	129
Elvis Costello	30, 119
England Dan / John Ford Coley	75
John Denver	164
Deodato	120
AI DiMeola	74
Dramatics	83
Dixie Dregs	187
Isley Brothers	123
Ian Dury	168
Eagles	148, 171
Earth, Wind & Fire	48
Walter Egan	188
Yvonne Elliman	90
Enchantment	145
Brian Eno	186
Faze-O	103
Jay Ferguson	137
Robert Flack	137
Fleetwood Mac	28
Floater	136
Foghat	76
Foreigner	132
Fotomaker	161
Aretha Franklin	84
Michael Franks	184
Leif Garrett	169
Genesis	15
Andy Gibb	92
Andrew Gold	183
Steve Hackett	150
Hall & Oates	142
Emmylou Harris	134
Head East	125
Heatwave	12, 147
Heart	18
Vladimir Horowitz	144
Hot Tuna	96
Isley Brothers	6
Bob James	170
Jefferson Starship	5
Garland Jeffreys	102
Waylon Jennings	62
Jethro Tull	21
Billy Joel	13
Journey	26
Kansas	17
B.B. King	156
Evelyn King	172
Carole King	72
Kiss	56, 124
Hubert Laws	71
Gordon Lightfoot	143
Little Feat	31
Love & Kisses	162
Nick Lowe	130
Lynyrd Skynyrd	105
Ralph MacDonald	61
Chuck Mangione	3
Herbie Mann	189
Barry Manilow	23, 97
Frank Marino & Mahogany Rush	200
Bob Marley	50
Steve Martin	153
Johnny Mathis	11
Maze	85
John McLaughlin	182
Meat Loaf	29
Frankie Miller	193
Steve Miller	198
Eddie Money	40
Willie Nelson	82
Ted Nugent	95
Odyssey	180
O'Jays	24
David Oliver	175
Outlaws	63
Robert Palmer	55
Parliament	37
Dolly Parton	69
Pink Floyd	197
Player	131
Pleasure	167
Noel Pointer	174
Pure Prairie League	112
Queen	77
Gerry Rafferty	51
Rainbow	126
Lou Rawls	70
Raydio	53
Lou	

**FROM THE SAME STATE  
THAT GAVE YOU THE  
ELECTRIC LIGHTBULB,  
THE SUBMARINE,  
DIRECT DIALING,  
GROVER CLEVELAND  
AND LOU COSTELLO,**

# Stanky BROWN

Perhaps New Jersey's grandest invention yet: a self-contained, 6-member band excelling in the writing and performing of superior rock & roll. Identified by uncommon wit, sparkling melodies and one dazzling new album, which is simply titled *Stanky Brown*.

Produced by Charles Fisher.  
Features the single "Falling Fast" (SRE 1023).  
On Sire records.  
Marketed by Warner Bros. Records, Inc.  
(SRK 6053).



**Stanky Brown American Tour:**

- April 16 Yale University, New Haven, Conn.
- April 17 SUNY, Canton, New York
- April 18 Auditorium Theatre, Rochester, New York
- April 21 Ohio University, Athens, Ohio
- April 22 Tower Theatre, Philadelphia
- April 23 Alfred University, Alfred, New York
- April 24 Westminster College, New Wilmington, PA
- April 27 Fox Theatre, Atlanta
- April 29 McFarland Auditorium, Dallas
- April 30 Austin Municipal Auditorium, Austin
- May 1 Houston Music Hall, Houston
- May 3 Beginnings, Chicago
- May 6 Radford College, Radford, VA
- May 7 Broome County Arena, New York
- May 9 Bottom Line, New York
- May 10 Paradise Theatre, Boston
- May 13 University of Florida, Gainesville, Florida
- May 14 Jai Alai Fronton, Miami, Florida
- May 16 Great Southern Music Hall, Orlando
- May 17 Georgia Southwest College, Americus
- May 20 Capitol Theatre, Williamsport, PA
- May 27 Players Tavern, Westport, Conn.
- May 28 Convention Hall, Asbury Park, New Jersey
- May 30 Shelton, Conn.







**MOVEABLE PROMO**—Mushroom Records sends out double neck electric guitar-shaped skateboards to promote the Doucette LP "Mama Let Him Play." Preparing the promo item are from the left: Fred Feiler of Wood Graphics, Mushroom production manager Buck Davis and Wood Graphics president Leo Bronstein.

## Midwest Drug War

• Continued from page 4

sion against the city on a constitutional complaint.

Others affected by recent ordinances here include Dog Ear Records, which closed its marginally profitable Park Ridge, Ill., outlet rather than fight the city; Flip Side Records, which has covered paraphernalia in its Hoffman Estates store and is under fire in Buffalo Grove and Lake Zurich, and Rainbow Records, being hit also in the northern suburbs.

Two outlets in the Rockford, Ill.-based Sound City USA web also are fighting the paraphernalia battle, reports chain executive David Schmeiser. These stores too are involved in litigation.

"People in business seven, eight, nine years are being subjected to unnecessary bureaucratic penalties," explains attorney Marvin Leavitt of Pritzger and Glass.

Leavitt, who argued the Oak Lawn case, says similar ordinances are being introduced around the country.

"Essentially, they've been told they must display a license, and how they can display the paraphernalia is being controlled," he explains.

The lawyer says one danger of the ordinances is that the language often is so broad that recordings, posters and song titles could come under the ban.

Album covers showing mari-

juana, cocaine or chemical substances, even the suggestion of drugs in song titles, might be outlawed, he argues.

On a more pragmatic level, the concern of smaller retailers is for their profitability. Claim of the limited catalog stores with head supplies is that they must have the fat margin novelty goods to compete.

"It helps make up for the small margin on the sale of records," says Carl Rosenbaum of Flip Side. "They go hand in hand," says the dealer who is working with the reform group and Leavitt's firm to shoot down a Hoffman Estates limit on everything but white rolling papers.

The suburb is requiring all purchasers of paraphernalia to sign a public register and has banned sale entirely to persons under the age of 18.

The Rosenbaums say they have no intention of giving in to community pressures, and will bring their fight to court.

In Milwaukee, full-line dealer Alan Dulberger is taking another tack. According to Charlie Brown, accessories buyer, the removal began in early May and will be completed before June.

Chain will go more heavily into blank tape, record cleaning items and music-related accessories to make up for the loss in mirrors, pipes, spoons, etc.

## Executive Turntable

• Continued from page 4

gional promotion director/black music based at the Los Angeles office of the Berkeley, Calif., label. Previously, he had been promotion director at L.A.'s Record Merchandising five years. . . . Three regional sales managers have been added to GRT Music Tapes, Sunnyvale, Calif. They include: **Arny Schorr**, Northeast, located in New Hampshire, formerly with ABC Record Distribution, Woburn, Mass.; **Paul Johnson**, Western, located in the Los Angeles area, coming from RCA; and **Ken Harvey**, Midwest, basing in St. Louis, coming from Peter Pan Industries, Newark, N.J. . . . **Ernie Singleton** named to Southeast regional r&b promotion manager for Phonogram, Inc./Mercury Records, Chicago. He will be basing in Atlanta. Most recently, he was Southeast regional promotion manager for Fantasy Records. . . . **Charlie Springer** elevated to regional marketing manager covering the Chicago WEA branch area. He was formerly a singles specialist with WEA in Chicago and a salesperson at WEA's St. Louis sales office for a six-month period. . . . **Beverly Libecap** appointed to the position of publicity coordinator for Epic/Portrait/Associated Labels, West Coast, basing in Los Angeles. She has been with CBS for four years serving in various functions in the areas of sales, advertising and publicity. . . . Several new additions to Capricorn Records promotion staff include **Lynn Adam**, joining the company as national singles director based in Capricorn's Burbank offices. **Bill Davis**, former national singles director has become Southeast regional promotion manager, based in Macon while **John Ferrer**, St. Louis area promotion manager, moves to New York as that city's area promotion manager.

## Inside Track

The word is go for an inaugural rock concert at the 78,000-seat Giants Stadium in Meadowlands, N.J., with the **Beach Boys** and the **Steve Miller Band** booked June 26 for an all-day show. Seating will be limited to 67,000 seats with additional standing room on a protected playing field. **John Scher**, Concerts West and **Jerry Weintraub** are co-promoting. No other shows were announced "but if all goes well I'm sure there will be others," a spokesman for one of the promoters believes.

**The Rolling Stones** added a seventh outdoor monster gig. No definite date yet, but they work the Univ. of Colorado's 60,000-seat Folsom Field at Boulder. And there's still no Bay Area gig. But the big mystery is the 1,500-seat Armadillo Theatre, Austin, Tex.

Radio tip-sheet originator **Bill Gavin** received the Distinguished Service Award Thursday (18) at the Univ. of Wisconsin at Eau Claire's annual alumni banquet. Gavin, 70, is an alumnus of the school's class of 1926. **The Gavin Report** began in 1958. Prior to that time, Gavin was the guiding force behind "Lucky Lager Time," a nightly all-recorded-music show heard on numerous stations on the Pacific Coast.

What are movie-with-music director **Martin Scorsese** and **Carly Simon** in meetings in New York discussing? . . . Listen for big things from **Joanne Mackell**, new UA Records talent. **Mick Jagger** visited a session she was doing in L.A. So impressed was he that the newcomer chirp will probably work some Stones' summer tour slots. . . . Just found out that **Wolf & Rissmiller** are scaling the mammoth Anaheim (Calif.) Stadium July 23 gig for the Stones and the Outlaws, featuring Peter Tosh, at \$12.50 advance and \$15 at the gate festival style. Wonder what pasteboards at the tiny Austin hall will be?

**Kansas** has been added to the cast of the historic internationally televised General Assembly concert to benefit UNICEF (see separate story) being produced by the **Bee Gees**. **Elton John** will likely be onstage, too. The grapevine has tickets to the event at \$5,000 each. T'ain't so! It will be a freebie, with tickets going to the U.N. diplomatic corps and friends of the Bee Gees. . . . And all the time you thought **Stan Cornyn's** forte was tongue-in-cheek convention philosophizing about the industry. **The Washington Post** carries a lengthy feature with pictures of the Warner Bros. executive vice president and his associate, **Murray Geller**, who became the first persons to fill Scott's International Stamp album with 195,219 different stamps of all nations. . . . **Carole Bayer Sager** renewed with **Chappell Music**. . . . The man who put the "wah-wah" into rock music, **Michael B. Matthews**, **Electro-Harmonix** president, has been honored as **New York State Small Business Person Of The Year**. He started the business a decade ago with \$1,000. He posted \$3.5 million in sales last year. And some said the Fender should never have left the car. . . . **Walter Murphy** has signed to endorse the **Hohner Clavinet** electronic keyboard. **Morty Wax** is Hohner's new public relations counsel.

**The Mike Douglas tv show** moves to Hollywood as its base in September, shooting at CBS-TV in West Hollywood. . . . Accounts, who were treated to a 30-minute segment of the movie, "The Buddy Holly Story," at the recent series of sales meetings hosted by **CBS Records** cross-country, predict a smash soundtrack album. . . . Rumor has **Joe Lewis**, the long-time Detroit regional ace for various labels, moving from his post there for 20th Century-Fox Records to take over the senior vice president office **Arnie Orleans** left recently.

Are the **Smothers Brothers** likely to return to the industry via a cast recording of a Broadway musical they might do? . . . **Norton Buffalo** is doing his thing in a movie studio for the first time. The ace harmonica blower plays "Norton Buffalo," a member of **Bette Midler's** rockers in her film, "The Rose."

**Paul Davis' "I Go Crazy"** on **Bang Records** this week eclipsed the previous all-time longevity record on Billboard's Hot 100. Its 40 consecutive weeks topped "Wonderful, Wonderful" by **Johnny Mathis** which held on 39 weeks in 1957. . . . **California Copyright Conference** discusses Los Angeles youth music organizations and school music programs with **Benny Powell**, **Terry Danne** and **John Deichman** Tuesday (23) at the Sportsmen's Lodge. **Ronny Schiff** of **Almo Publications** is moderator. . . . "Midnight Special" for Friday (26) includes a 50-minute disco special produced by **Casablanca Records** and **FilmWorks**. **Donna Summer** hosts a troupe that includes **Casablanca**, **Millennium** and **Atlantic Records** talent. . . . **Chuck Smith**, president of **Pickwick International**, addresses the **Conference of Personal Managers**

**West** at lunch Monday (22) at the Tail O' The Cock, Los Angeles.

**Neil Bogart** should pin a service stripe on the shoulder of the person who arranged for **Brooklyn Dreams**, the **Godz**, the **Pips**, **Stallion** and **Morris Jefferson** to do seven of their Casablanca or custom label tunes for the Sunday (28) segment of NBC-TV's "Police Story." . . . **The Larry Harrises** (he's executive vice president for the Bogart label) are expecting any day now. . . . **Peaches' Toledo** store worked out a community plum. Working in conjunction with the local zoological society, the store is spearheading a drive to raise loot for the purchase of a pair of snow leopards for the local zoo. On Sunday (28) in the 6,000-seat Zoo Amphitheatre, the **Jim Bishop Quartet**; **Triangle** and **Gap Mangione** will perform at \$3 per seat. **WMHE-FM** is cooperating.

**The Record Bar** chain reaches 80 stores July 1 when it opens a 6,500 square footer in Mobile, Ala. **Ray Chappell** moves from Fayetteville, N.C., as manager. Additional Florence, Ala., and Hickory, N.C., mall locations open Aug. 16. A Nashville location bows Sept. 15. . . . **Casablanca** has opened a 7,500 square foot warehouse in Hollywood to service primarily retail and radio with materials. . . . **There's a sequel to "American Graffiti" on the boards**. . . . **Dolly Parton** is said to be dickering with 20th Century-Fox pictures over her first screen role. . . . **Dick Clark** is set for NBC-TV prime time next season. It's called "Live From Hollywood With Dick Clark." . . . **Is Anita Kerr** preparing to leave **Montreux, Switzerland?** . . . As part of the UA Records/Music split, **Jimmy Gilmer** of the music publishing side in Nashville is seeking separate quarters.

Circle out two more weeks for retail chain confabs. **Dick Justham** and **Don Jenne** of **DJ's Sound City**, Seattle, bring 25 to the Sheraton Universal Hotel, Universal City, Calif., July 16-21. **Dave Siebert** gathers his **Mad Cat**, **Davey's Locker** and rack folk Sept. 28-30 at the **Camelot Inn**, Little Rock. . . . **Erstwhile music publisher/prolific author Arnold Shaw** unveils his next tome, "Honkers And Shouters," a rhythm & blues volume, June 12. **Macmillan** asks \$19.95 for hardcover and \$9.95 paperback. . . . **Retailers hint RCA Records will soon institute tiered prices a la the industry trend**.

Some solons on Capitol Hill are upset by the news that **Vladimir Horowitz** was guaranteed \$150,000 in royalties from distribution of the tv tapes of his February White House appearance. Reportedly, some members of the **Senate Commerce Committee** want to know how come all that gelt when the famed pianist was said to be donating his services to PBS. . . . It's not unlikely that **Elton John's** next album will be released on **Ron Alexenburg's** new MCA-funded label. Apparently geographical logistics favor the move.

**Peter, Paul & Mary** reunite on a **Warner Bros.** album soon. . . . Look for **Australia's Sherbet** to move to **RSO** from **MCA**. . . . **Los Angeles Orthopedic Hospital** benefited from proceeds, amount unknown, from the Sunday (21) charity softball battle between AM and FM radio personalities from this area. . . . **Linda Ronstadt** has erased all future political benefits from her engagement blackboard. . . . **UA Films** ponders a \$30 million gross for the U.S./Canada for "The Last Waltz." **Robbie Robertson** emerges from the bowout concert feature as the film find of '78. It's understood he is interested in future feature participation that will involve him on all levels, not just as an actor.

**Morris Diamond**, erstwhile industry promotion executive, is vying legally with CBS-TV before Federal District Court Judge Warren Ferguson in L.A. Diamond sued the defendant several years ago, alleging they took a taped interview he did out of its 1950's context and made him appear as if he was exposing 1973-74 payola conditions on a tv documentary.

**The CBS film, "The Name Of The Game Is P&L,"** a documentary about antitrust problems spelled out in a game show format, has won the certificate of creative excellence at the **U.S. Industrial Films Festival**. The film is available to the industry. Firms who have seen or plan to view it include **Warner Bros.**, **A&M**, **Capitol**, **Atlantic**, **RCA**, **Arista**, **MCA**, **Pickwick**, **Chrysalis** and **ABC**. . . . Though **Sire** is now being distributed by **Warner Bros.**, its tapes are still being distributed by **GRT**.

**Lone Star Records** is readying a distribution pact with **Phonogram-Mercury**. **Guerry Massey**, last with **Capricorn**, has assumed presidency of the label, with **Willie Nelson**, its chief stockholder, chairman of the board. Five new acts were signed May 12 including **Cooder Browne**, **Ray Wylie Hubbard**, **Steve Fromholz**, **Don Bowman** and the **Geezinslaws**.

## Benefit For Jazzman's Survivors

**NEW YORK**—A benefit concert to raise funds for the widow and children of jazz musician **Larry Young** is being coordinated by **Terry Philips** of **TPI Records**.

The concert, scheduled for either

later this month or early June, will seek to reunite many of the top jazz artists with whom **Young** performed, including **Miles Davis**, **Carlos Santana** and **Billy Cobham**. **Philips** is actively soliciting the assistance of both **Columbia** and

**Warner Bros. Records** in staging the benefit.

**TPI Records** will also continue with the production of a record on which **Young** had been working at the time of his death early last month. The record will feature **Al Smallwood** on keyboards and **Skip Gailes** on sax and flute.

# David Sanborn

*The Intimate Alto*



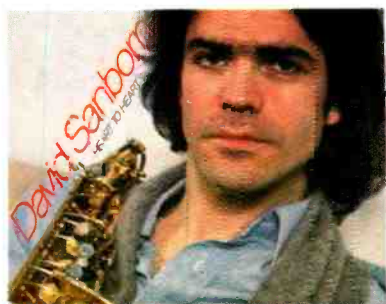
David Sanborn gets more out of an alto sax than anyone else around. Because he puts more in. He plays straight from his heart, and makes you listen with yours.

It's a matter of heart. And soul. And Sanborn.

Hear it.

Which is an excellent reason for calling his excellent new album *Heart To Heart*. Seven tunes, produced by John Simon, featuring some of the best musicians ever to enter a studio.

**David Sanborn**  
*Heart To Heart*



Especially David Sanborn, who reaches people in a place where words won't go.



On Warner Bros. records and tapes  
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